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64 PAGES

SHOWDOWN TIME FOR CAFE BIZ

'Century of Negro Progress' Expo In Chi Flops; Out of Tune With Racial Issues

Chicago, Sept. 3.

In what shapes as a classic of bad timing, the "A Century of Negro Progress" exposition at the McCormick Place expo hall is winding up as a big b.o. bust. Pre-show predictions by the promoters of the exposition had been for 800,000 customers. However, at the end of 15 days of the 18-day presentation only 73,000 persons had gone through the turnstiles. The show opened Aug. 16 and closed yesterday (2).

It is the almost unanimous (albeit hindsight) conclusion of both Negro and white observers that the Negro community is in no mood for retrospection, and the current racial stance is one of militancy for the present and ferment for the future.

From the point of view of entertainment, the exposition was a mixed bag. The exhibits were static and ranged from educationally interesting to academically dull. Duke Ellington's "My People" production was more than worth the price at \$1 for adults and 50c for children in the 5,000-seat Arie Crown Theatre, and Larry Steele's "Class Will Tell" revue on a stage in the main hall was a pleasant free bonus.

The exposition opened lightly and never got off the ground as seen by a day-by-day breakdown of attendance obtained by *Variety*. The newspapers afforded a fair amount of space to the expo, then began to treat it increasingly perfunctorily as its failure became more apparent. However, no mention of the poor turnout appeared in the papers, and the daily coverage was always deferential to the racial cause.

The individual components of
(Continued on page 62)

Rev.-Showman's Integrated Agcy.

San Francisco, Sept. 3.

New on the concert management scene here is Today's Artists, which has announced a series of eight concerts for the fall-winter season. Heading TA is Rev. W. H. Williams, Negro minister of a Berkeley church, who has been booking concerts in the East Bay for three years, and will continue to do so.

His roster of artists is definitely integrated. Opening the Frisco season is Negro mezzo Betty Allen Nov. 10 at the Geary Theatre. Others on the agenda include pianist Istvan Nadas, baritone Gerard Souzay, mezzo Teresa Berganza (in her Bay Area debut), violinist Misha Elman and others.

Today's Artists will also present non-subscription concerts that will include the Krainis Baroque Trio, flamenco guitarist Sabicas and Miriam Makeba.

DUKE ELLINGTON BOWS AS CULTURAL ENVOY

Washington, Sept. 3.

Duke Ellington makes his first cultural exchange tour when he leaves Thursday (5) for a 14-week hop through the Near East and South Asia.

The State Dept. further defrosted its cultural exchange freeze announcing a 14-week jaunt by the Los Angeles Chamber Orchestra through Western Europe and Yugoslavia. The Clarion Con-

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SEARCH ON FOR KEY TO SURVIVAL

The nifty boniface keyword for the new season is best described in one word—"Help!" Following the generally bad summer season throughout the country, cafe operators are looking to talent agencies and performers for some solution to the problem of falling grosses in an era of rising expenses.

Discussions along these lines will be the major items in the forthcoming convention of the Assn. of Night Club Owners of America, which opens Nov. 11 at the New York Hilton for three days. They will probe for new means of elim-

(Continued on page 62)

Russ 'Liberalization' (It Says Here) But Writers Must First Submit Ideas

Moscow, Sept. 3.

Apparently the much-rumored shakeup in the Ministry of Culture is now under way, with a "liberalization" of artistic endeavors in the writing and theatre crafts, but not affecting "for the moment" the fields of cinema, music or painting. Yekaterina Furtseva continues as Minister of Culture, despite many rumors that she is to be switched to a lesser post, but some of her responsibilities have been taken away from her in the past week or two. New posts have been set up for the "guidance" of theatrical workers and for "help" to literary workers, both to work outside Mme. Furtseva's department and as separate units.

All playwrighting and play production in Russia will henceforth pass through a new board set up to "help" playwrights and producers. Whereas previously playwrights, producers, directors, etc. were on their own but liable to censure or punishment if their work met eventual disapproval, they all must pass through the board first. Plays now must be approved before being shown to producers or directors. Officials here say (and apparently believe) that this will help the writers. Seemingly they also believe that it will tend towards "more liberal" themes and less formalized writing. The nearest way of pinning down this opinion is via their belief that writers in the USSR heretofore have been "afraid" to let themselves go. Now, they can submit their projects and possibly get a go-ahead. Without fear, which is as it may be.

Similarly, a new board has
(Continued on page 62)

REV. BOYD'S SALUTE TO SHOW BIZ ON 'ISSUES'

Toronto, Sept. 3.

The press, radio, television and films sometimes display a more Christian spirit than the Church on controversial issues, the Rev. Malcolm Boyd, Episcopal Chaplain at Wayne State University in Detroit, told the World Anglican Congress at its global meeting just concluded in Toronto, Canada.

Chaplain Boyd told the 2,000 delegates, including 300 bishops,
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TONIGHT OTTO PREMINGER PREVIEWS



FOR THE EXHIBITORS OF AMERICA

THE WORLD PREMIERE WILL TAKE PLACE IN BOSTON ON DECEMBER 11 AT THE SAXON THEATRE/THE NEW YORK OPENING ON DECEMBER 12 AT THE DEMILLE THEATRE/THE EUROPEAN PREMIERE IN PARIS ON DECEMBER 19/THE LONDON OPENING ON DECEMBER 20 AT THE ASTORIA THEATRE/IN ADDITION 127 U.S.A. DATES HAVE BEEN SET FOR CHRISTMAS.

AN OTTO PREMINGER FILM • A COLUMBIA RELEASE

Industrial Shows, Community Style

By JESSE GROSS

South Bend, Sept. 3.

The industrial show technique is being extended to the community level in the South Bend-Mishawaka area. It's taking the form of a week-long festival which is scheduled to get underway in this Indiana locale next Monday (9). The venture, billed as a "Partners in Progress" celebration, is budgeted at over \$110,000 with a substantial allowance for entertainment.

Among the show business participants will be Hoosier-bred headliners Red Skelton and Herb Shriner. Skelton has been booked for a Sept. 15 afternoon appearance at the Notre Dame Stadium here. He'll head a variety show which will include the parachuting Sky Divers and the Blue Jacket Choir and Great Lakes Naval Band. The cost of the entire Skel-

(Continued on page 62)

Show Biz Names From Paris, B'way And H'wood Perform at D.C. 'March'

Washington, Sept. 3. The massive civil rights march on Washington mixed a holiday atmosphere with a serious purpose and a group of more than 50 showfolk contributed to both moods.

Over 200,000 demonstrators heard a show business pledge "to do everything possible" to bring the "evils of discrimination to an end."

The affirmation of support for the civil rights cause was read to the crowd at the Lincoln Memorial by Harry Belafonte.

While registering their strong support for the march, the show biz group was partly responsible for bringing a relaxed and peaceful "county fair" mood to the huge demonstration.

On the serious side, the Hollywood-New York groups statement warned "artistic sterility" would result if all groups in the U.S. weren't given freedom. Without freedom, "growth of the artist is seriously menaced."

Noting the artist's "valuable function in revealing society to itself," the showfolk said they came to Washington to protest the "evils of discrimination."

This statement was preceded by a message from Americans abroad supporting the march. Burt Lancaster brought from Paris a scroll of signatures of 1,500 Americans living abroad.

Josephine Baker

One exatriate, Josephine Baker, disavowed for one day her pledge never to return to the U.S. and flew in from Paris just for the march.

Wearing the blue uniform of the Free French and five medals, La Josephine, praised the racially mixed throng for being "together as salt and pepper just as you

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See Early Settlement Of Arthur Schwartz's Libel Suit Vs. 'Globe'

Boston, Sept. 3.

Indication is that composer Arthur Schwartz's \$1,000,000 libel suit against the Boston Globe and its drama critic, Kevin Kelly, will be settled this week. It was understood that a retraction by the Globe has been promised and payment of Schwartz's costs of filing the suit.

The suit was originally to have been disposed of this way, it was indicated by well informed circles, but a snag developed and for a while it was indicated that the case would go to trial. Instead of settling the suit at that time, the Globe ran a denial of the libel. The story, published Aug. 13, headed: "Globe, Critic Deny Libel," said: "Both the Globe and Kevin Kelly deny the allegations of the complaint. They state that there was

(Continued on page 62)

Chevalier's S.A. Farewell

Montevideo, Sept. 3.

Maurice Chevalier, who began his last Latin American tour in Rio de Janeiro on Aug. 10, was here last week and SRO. His tour, organized by Clemente Lococo S.A. (Teatro Opera, B.A.) and Paulinho Carvalho (Radio & Television Record, Sao Paulo), took him to Sao Paulo, Buenos Aires, Montevideo, Santiago, Lima and Caracas. Chevalier is saying goodbye to his Latin American fans in a 110-minute show reprising his biggest hits.

He was presented here at Teatro Solis by Klinger's Productions S.A. in a show named "Nuit de Fete."

D.C. 'March' Kayos B.O. For 24 Hours

Washington, Sept. 3.

Showfolk, their emotions up, added dazzle to the big civil rights "March on Washington" (see separate story), but the demonstration killed show biz for 24 hours locally.

With the D. C. residents who did not want to participate in the march afraid to leave their homes, fearing the possibility of mass violence in the downtown sector, midtown Washington was virtually deserted all day. The hunch to play it safe and stay home even applied Wednesday night (28). This is best illustrated by what happened to Meredith Willson's new musical, "Here's Love," currently tuning up for Broadway at the National Theatre here.

The Wednesday matinee was called off and shifted to Thursday by manager Scott Kirkpatrick who suspected the civil rights demonstration would murder business.

The Janis Paige, Craig Stevens and Lawrence Naismith starrer had opened Tuesday night (27) to unanimous raves, and is expected to be a sellout for the remainder of its three-week booking here. But hundreds who had ordered tickets in advance for Wednesday night exchanged them for other evenings. Despite its notices, which suggest a boxoffice blockbuster for Manhattan, "Here's Love" played to slightly less than a half-filled house Wednesday night. Willson was already sick. Suffering a bug, he was running a fever in his hotel room here even before he got the bad news.

The matinee of "Cleopatra" at the midtown Warner was clobbered, with a mere 68 people present. Night business picked up, but trade was still 50% or more

(Continued on page 62)



GEORGE A. HAMID, Jr.

Executive Vice President, Atlantic City Steel Pier, says:

"In 1958 PAUL ANKA first played the STEEL PIER. He has just completed his FIFTH engagement."

"PAUL ANKA's consistent popularity continues, the consistent excellence of his performance and the consistent success of our PAUL ANKA week. What remarkable consistency!"

Concord SRO With Richman, Lewis, Soph, Cab, Jessel

The Concord Hotel at Kiamesha Lake, N.Y., one of the most ornate hotels in the Catskill area, made nitery history Sunday (1) by not only recreating one of the most famous bills of a glittering cafe era, but even embellished the Harry Richman, Sophie Tucker and Joe E. Lewis card with George Jessel and Cab Calloway. The originals comprised the top cafe draw of 1938, and its current cafe reincarnation (with caviar on the side) seems to be an entertainment that will be difficult to beat by any entrepreneur paying going prices for face talent.

In that day, the late Paul Small, of the William Morris Agency, got the Richman-Tucker-Lewis parlay together for \$7,500. It's believed that the Concord's entertainment director, Phil Greenwald, who dreamed up the revival, induced Concord operator Arthur L. Winick to shell out infinitely more for the recreation of this card for the one evening.

The trio was buttressed by a Buster Burnell line (8) and the acro Amin Bros. In the original, a Donn Arden line and the Chandra-Kaly Dancers preceded this historic trio.

Following the acrobats, Richman opened and recalled the hits of his day, and they were considerable.

There was little question that the 3,500 or more of the SRO congregation in the Concord's Imperial Room, which is the largest cafe in the world, that this was great entertainment as well as theatrical history. Each of the three stars went into the spirit of the occasion and even exceeded themselves. Richman's voice hasn't weathered the quarter-century but he still suggests the great entertainer of yore, as he did in the Latin Quarter N.Y., date where he closed the previous night. And as for Soph and Joe E., they did everything just right. There was a

(Continued on page 63)

It's a Big 'Eef'

The "eefananny" may be the next music trend. The disk company rush to the century-old Ozark Mountain pastime is being spearheaded by Epic Records with a release of "Eefananny" by The Ardelles and other diskeries are prepping similarly-styled recordings to hop on the trend.

According to Jerry Kennedy, Epic's newly-appointed artists & repertoire producer in Nashville, "eefn" music consists of making percussive vocal sounds built on the syllable "eef." He says that good eefers can eef for hours, with or without instrumental accompaniment.

French Teenagers (Decegenaires) Put New Imprint, Via U.S., On Show Biz

Paris, Sept. 3.

Romy's Col Deal

Romy Schneider, once the best-known ingenue on the German screen and of late a stage and film actress in France, has been put under a seven-film, five-year contract by Columbia.

Her first role under the new ticket is with Jack Lemmon in the comedy, "Good Neighbor Sam."

Jessel Powwows On Israeli TV

George Jessel is back from one of his frequent trips to Tel Aviv and a powwow with the new prime minister, Levi Eshkol, whom he huddled on tv in Israel. As result limited television there is a possibility.

However, says Jessel, Eshkol can't blind himself to the upsurge of tv as a communications medium, and the likelihood now is for a limited telecasting program, possibly starting only with one hour a night and perhaps doubling that, in time. However, (1) it will be 100% educational, (2) noncommercial, (3) unlikely to be incepted for another year or more.

The government has been against tv—something which Jessel, as a visiting American showman interested in the internal affairs of that country, endorsed because of his personal attitude on (a) culture, (b) crime shows, etc., and what it might do to juvenile behaviorism, (c) the boxoffice inroads on Israel's w.k. penchant for supporting films, concerts and the like.

Jessel takes vicarious credit for "helping the Israeli economy, set by selling bonds but for something else having to do with television. I took pictures of 10 key cities' downtown sectors," says he, "all at 8:30-9 p.m. For example, Frisco's Market St., the Hub in Boston, the Loop in Chicago, etc., with the exception of Times Square which is a freak, and I showed the relatively deserted downtown areas to Premier Ben-Gurion."

"I said, 'See how deserted the streets are around this time? Too many people staying home watching television. Here in Israel at that hour the people are crowding the stores, the cinemas, concerts, the sidewalk cafes—give them tv and they, too, will stay home and it will hurt the entire economy.' Ben-Gurion was very impressed and during his regime there was no tv in Israel, and now it appears that an hour of limited educational television will come in a year or so."

French teenagers now seem to have come into their own. If they still like things American, they are now backing French equivalents of them and they also now are known by a French term for those in their teens, "Les Decegenaires." The French penchant of having their own A-Bomb also appears to be leaking down to such mundane things as teenagers and show biz.

The decegenaires are now basically a bit more affluent, in keeping with a general economic upturn here. They can thus buy disks, go to music halls and even boites and make a dent at film b.o. too. It seems that Elvis Presley has taken a back seat to a local edition in Johnny Hallyday. The names of rock practitioners are still Americanized but made in France.

They have their own magazines, with Salut Les Copains one of the toppers. These play up the mode of friendship and good natured palship, especially with girls. In fact copain means buddy. Black

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Commie Radio Campaign Aimed at 1,000,000 Italos, Greeks in West Germany

Frankfurt, Sept. 3.

Latest target for Commie propaganda-loaded radio broadcasts are the 1,000,000 foreign workers employed in West Germany.

Nearly 1,000,000 foreign workers from Greece and Italy are currently working in West Germany to help fill the gap in employment here. And it is often reported that there is little local entertainment in their own lingo to keep these workers entertained during their free time.

But now the propaganda-minded East Germans and Czechs are trying to fill the gap, in the most detrimental to West Germany and to the western world.

They have started regular evening broadcasts, in Greek and Italian, beamed especially for foreign workers in West Germany.

The workers are urged to send their requests to stations in Prague and Leipzig and Dresden, and the stations nightly play "disk jockey shows" of the tunes requested, aimed especially for Mario in Frankfurt or Demos working in Munich.

Heavily larded between the platters are anti-west political propaganda; and slanted news shows reporting some of the daily events from Greece and Italy.

The workers have also been urged to slow down on their jobs so that they can keep earning their "capitalistic" pay checks for a longer time, and it's suggested, too, that they have their friends tune in regularly on the devilishly clever propaganda show.

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ABEL GREEN, Editor

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'CLEOPATRA' AND NUMEROLOGY

Spanish Displeasure Over 'Pale Horse' Results In Total Ban Of Col. Films, Shooting Affected Too

American film officials close to the international scene this week expressed incredulity with what one termed "the dictatorial behavior of the Spanish government" in banning Columbia Pictures from that country. Columbia hasn't been permitted to release a single production in Spain for the past four months.

Spanish Minister of Entertainment took this action against Col because the company undertook the production of "Behold a Pale Horse," from the Emeric Pressburger novel which had been titled "Killing a Mouse on Sunday."

Film concerns a couple of individuals, Gregory Peck and Anthony Quinn, who had been on opposite sides in the Spanish Civil War. But it's said there's no partisanship either way and, in fact, nothing at all political in the basic story.

Yank observers say the sanction against Col is particularly peculiar because it comes at a time when Spain "is seeking to become more of a member of the Western world, including NATO." The exec v.p. of one company said he regards the Col ban as "strangely undemocratic for a country which is seeking the join our civilized western world club."

Spanish government's edict versus Col affects all independent producers aligned with this company, obviously. They're made to suffer because of one picture held objectionable by Spain. Even this one feature, Fred Zinnemann's "Pale Horse," hasn't been completed and hasn't been seen in any form by any member of the Spanish government, so far as could be learned.

"No one denies their right to stop a picture, but why stop all others from a single company," commented another film official in New York.

Col itself has taken on umbrage, indeed it contributed product to the recent San Sebastian Film Festival. What measures the

(Continued on page 20)

Museum Picks Pix For N. Y. Festival

The Museum of Modern Art has chosen nine of the 10 films which it will show in conjunction with the first New York international film festival at Lincoln Center Sept. 10-19. The Museum's films, which will be shown at its own little theatre, are described as "distinguished films of the recent past never before shown theatrically in the United States."

Actually, one of the Museum's pictures, "Point of Order," will be having its world premiere. This is the feature length documentary on the 1954 "Army-McCarthy" hearings, produced by Emile de Antonio and Dan Talbot (who also runs the New Yorker Theatre, west side artie in New York). Another of the Museum's entries, Max Ophuls' "Lola Montes," is included in this category, even though it was shown here several years ago in a cut form. The version to be shown at the Museum is one which was restored by Ophuls for a showing at the National Film Theatre in London.

Each of the 10 Museum entries will be shown twice—at 3 p.m. and 5:30 p.m.—on the day it is scheduled. The program:

Sept. 10: "Sansho The Ballif," Japanese, 1954, directed by Kenji Mizoguchi.
Sept. 11: "The Exiles," Kent MacKenzie's study of American Indians living in the slums of Los Angeles. Film was made over a four-year period, 1958-61.
Sept. 12: "I Live in Fear," Japanese, 1955, directed by Akira Kurosawa, starring Toshiro Mifune.
Sept. 13: "The Olive Trees of Justice," French, 1961, directed by James Blue, an American living in Algeria who has sub-

(Continued on page 18)

Like Read the Title

Ottawa, Sept. 3. Auto-Sky ozoner booked three pictures whose titles tied in nicely. They are: "Sex in the Service," "The Horizontal Lieutenant" and "The Perfect Furlough."

Trend to Larger Pub Staffs At H. O. & Studios

Ad-pub execs at both the home-offices and the studios are noting what one termed "the swing of the pendulum" toward enhancement of their own publicity staffs and a commensurate decrease in the film activity of outside p.r. offices.

The promotion officials at the homeoffices particularly appear resentful of the outside publicists who handle multiple accounts at the same time. "For one office to handle four or more pictures simultaneously is just plain ridiculous," said one spokesman. He added: "They really are nothing but correspondents; they take our notes and records, along with our campaigns, and send them to their producer clients. And yet their services are charged against our pictures."

At any rate, there is a new accent on the hiring of unit publicists on the part of the film companies. David Golding at Universal, and Jerry Pickman and Richard Kahn at Columbia are among the more prominent examples. Such personnel are assigned to individual productions, serving somewhat as liaison between the company and the indie producer. This to a large extent precludes the need for an outside agency working in the filmmaker's behalf.

Ad-pub officials said this week they don't mind a producer having his own pressagent, if said press-agent concerns himself with only one film at a time. This, as a matter of fact, is welcome. It's the agency with the numerous accounts that bothers the ad-pub hierarchy. "They don't contribute a bit to a campaign; they're just cops," commented a Gotham v.p.

That the picture outfits in N.Y. have been expanding their own press departments is evident and that this will reach trend proportions appears a possibility. This is a reversal on the situation some 10 years ago, when the bulk of Hollywood production was taken over by independent producers and said producers signed with outside agencies.

JOHNSTON'S \$1,000,000 ESTATE TO FOUNDATION

Spokane, Sept. 3. Eric A. Johnston, late president of the Motion Picture Assn. of America, left an estate of over \$1,000,000 to the Johnston Foundation, family trust, and to members of his family, according to probate papers filed here Aug. 30. The Foundation is a charitable organization.

Johnston's home town was in Spokane but the globetrotting head of the MPAA and the Motion Pictures Export Assn. was dominantly identified with political, diplomatic and industrial activities in Washington, long his business base, when not commuting to New York and traveling the world over in behalf of the American film industry. Prior to joining to the MPAA, as successor to the late Will H. Hays, first "czar" of the picture business, he was president of the U. S. Chamber of Commerce.

SOME ALREADY RECOUP ADVANCES

By VINCENT CANBY

In release, as it was in production, "Cleopatra" continues to be a spectacular numbers game.

Word this week is that the picture will shortly have achieved a total boxoffice take, from 45 domestic and two overseas dates, of \$10,000,000 which will mean earned rentals of approximately \$7,000,000 in less than four months of release. Star Elizabeth Taylor, incidentally, should be watching closely; her 10% of the b.o. take starts once the picture has recouped \$7,500,000 in rentals.

According to one 20th estimate, the picture is currently accounting for weekly earned rentals of more than \$800,000. And the vast bulk of the premiere overseas dates—24 key spots—do not get underway until mid-October.

One of the most interesting aspects of the current "Cleopatra" biz phenomenon is that 20th-Fox's precedential demands for cash-in-advance guarantees of new high dimensions is not proving as back-breaking as many exhibs had predicted.

At the Rivoli in New York, for example, the film had accounted for a total boxoffice gross (as of last week) of approximately \$855,000 (excluding an advance sale of more than \$200,000). Figuring earned rental as being about 70% of that figure, the theatre has in 11 weeks recouped approximately \$598,000 of the history-making \$1,250,000 which it paid 20th in cash advance guarantee. Should the picture continue to draw at the Rivoli at the current pace, it could recoup the entire guarantee before the year-end. But even if it should slip somewhat in the post-Labor Day weeks, it seems a cinch to recoup in much less than 12 months—and the picture has a guaranteed 18-month berth there anyway.

Using the weekly VARIETY box-office figures as guide, the Pantages in Los Angeles has, in 10 weeks, taken in a b.o. total of approximately \$690,000, which would in-

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Balaban Says He Isn't Moving Up, Or Stepping Down

"The time will come" when he will relinquish the reins as Paramount president, Barney Balaban told a VARIETY man in New York last Friday (30). But don't look for it to happen momentarily.

The veteran film official specifically was asked if he intended to resign as chief executive officer to become board chairman. He was fast with a smile and a reply: "We have a board chairman"—meaning, of course, Adolph Zukor.

The rumor that Balaban would "step up" has been in circulation for some time.

Balaban recalled that when he was approaching 50 years of age he knew this was not the time to retire. He has dithered with the annuity bit several times since. And now that he's 75 he's still feeling fit, he said.

One thing is for certain. When Balaban moves it will not be because he is being pushed. The decision is his to make. Members of the board commented privately that Balaban is in complete charge of the presidency and there's not a single director who would be happy to see him go.

Further, there's no evidence of any kind of stockholder resentment, excepting the usual sporadic beefs about dividend increases, or earnings, or stock prices.

So it is that the personnel of Par at the top is remaining the same for the time being, with Balaban at the helm and George Welner as second in command.

Landau Considers Eastern Prod. Exit, Cites Union Practices Based On Comm., TV Filming, Vs. Features

By EDDIE KALISH

Loew's New D. C. House

Washington, Sept. 3. Opening night of the plush new Loew's Embassy here Thursday (29) drew an impressive array of Washington's top society, as well as political biggies.

It was a benefit jointly for the National Cultural Center and the American Newspaper Women's Club. Mrs. Averell Harriman, wife of the former New York governor who has held nearly a dozen high Federal posts, was chairman of the event.

First attraction at the theatre, which has 567 seats and the latest and best of everything in decor and equipment, is Paramount's "Wives and Lovers."

Loew's execs on hand for the screening, followed by a champagne reception, included Arthur M. Tolchin, executive in charge of theatre operations; Bernard Myerson, exec v.p.; Ernest Emerling, v.p.; Charles E. Kurtzman, general manager; Orville Crouch, southern division director; and Lloyd Jacobs, engineering assistant director.

'Never Asked': O'Brien About MPAA Top Spot

Washington, Sept. 3. The Los Angeles Times said White House staffer Lawrence F. O'Brien is in line for the Motion Picture Assn. presidency, but, in Washington, O'Brien said it's news to him.

O'Brien said no one connected with the film industry has approached him and the newspaper account was the first he had heard of it. O'Brien, who is from Springfield, Mass., heads the White House lobbying operation on Capitol Hill. His job is to push President Kennedy's legislative program through an often reluctant Congress.

In another development concerning the vacant job long held by the late Eric Johnston, Sen. Abraham Ribicoff (D-Conn.) completely removed himself from speculation as a possible film czar. The Senator said that "under no circumstances" would he quit his Senate seat for the job. Ribicoff has served in both houses of Congress, was a two term governor of Connecticut and was in the original Kennedy Cabinet as Secretary of Health, Education & Welfare.

O'Brien is a Catholic. His faith caused a discussion concerning the future of the relationship between MPAA and the Legion of Decency if a Catholic were at the helm of MPAA.

UATC STOCKHOLDERS BLAST NAIFY DEAL

The Stockholders' Committee for Better Management of United Artists Theatre Circuit takes a sharp swipe at the deal, temporarily blocked by court action, whereby UATC would give the Naify family of San Francisco 740,000 shares of UATC stock in exchange for the Naifys' 50% interest in United California Theatres.

In a letter sent out to UATC stockholders Friday (30), the committee charges that the UATC stock going to the Naifys has a market value in excess of \$10,750,000, whereas the assets UATC would get in return "earned less than \$315,000 in 1962." In other words, your company would be

(Continued on page 18)

Ely A. Landau is seriously considering moving his indie film production operation out of New York. The producer, who's Landau Co. recently completed one film and has three more slated to roll shortly in the east, is thinking along these lines primarily because he feels that the east coast labor situation is not geared to the constructive development of a picture industry on the Atlantic shore.

"There's a lot of talk around about New York being a major film centre, but I think there are very few who have really given it much thought. Technically, the east has everything that it takes, although there are too few really top men and, as far as studio space goes, there are only a couple places that can do a top-level job. The real problem, however, is that tv films, industrials and commercials are the king of the roost in the east."

"When there is work, there are facilities and the technical people to handle the job. What's suffering is the claim that the east coast film industry will open its hearts, minds, traditions and precedents in an effort to re-evaluate current practices to induce creative picture making. More business must be attracted so that concessions can be obtained (from labor) and be made up for in volume and so forth," the producer said earlier this week.

Meetings Held

To this end, Landau has held three meetings with the East Coast Motion Picture Council, an organization made up of the principal locals of the International Alliance of Theatrical Stage Employees involved in eastern picture-making. What he has been seeking out of the sessions, he said, is some indication that the unions are willing to strive for the development of more workable practices than are presently in force. "If you're going to make pictures on a continuing basis, as is my plan, then you have to find economically feasible ways to do it," he stated, notably.

(Continued on page 16)

Looks Like June Bow for 'Story'

George Stevens' "Greatest Story Ever Told" will be put into release by United Artists next June, according to present thinking. Exactly when or where the Cinerama epic will be premed isn't being discussed yet, but the June period looks firm.

The picture will also most likely open in a few key cities at first owing to possible theatre conflict with another UA Cinerama film, Stanley Kramer's "It's a Mad, Mad, Mad World," which is also a one-lens item, preeming in November and spreading throughout a host of Cinerama houses around the country by Christmas. Because of the "Mad World" occupancy, which most likely is being calculated to hold through June in most locations, "Greatest Story" would have to play cities where there is more than one Cinerama theatre.

Settling of June as the preem time for "Story" also finally ends conjecture that the film would be an Easter release. This had been considered because of its obvious holiday tieup from a subject matter standpoint. "Mad World" and "Story" will be the first pix seen in Cinerama's new one lens process which will be projected from one booth instead of the old three-booth method. Both pix represent a big investment for UA in 1964, as well as showcasing Cinerama's advances.

"Story" recently finished filming in Utah and is presently being

(Continued on page 16)

Century Theatres Files \$9,000,000 Suit Against 11 Exhibitors, Nine Distribs, Charges Art Film Deal

Art house exhibitors and independent importers and distributors in New York were hit the past week with the kind of antitrust action which, if successfully pursued, could put at least a couple of them out of business. Century Theatres, one of the most significant indie circuits in the N.Y. area, filed \$9,000,000 Federal Court suit against 11 other exhibition outfits in Nassau County and nine distributors of art pictures. Similar proceedings were instituted by Tobay Theatres Corp., which demands damages of \$3,000,000.

Litigation in these fiscal dimensions heretofore was unheard of in imported and art film circles. That the legal maneuver was brewing is not a surprise to insiders. Century, particularly, seemed in the mood for a courtroom bout. But sizeable is the amount of alleged grievance.

If nothing else, according to some lawyers, the dual-pronged action indicates increasingly-growing importance of offbeat productions in the overall film business scheme of things.

Century and Tobay claim that the defendants engaged in various combinations and conspiracies designed to prevent them, the plaintiffs, from getting a fair crack at the art-film availabilities.

Sole major distributor specifically named among the defendants is Columbia. Another is Lopert Films, which is a division of United Artists. Others are Zenith International, Embassy, Continental, Janus, Times Film, Trans-Lux and Union Film. Exhibitor defendants include the Skouras and B. S. Moss circuits and nine other theatre companies which are unknown by corporate titles but which operate in Nassau.

Tobay has a theatre going in Morton Village, Nassau.

Trans-Lux Divvy

Trans-Lux Corp. has declared a regular quarterly dividend of 15c per common share.

Divvy is payable Sept. 27 to holders of record Sept. 13.

Broadcasters Now In On 'Mad World' Junket, Cue Open Copy Blurbs

United Artists' junketing ideas to bally Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" get more involved all the time. As has been well documented, the company is flying 250 global newsmen to Hollywood for a special preem showing of the Cinerama pic in November. In the meantime, UA has also established a plan whereby it is junketing deejays and commentators from all over the country to the Coast to catch rough cuts of the pic, so that the broadcasters will supposedly be able to give an added personal touch to their blurb work about the pic.

Unlike the press junket, the company isn't flying all deejays and commentators out for one screening. Various station reps from different markets have already seen rough screenings and there will be others for broadcasters of different areas. The idea is to pick key airmen from different markets (teen, women, soft music etc.) and show them the pic, so as to get across the radio board listener representation.

So far this has been done with Gotham broadcasters plus some from some other areas. Ultimately, broadcasters from most regions of the country will have seen the film in one form or another by the time the blurbs begin in their areas.

Myerson Testimonial

Exhibition and distribution interests are joining in sponsorship of a testimonial luncheon for Bernard Myerson, recently appointed exec v.p. of Loew's Theatres.

It's set for Sept. 26 in Manhattan's Americana Hotel which, by no coincidence, is owned by Loew's.

Preem Dates Set For 'Cardinal'

Otto Preminger's "The Cardinal" will make its European debut Dec. 19 in Paris at the Le Paris, Francais, Miramar and Moulin Rouge Theatres. This event will be preceded, however, by a special benefit performance at the Paris Opera for which around 250 newsmen from all over Europe will be brought to Paris by Preminger and Columbia, which is distributing the film.

The special showing will be for the benefit of the French Legion of Honor and the Paris Opera is being specially equipped with 70m projection and screening equipment for the presentation. Following the Paris opening, "Cardinal" will next bow in London, Dec. 20, at the Astoria Theatre. This will be the only hardticket engagement in Europe. These openings will be followed by key overseas preems in January.

Pic makes its world preem at the Saxof Theatre, Boston, Dec. 11 and opens at the DeMille in New York the following day. These two are the only domestic hardticket dates for the film, which will be playing in 127 U.S. houses by Christmas. The film makes its Canadian debut in Toronto, Dec. 20, also bowing in Chicago and Washington on that date. All of these domestic bookings, incidentally, were made blind by exhibs. The picture will not be seen in the U.S. by anyone except Col staffers until today (Wed.) when an exhibit screening will be held. It was seen by some Europeans while being completed in London.

Meanwhile, Preminger is already well along with his plans for his next project, a filmization by Ring Lardner Jr. of Patrick Dennis' "Genius." This pic, which will be made under the producer-director's pact with UA, is now slated to roll in Mexico the end of January. Following this, Preminger will make a film version of the novel "Harm's Way" under his Columbia deal. This is scheduled to begin filming in Hawaii next summer.

United Artists' First Half Drop, Prospects Good for 2d Half-'64

Bronston's 'New World'

Samuel Bronston has picked up the film rights to Aldous Huxley's "Brave New World." Deal was made with RKO General, which had owned the property.

Film adaptation is planned for early next year. Producer is negotiating with David Niven for a starring role.

Movietone to Stress Topical Featurettes, To Work With 20th TV

The Movietone News arm of 20th-Fox, both domestic and foreign, is to undergo a change of format with more emphasis on topical featurettes than spot news coverage. The change is the followup to the story last week that Movietone and United Press International were terminating their 12-year collaboration in the production of newsmagazine and that Movietone would discontinue servicing newsmagazines to U.S. theatres.

The topical featurette is the form into which the domestic newsmagazine is evolving, according to a formal statement by 20th prez Darryl F. Zanuck. Movietone will continue to service newsmagazines for both tv and theatres overseas, however, and will do so on a stepped up program.

Zanuck noted that newsmagazines for domestic theatres have suffered since the advent of tv, particularly in the coverage of spot news which is handled more quickly by tv. Zanuck cited as an example of the revamped Movietone approach the featurette on the late Pope John XXIII now in release.

In carrying out the new format, Movietone veep William R. Higgenbotham will coordinate production activities more closely with 20th's tv division. William Self is veep of this production operation and its newly organized documentary division is headed by Jesse Sandler and Malvin Wald.

Two tv documentary series utilizing footage from the Movietone library are in preparation. These are "Comeback," five-minute segs of great personal drama, such as the late President Franklin Roosevelt's triumph over polio, and "Day to Remember," to synthesize outstanding historical events.

Movietone currently is working up a 60-minute documentary on World War I, to be released on the 50th anniversary next year. Quentin Reynolds will narrate.

Net earnings of United Artists Corp. for the first half of 1963 were off considerably from the totals of the previous year. This, however, came as no surprise as the company is still suffering from the effects of a particularly poor first quarter which was naturally expected to carry over into the figures for the first half.

Six month net earnings for 1963 were \$802,000, after provision for income taxes of \$407,000. In 1962 UA had net earnings of \$2,003,000 for the first half. This represents 44 per cent on the 1,803,542 shares outstanding on June 29, 1963, which compares unfavorably with earnings of \$1.11 for the first half of 1962, after adjusting the shares outstanding then to the number outstanding in June, 1963.

Gross income was similarly off during the first six months, falling from \$62,066,000 in 1962 to \$49,971,000 in '63. At the time of UA's stockholders meeting last spring, board chairman Robert S. Benjamin had, by way of explanation of the poor showing in the first quarter, said that several of the company's pix had turned in "disappointing" results. He said at the time, that he didn't expect business to rally enough in the second quarter to overcome the red ink.

L.A. to N.Y.

Ted Apstein
Alice Backes
Howard Brandy
Frederick Brisson
Bill J. Campbell
Arthur Cantor
Marge Champlin
Mickey Deems
Andy Devine
Jerry Devine
Keir Dullea
Van Heflin
Peggy Ann Garner
Lennie Hayton
Norman Herman
Oscar Homolka
Allan Kalmus
Mike Kellin
Larry Kert
Ed Kleban
Jerry Levine
John C. Mahoney
Terry Melcher
Corbett Monica
Robert B. Morin
Kal Ross
Zadel Skolovsky
Irv Townsend
Mary Treen
Nick Venet
Jay Ward
Dale Wasserman
Bill Yagemann

N.Y. to L.A.

George Foster
Sid Garfield
Don Kirshner
Pamela Mason
Bud Ornstein
Jacqueline Susann

U.S. to Europe

Ned Brown
Freddie Carpenter
Peggy Cass
Bette Davis
Russell V. Downing
Carl Fisher
John Gay
Henry Jaffe
Jack Karp
Irving Maas
Elliot Martin
Syd Mirkin
George Nader
Martin Rackin
Manny Reiner
Fred Robbins
George Stevens Jr.
Francis S. Winikus

Europe to U. S.

Karl Bernstein
Sylvie St. Clair
John Davis
Charles K. Feldman
Morton Gottlieb
Guy Halahan
Robert Harris
David Merrick
Merle Oberon
Claude C. Philippe
Seymour Poe
Michael Truman

Eddie Mannix, 72, Vet Metro Topper, Dies In Beverly Hills After Long Illness

E. J. Mannix, 72, for years v.p. and general manager of Metro and one of the top figures in the motion picture industry, died at his home in Beverly Hills, Cal., Friday (30) following two strokes suffered the previous week. He had been in poor health for the past eight years, due to a series of heart attacks.

Mannix, who retired in 1956, continued to maintain his office at the studio as a consultant, and visited the lot several times a week, where his advice, particularly on labor matters was constantly sought. He was an expert in industrial relations, and both the industry and unions knew him as a fair man who advised for the best general interest.

The unions particularly regarded him as their friend. During the bitter 1946 studio strike when occasionally there was violence, a crowd of 3,000 men gathered at the back gate at Metro, many armed with guns and knives. Several policemen had been hurt, and there was angry rumbling.

Advised not to venture through the gate, Mannix told those who tried to stop him, "These men are my friends," and advanced through the throng. After he talked quietly with several of the leaders the crowd dispersed and there was no incident.

Later, in some of the union halls, when there continued to be con-

siderable dissatisfaction over negotiations, these objectors were told by their brother-unionists, "Eddie Mannix gave us his word, that's all we need."

Typical of this was the contract the late Clark Gable had with Metro. When he returned from service in World War II, Gable never signed the contract presented to him; his agreement was with Mannix personally. "I shook hands with Eddie Mannix, what more do you want," he told his worried agent.

"A man's word is the most important thing in life," Mannix once told a friend, and practiced what he preached. In this respect he was like the late Joseph M. Schenck after whom he patterned himself. Like Schenck, with whom he was associated for many of his early years and who, with his brother, Nicholas, gave Mannix his first job, in their Palisades Amusement Park across the river from N. Y., he was fierce in his loyalties.

As firmly identified with Metro down through the years as the late Louis B. Mayer who long headed production, Mannix started at the studio in 1925 as comptroller, sent to the coast by Nicholas M. Schenck after the latter stepped into the presidency. Schenck also appointed him a member of the executive staff.

Started With Schenck
Previously, he had had a long
(Continued on page 16)



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HIGHBROWS RULE AT VENICE

Gleanings From a Gondola

Venice, Sept. 3. Andrew Filson, secretary of the Federation of British Film Makers, came in specially for the opening night of the festivities to see "Tom Jones" launch the proceedings, winged back to London the next morning, but comes back later this week to attend the International Federation meetings. . . . Roland Thornton, who reps the Motion Picture Association in the U.K. a first-timer to Venice, also here for the FIAP sessions. . . . Nat Cohen, managing director of Anglo-Amalgamated Film Distributors, whose "Billy Liar" is the official British selection, had to leave the Lido last Friday, the day after the presentation, as he was due in London for the Variety Club charity race meeting at Sandown Park the following day. Julie Christie, the femme newcomer who stars in the pic, and who is currently learning her craft seriously in a Nottingham stock company, got two days leave of absence to attend the fest. Tom Courtenay, her costar also on the Lido, while the Anglo contingent includes director John Schlesinger, Phil Jacobs, the company's export manager, and John Troke, publicity topper. . . . Robert Clark, president of the British Film Producers Association and leader of the British delegation, arrived in time for the "Billy Liar" gala. . . . Macgregor Scott, managing director of Warner-Pathe, had the rare distinction of being the distrib of two of the three British entries. Both "Billy Liar" and "The Servant" are released through W.P. in the U.K. Walter Reade Jr.'s Continental Distributors is handling "Liar" in the U.S. Warner-Pathe and Anglo were joint hosts at a luncheon last Friday (30). . . . Indie producer Steven Pallos, a festival regular, is also on the Lido, but many familiar British faces are absent this year. . . . James Quinn, director of the British Film Institute, taking a look at the first batch of festival presentation before heading for the New York Fest at Lincoln Centre this coming weekend. . . . Martin Ritt expected in Sept. 4 and Paul Newman and Joanne Woodward on sixth for "Hud," screening which winds competitive pic showings here same night.

Yank activity will consist of press conference for Ritt and Newman on day of showing, cocktail for press and delegations at U.S. Consulate in Venice (on the Grand Canal) in late p.m., then the gala evening screening. Afterward, Newman and other VIPs will probably attend the annual Volpi Ball in Venice given by Countess Volpi. Next day, the seventh, will probably see a luncheon given to announce the Eric Johnston award, instituted by the late MPAA topper only shortly before his recent death. . . . Meanwhile, Paramount has issued an effective press book in three languages to tell one and all about "Hud" and mentioning its achievements and raves garnered in the U.S. and Britain. . . . Shirley Clarke also expected for screening of "The Cool World," the New York-made indie which is U.S.'s second competing entry, and one of rare times an indie has been in the running at Venice.

Irving Wallace here for first week of event as observer for Screen Writers Guild, David Rose relieving him for the second stanza, latter up from Rome and writing chores which have kept him busy through summer. . . . Martin Melcher off to Rome from here. Visited the caves of Postumia, near Trieste, where his U.S.-Yugoslav production, "The Cavern" rolls soon. It's a wartime tale of several people trapped in famed caves. Melcher also mulling possible European-based pic for wife Doris Day during his local o.o. Most of "The Cavern" will be shot in actual cave, with remaining week or so in Rome Studio interiors.

Bob Lawrence here scouting for Cinema V product; Peter Riethoff in from Paris en route to Rome and another dubbing effort; Jesse Vogel also here; Lee Kingsley in and Duncan and Mrs. McGregor due for latter half of festival; Jack O'Connell to Rome after local screening of his "Greenwich Village Story"—Yank director spent time in Italy previously as assistant director to Federico Fellini and Michelangelo Antonioni; William Sheldon is here to seek outstanding new product for Ely Landau's operation, with Carol Hellman, whose Omnia recently partnered with the Landau Company for European distribution of certain pix, also at festival.

Fourteen press conferences by 15 directors (one pic., "Sentimental Attempt," has two directors) held here during first half of fest alone. Directors were Robert Enrico, Kasimir Kutz, J. A. Bardem, G. De-Bosio, Brunello Rondi, Jiri Weiss, Riccardo Fellini, John Schlesinger, P. F. Campanile, Massimo Franciosa, J. Donner, I. Talankin, Alain Resnais, Luis Buñuel.

Several international meetings slated for last days of festival: a meeting of the International Cinema Bureau (B.I.C.); a meeting of FIAPF, the International Producers Federation (though this may be called off or postponed in deference to Eric Johnston's death); one of the European Exhib Union; another of the Italo-German coproduction committee; and others.

Eitel Monaco, Italy's Anica topper, presides over BIC meet, with following due in for conclave: Messrs. Lourau, Deutschmeister, Woil-Lerne, Trichet, Schwaller, Fournier, Chabert, Deroubaix, Dreyfus, Hansen, Dehollander, Ragot, Von Hartlieb, Bosman, Roem, Gruber, Waldleitner, Leo Hochstetter and Fred Gronich will attend as observers for MPEA. German delegation includes 12 men.

Report from Rome says the incident regarding Brigitte Bardot, Jean Luc Godard, and "Ghost at Noon," which was originally invited by festival, but yanked by producer, is over and reports that B.B. wants her name off cast list are being denied by Godard, even though Godard had originally favored screening pic here. Embassy has picked up still another Italian pic, "The Arcangels."

Angelo Rizzoli hosted fest party on his yacht, the "Serenio," which he also takes to Cannes for same purpose. City of Venice host at Isle of Torcello for press dinner, while other affairs were given in mid-fest by British delegation, the British Film Institute, Poland, and Louis Malle, director of "Le Feu Follet." Also Europa Films, Stockholm, for its entry: "A Sunday in September."

Also from Rome: Robert Aldrich awarded \$372 damages against shipper who failed to properly insure director's Mercedes, later damaged en route, in sending it to L.A. by boat. . . . Grigori Alexandrov, vet Russian director who's about to make a film about Lenin, cracks he'll call it "Lenin 8½"—cipher referring to number of years Lenin spent in Switzerland.

United Artists and DEAR Films hosted supper after local non-fest screening of Laurence Harvey's new pic "The Ceremony."

Academy Eases Rules On Foreign Pic Award

Hollywood, Sept. 3. Rules governing its annual Foreign Language Film Award have been changed by the Academy of Motion Picture Arts & Sciences, to allow a greater number of nations sufficient time to submit entries.

Board of Governors has eased the rule so that it now specifies

that entries must have been exhibited in a commercial theatre in the country of origin between Nov. 1, 1962 and Oct. 31, 1963. Previously, the eligibility period was the calendar year running from Jan. 1 to Dec. 31 of each year.

Academy proxy Arthur Freed explained that many foreign countries have found it difficult to meet the Jan. 23 cutoff date for submission of a print of their entry for screening and consideration, hence the setback in date.

'NEW LOOK' MAKES FILM BUFFS HAPPY

By HAROLD MYERS

Venice, Sept. 3. The transformation that has taken place at this year's Venice festival has had a startling result from an industry standpoint. Luigi Chiarini, the new fest director, was determined to have a new look for the event, and has succeeded in making it a feast for the film buff, and a disillusionment to the tradesman.

Commercial overtones, as evidenced at Cannes, Berlin and even in Moscow, are virtually frowned upon. This is a serious exposition for the motion picture as an art, not necessarily as an industry, and the few international tradesmen on the scene are unhappily bemoaning the fact that there is no one around with whom deals can be made. It would appear that the key buyers from New York, the Continent and the Far East must have used extra sensory perception and decided to stay away from the Lido.

No Market Place

If this pattern is maintained in the years to come, Venice may have to be written off as a market place, and be classified as a cultural event with its main appeal to the highbrows who flock around the film institutes and the cinemathèques, and possibly also appealing mainly to journalists who write for longhair sheets. The columnists of the popular dailies are finding it just as hard to fill their pillars as producers are finding customers. There has been an unusual paucity of screen personalities in the opening week, also apparently in accord with Chiarini's new look, though there are brighter prospects in the second and final half of the festival.

Alongside this situation, there is widespread comment and considerable unease at the method of selection that resulted in two countries sharing almost one half of the total of 32 entries. Italy with nine and France with six pictures are dominating the festival, and as quite a few of the 15 are coproductions between the two countries, there is natural resentment from other participants who only have a modest slice of the melon. Observers feel that both France and Italy would have had

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MPEA's Maas On Japanese Billings, Talks of Far Eastern Problems

Berger Back to N. Y.

Jerry Berger, who has been ad-pub director for all of 20th-Fox South African operations, is being transferred back to New York home office to handle special events in the home office ad-pub department.

According to Jonas Rosenfield Jr., Berger is being reassigned "under company's expanded exec training program." Berger has been in African post since this spring, prior to which he was a 20th field exploitation rep.

Motion Picture Export Assn. member company billings in Japan should hit \$20,000,000 this year, compared with \$18,000,000 last year and \$15,000,000 two years ago, Irving Maas, MPEA's Tokyo rep, predicted in New York Friday (30) before returning to his Far East post.

Exec, who earlier this year negotiated the remittance of the final \$1,500,000 in blocked non-resident film accounts in Japan, is now to turn his attention to the \$3,000,000 still held in Japan and repping blocked dividends (or "resident funds") of the MPEA companies' Japanese subsidiaries.

That \$3,000,000 represents profits which accumulated in the last six to eight years. Under an earlier MPEA-Japanese agreement, the U.S. companies agreed to retain 30% of their billings for operating expenses, with the amount remaining after operating expenses were paid being taxed as profit and going into the "resident funds."

Maas is returning to Tokyo via Karachi where he will negotiate a new film agreement with the Pakistani Government. The present one-year pact expires Sept. 30, and Maas would like to get an increase in the present ceiling of 30% on remittable earnings. Chances are slim, however. MPEA companies are getting out about \$175,000 a year ("the market hasn't yet been scratched when you figure there are about 100,000,000 people"). The 70% of MPEA earnings which is withheld in Pakistan earns interest, of course, but, says Maas, "we're not in the banking business."

Viet Nam Woes

The MPEA, like the U.S. Government, is having its troubles in Viet Nam at the moment, and what happens in the next week will dictate whether or not Maas will stop off in Saigon on his trip home. U.S. pix there have been "only a trickle" in the last 18 months. "We have a film agreement with the government, but they have yet to implement it."

Another continuing source of irritation in the Far East is Indonesia, where the government continues to push for local ownership of the distributing subsids of the U.S. companies. However, the government has sliced its requirement that the subsids be 51% Indonesian-owned to 10%. The only problem is that now the government has come up with a law saying that the subsids cannot import the pix. They must instead be imported by the U.S. companies, opening the possibility of having the pix taxed twice—on import and then on acquisition by the locals.

The government of the new Malaysian Federation is described by Maas "as friendly and enlightened" towards U.S. firms which are, however, heavily taxed.

Hope to Give Venice A Permanent Exhibit For Film Historians

Venice, Sept. 3. A plan to make the Venice Film Festival an even more complete and useful physical site for consultation on present and past film trends was disclosed here by fest topper Luigi Chiarini.

Chiarini, though indicating that the plan was still in the "hopeful" stage, said he felt that more advantage should be taken of the Mostra's vast film library, which goes back to 1932 and includes some 600 features and documentaries of note and interest. Also, the fest has thousands of film scripts, books, and publications from all over the world in its bibliographic section, but these are mostly locked up in boxes and crates in cellars.

Director's proposal is to give fest a permanent value by making these films and publications available, not only during the fest but also during rest of year, for students and scholars of film history. Admittedly, the economics of such an ideal setup present a major hurdle, which Chiarini however hopes to lick.

Venice Fest Has Quiet First Week, Plenty of Posters

Venice, Sept. 3.

While festival party activity has been relatively quiet during the first week, suggesting economies in this sector both by Venice and participating country and/or companies, this year's event has been marked by near-record expenditures on poster displays and other outdoors forms of publicity.

Most prominent efforts in this sector is by Columbia and by the Samuel Bronston organization, but others are not far behind. Bronston has a large and ideally situated giant poster opposite the film palace for "Fall of the Roman Empire," "55 Days at Peking," and "Circus," while three window displays entirely dedicated to "Peking" are on the festival facade itself. There is even tie-in space under the Bronston poster devoted to Villa Florio the Roman hillside Hotel in which the producer is partnered.

Columbia's efforts, though they have no pic at fest, are keyed to "Lawrence" (still to be released in Italy), "The Cardinal," and "The Victors." For the Sam Spiegel production, Columbia has a giant illuminated poster over the entrance to the press sectors and neatly visible to all festgoers; while on the beach in front of Hotel, a giant red tent is much

(Continued on page 18)

New Mexican Labor Pact Assures 5-6 Films Shooting at All Times

By CHARLES LUCAS

Mexico City, Sept. 3. Ratification early Friday (31) by union members and the producers Association setting up working conditions for writers, directors, actors and technicians in the Mexican film industry for the next two years assures a start of domestic filming by mid-October of this year, union spokesman said.

New pact ended a month-long strike that had been cancelled by the Mexican Government, whose cabinet officers ordered both labor and management to come to terms and get the industry moving again. Announcement of the new pact was made by union and management representatives through the board of arbitration at the Secretary of Labor's office.

These are the major points of the new contract: During each calendar year a minimum of 286 work weeks will be guaranteed by producers to union membership. This means an average of 5 to 6 pictures shooting at all times.

Crew minimum is reduced to 12 from a previous 19.

Featherbedding is reduced after the second week of shooting to personnel actually needed to complete the job. Prior to this full crews were maintained through a 4 or 5 week schedule.

Wage increases will be worked

out for those not now receiving or eligible for overtime.

Work week will be five days in studio and six days on location before overtime.

A fund of seven million pesos (\$560,000) will be paid to indemnify retiring workers, and those physically unable to work. When this amount is paid, it is expected that the film bank will unfreeze funds and start processing new applications. This should start cameras turning 30 days later—or around mid-October.

Commonwealth's Net

San Juan, Sept. 3.

Commonwealth Theatres of Puerto Rico reported sales for the fiscal year ended April 30, 1963, rose to \$3,946,953, and net income for the period was up to \$404,697, equal to 81c a share. This compares to sales of \$3,514,681 and a net of \$385,577, or 77c a share, for the previous year.

Results were disclosed by prez Rafael Ramos Cobian at company's annual meeting here last Wednesday (28). Commonwealth operates the largest chain of theatres on the island, and in addition is engaged in vending, concessions, film distribution and screen advertising.

Mary, Mary (COLOR)

Jean Kerr comedy hit loses few laughs in trip to screen; Warners-LeRoy team does it again.

Warner Bros. release of Mervyn LeRoy production. Stars Debbie Reynolds, Barry Nelson, Diane McBain, Hiram Sherman, Michael Rennie. Directed by LeRoy. Screenplay by Richard L. Breen, based on play by Jean Kerr; camera (Technicolor), Harry Stradling Sr.; editor, David Wages; music, Frank Perkins; asst. director, G.H. Kiesel. Reviewed at Academy Awards Theatre, Aug. 27, '63. Running time, 125 MINS.

Mary Debbie Reynolds
Bob Barry Nelson
Tiffany Diane McBain
Oscar Hiram Sherman
Dirk Michael Rennie

"Mary, Mary," quite contrary to the legend that stage comedies lose something in translation to the screen, is almost as comic a bit as Jean Kerr's witty play on which Richard L. Breen's screenplay is based. Even without the insurance cushion provided by the play's popularity (still on Broadway and touring!), Warners, which acquired film rights in a pre-production deal, has a funny picture that could well become one of the season's top-grossers.

That the film version, directed and produced by Mervyn LeRoy, is not as surefire a laugh hit as the play can be blamed for the most part on too much consideration for the original source and, at least a little, on the not-completely successful casting of the title role. The result is a filmed version of a play, somewhat padded, adding up to 125 minutes, of which only the last three-quarters is truly outstanding.

Except for a few bit parts, LeRoy has limited his cast to the play's five characters, one of the rare times an entire cast gets star billing. He also wisely chose to have two members of the original cast (Barry Nelson and Michael Rennie) repeat their roles in the film. The comparatively restricted playing area and small cast concentrate the viewer's attention on the dialog, heavily laden with bitingly funny observations on the foibles of mankind, with emphasis on man, the target for most of Mrs. Kerr's missiles.

A major reason for the play's lasting success, and one carried over into Breen's script, is that the good lines are pretty well distributed among all the principals. Some of the heartiest yocks are inspired by Hiram Sherman's antics as a lawyer playing Cupid.

Debbie Reynolds, as the witty wife who can't resist a well-turned phrase even at the expense of her marriage, is inconsistent in the role despite a generally attractive performance. Uncertainty as to interpretation, possibly due to an inability to combine feeling with flippancy (the basic character of Mary), mars her portrayal. While she voices serious lines with genuine feeling, she ends too many witticisms with a note of hesitancy (whereas with Mary, it's a compulsion), or heavily coats lines with a "cuteness" alien to the role.

However, Miss Reynolds still manages to interpret the sincere and sympathetic side of the role, making credible husband Barry Nelson's decision to bypass a dish like Diane McBain (who has nothing, anyhow, but beauty, health, devotion and beaucoup bank accounts). Both Nelson and Michael Rennie, as his movie-star friend-rival, sail through their parts with professional assurance and long familiarity. Nelson gets plenty of competition for audience sympathy from Rennie's smooth pitch to the heroine. Most viewers will figure she'd make out okay with either male.

Ralph S. Hurst's design for Nelson's apartment, in which almost all of the action is contained, makes it a comfortably casual abode. The trend to inside jokes via dropping of "trade names" in films gets a particularly heavy workout, and some regional references may puzzle the general public. Harry Stradling's Technicolor camerawork is excellent although he is not allowed much room for imagination due to the restricted filming area. David Wages' editing, generally competent, would have been more effective had he exercised his scissors more judiciously, even a bit viciously, in the stodgy opening sequence.

Frank Perkins' score, aptly commercial, is not unpleasant, being mostly brass and brashness like a musical comedy overture, with sneaky violins popping up whenever one of the frequent romantic scenes threatens.

Robe.

Reviews from the Venice Festival

Em Sondag 1 Settembre
(A Sunday in September)
(SWEDISH)

Venice, Aug. 30. ~
AB Europa Film release and production. Stars Harriet Andersson, Thommy Berggren; features, Barbro Kollberg, Harry Ahlin, Axel Duberg, Jan-Erik Lindqvist, Erika Mann. Written and directed by John Donner. Camera, Tony Forsberg; art director, Erik Aaes; music, Bo Nilsson; editor, Wic Kjellin. At Venice Film Fest. Running time, 115 MINS.

The tale of a married couple breaking up has become familiar in European pix of late. But young Swedish director John Donner brings a sureness of character insight, visual flair and knowing thesp handling to bring fresh outlook to this theme. If it takes its time unfolding, and eschews any concessions, it still looms a solid art bet abroad.

Film is divided into three sections that display the growing of love of a couple and their decision to marry, the marriage ceremony and early days, the beginning of a breakup and the final divorce. It all takes place in a year. Each segment is introduced by a montage section that embodies the mood and feeling of the episode.

The boy and girl are in their late 20s and the marriage seems to come from a need to be alone with each other rather than any planned affair. She is already pregnant when they marry. Then a disappointment with each other sets in and they separate while a last attempt to make up ends in failure and a couple is dissolved.

It is extremely modern in concept as it displays a series of small incidents that build into a statement on marital and human relations. The dialog is sparse and literary but backed by a sharp visual counterpoint that makes it revealing of changing moods, needs, disappointments and readjustments.

Film makes its statement on youthful disengagement with an older generation that pays lip service to one form of ethics and uses another, and incisively lays bare the intricate life of a couple and the needs on both sides. This one fails and it is the fault of many complex and simple social, human and general faults. But both can go on and try again.

Early scenes have them loving and going about together and pic avoids any conventional having-fun-together montages. It does etch each one's need for the other and their final partly confused decision to marry. The marriage is also neatly etched with family outlooks and a detailed study of the ceremony itself to give it the great social, religious and moral weight it has in society. There is no irony intended but only a reflection that it should apply to those compatible enough and adjusted enough to give it its true worth.

Her pregnancy is difficult, and when on one drunken night he forces his attentions this leads to a miscarriage. But here, too, the director's meticulous taste keeps this from being a false or needlessly sensational note. It makes its statement on love without true desire, depth and need. The final scene of the attempted reconciliation delves soundly into their mutual failures.

So director Donner seems to sum up the new trends in film outlook today. It reflects a certain lack of communication and changing mores but there is no despair here. There may be a lack of compassion which will make this difficult to book "popular" houses abroad, but its lucidity, truth and flair for detailing human actions should fit this for art situations where more discerning audiences could savor it.

Donner has also been well served in his first effort with sharp lensing by Tony Forsberg, notable sets by Erik Aaes, cogent editing by Wic Kjellin, and a solid musical background by Bo Nilsson. Donner, of Finnish origin, was a film critic, reporter and novelist and has written a book on the noted Swedish film director Ingmar Bergman.

But Donner does not deal in the problems of guilt, inhibition and divine questioning that are the driving forces of Bergman. In fact, Bergman helped him set up his production but they broke on conception and Donner brought in his film as he wanted it.

It now looks like a new name is

to be reckoned with from Sweden besides Bergman. Donner's first effort may sometimes be too measured and personal, and perhaps needs a little warmth and more graphic illustration, but he shows a know-how, maturity and technical mastery that bely the fact that this is his first feature.

Harriet Andersson, who was discovered by Bergman, is faultlessly handled and reflects all the facets of the woman's desires, demands and outlooks. Whether she is suddenly twisting to show her sensuality and at the same time flaunt her husband's shortcomings, talking to her mother, or reflecting on their life together she is always admirably controlled, telling and right. Thommy Berggren is effective as the weak husband and others fill lesser roles adequately. In short, a most promising first pic.

Mosk.

Greenwich Village Story

Mainly for the record for this pic has already had a Gotham art house engagement. Beatnik milieu could slant it for depth dueler use, but its conventional frame makes top billing dubious.

Venice, Aug. 28.
Lion International Films release of Shawn International production. With Robert Hogan, Melinda Plank, Tami Seltz, Sunja Svendsen, Aaron Banks, James Frawley. Written and directed by Jack O'Connell. Camera, Baird Bryant; editor, Jean Begley, Carl Lerner. At Venice Film Fest. Running time, 95 MINS.

Film has already had a fair Gotham art house run but has yet to be reviewed in VARIETY. This is for the record from the Venice Fest where the pic is in the running for the best first film prize. Conventional handling, in spite of its unconventional beatnik milieu, make this mainly of dueler fare for depth use.

The film does not have the sharp insights, spontaneity and forcefulness that other Gotham-based pix on the hip and beat worlds, "Shadows" and "The Connection," displayed before it. Hero and heroine are an intense youth thinking he can write the great American protest novel, and a pretty young dancer. Though living together out of wedlock she yearns for marriage and he also really does in spite of his exhortations to the contrary.

When his book turns out to be pretentious and immature, obvious by his talk and actions, he drives her out and runs off with a rich girl who loves him. Unknown to him she is pregnant and an attempted abortion has her dying as he sobs alone on finding out the news.

Director Jack O'Connell, for a first pic, does have a knack for getting some good color from the fauna of Greenwich Village, but his story does not develop a true pulse of love and need and only pays lip service to beat propensities, needs and revolts without any illuminating insight.

Robert Hogan is somewhat stiff as the writer while Melinda Plank is fetching as the girl if completely out of her depth in the few beat cabaret scenes. It is technically good on all levels with some fine-side filler scenes of Village life and types. It is just that the pic seems to want the freedom of indie outlook in outspoken theme, but treats it with the evasions and retributions that seem to also denote a desire to try to please mass audiences as well as art houses. It falls short on both counts.

Mosk.

Storie Sulla Sabbia (Stories on the Sand) (ITALIAN, COLOR)

Venice, Aug. 29.
Cineriz release of Romor Film production. Features Francesca de Seta, Anna D'Orso, Guerino Gnanazzoli, others. Directed by Riccardo Fellini. Screenplay, Fellini, G. Franco Ferrara, from story by Fellini. Camera (Eastmancolor) Giuseppe Acquari, Sandro D'Eva, Mario Vulpiani. Music, Giovanni Fusco. At Venice Film Festival. Running time, 95 MINS.

First film by Federico Fellini's younger brother Riccardo is a three-parter which shows much promise for its maker as well as providing a neat hour and half of entertainment. It should fare okay

in Italy and rates an outside look-see as well.

Plot is admittedly fragile. First episode merely shows a day in the life of a small girl living in a seaside fisherman's shack. Second details a wedding by the sea, with subsequent party. Third, a visit to cottage by three teen couples bent on some midnight fun but who accidentally are forced to witness a birth and a death during the same span.

But Fellini has, especially in the first two episodes — head and shoulders over the third — portrayed his subjects with such loving care, eye for detail, and sense of the genuine in human, relations, that they become small gems. While these first two episodes are winning in more ways than one, the third is by contrast more artificial and constructed. It is also less well performed by another group of unknowns, while players in earlier segments comprise as colorful a gathering as could be imagined. Reshaping the third episode might help the pic.

Color (Eastman) by three different cameramen (pic was shot at intervals over a longish period of time) is uniformly outstanding. Giovanni Fusco's music is apt.

Hawk.

Un Tentativo Sentimentale (A Sentimental Attempt) (ITALO-FRENCH)

Well-intentioned small-budgeter is first feature by onetime scriptwriter Franciosa Campanile. Despite a good performance by Francoise Prevost, will take hard selling due to its slow, talky and introspective and only rarely convincing analysis of an albeit topical subject.

Venice, Aug. 30.
Cineriz release of Franca Film-France Cinema Prod. coproduction. Features Francoise Prevost, Jean Marc Bory, Leticia Roman, Gabriele Ferzetti, Barbara Steele, Giulio Bosetti. Directed by Pasquale Festa Campanile and Massimo Franciosa. Screenplay, Franciosa, Campanile, Luigi Magni, Elio Bartolini. Camera, Ennio Guarnieri. Music, Piero Piccioni. At Venice Film Festival. Running time, 100 MINS.

Basic idea, of depicting the inner conflicts of people desiring but unable to escape from social and religious conformity in a country such as Italy which does not recognize divorce, is a good one, and to a degree, pic comes across with its points as it tells of an extramarital affair by two married people which ostensibly fails (though ending is left open) when neither has courage to openly break away from their respective spouse and face a new life and its heightened responsibilities.

But surprisingly, the film is at its weakest where it could or should be strongest: dialog. It is here that it rarely rings true, banal lines spoiling many a scene, and generally failing to convince the spectator. Francoise Prevost, as noted, is excellent as the errant wife, while Gabriele Ferzetti is properly wooden as her habit-bound husband. Leticia Roman also effectively renders her role as the somewhat glacial wife whose opposite number, Jean Marc Bory, starts the proceedings off by chasing Miss Prevost. Bory gives the weakest performance, and is rarely believable.

Piero Piccioni's music is apt and moody, and lensing by Ennio Guarnieri—in strikingly offbeat settings in and near Rome—is slick. Other credits good.

Hawk.

La Belle Vie (The Good Life) (FRENCH)

Venice, Aug. 25.
Films Du Centaure release and production. With Frederic De Pasquale, Josée Steiner, Lucienne Hamon, Francoise Giret, Gregory Chmara. Directed by Robert Enrico. Screenplay, Enrico, Maurice Pons; camera, Jean Boffety; editor, Denise De Casablanca. At Venice Film Festival. Running time, 110 MINS.

Film deals with a young married couple and their attempts to find a way of life during the troubled Algerian War. But it lacks an insight into the characters to make their plight engrossing, real or in-

tense. Result is a plodding pic with chancey art house prospects.

A young man is discharged from the army after serving in Algeria. He marries and later is invited to Monte Carlo by a rich uncle. However, this never-never land gives way to difficulties in finding a job, the first baby and cramped quarters, the first unfaithfulness and finally a good job.

When clear financial sailing emerges, he is called back to the army. Director Robert Enrico showed a talented hand in a prize-winning short he made last year. But here he surprisingly gives the film a pedestrian mounting and fails to breathe life into these prosaic characters.

About a third of the film is composed of newsreel footage back-grounding the story to display man's inhumanity to man and hint at dangers of future war. This atmosphere is too strong for the picture's stereotyped characters.

The grim days of plastic bombings and police requisitions during the Algerian affair are hinted at. But the stilted acting cannot make the young couple and their universal and personal plight interesting or incisive enough to give this film sufficient weight, depth and challenge. For a first feature it has fair technical knowledge but lacks the filmic knowhow.

Mosk.

Il Terrorista (The Terrorist) (ITALIAN-FRENCH)

Venice, Aug. 27.
Galates release of a Galates-22 December-Lyre production by Tullio Kezich and Alberto Soffientini. With Gian Maria Volonte, Philippe LeRoy, Giulio Bosetti, Jose Quaglio, Raffaella Carrà, Cesare Miceli Picardi, and with Tino Carraro and Anouk Aimee. Directed by Gianfranco DeBosis. Story and screenplay, DeBosis and Luigi Squarzani; camera, Alfio Contini; Lambertini; music, Piero Piccioni. At Venice Film Festival. Running time, 95 MINS.

A political tale of wartime Italian resistance in Venice, "The Terrorist" looks only a fair entry for local market, with slim export possibilities although it's well made and solidly constructed.

Film details various underground activities in Venice with focus on those of a resistance leader (Gian Maria Volonte) who spurns suggestions of moderation in his terrorist work though he knows they lead to reprisals against civilians. After various "jobs," he is spied on and caught in an ambush.

Too much of footage, however, is taken over by long talky sequences in which fine political points are made but little action is carried forward. Action stretches have some suspense, and there's an effective sequence in which a group of Fascist gendarmes execute some partisans.

But generally speaking, it's all been seen before to better effect. Director Gianfranco DeBosis nevertheless deserves credit for a solid job in his first feature film attempt.

Hawk.

Nunca Pasa Nada (Nothing Ever Happens) (SPANISH-FRENCH)

Venice, Aug. 27.
Cesareo Gonzales-Cocinor. Les films Marceau (Paris) coproduction. Features Corinne Marchand, Antonio Casas, Jean Pierre Cassel, Julia Gutierrez Caba, Pilar Gomez Ferrer. Written and directed by J. A. Bardem Munoz. Additional dialog, Juan Sastre, Henry Francoise Rey; camera, Juan Julio Baena Alvarez; music, Georges Delerue; editor, Margarita Lauvergeon de Ochoa. At Venice Film Festival. Running time, 97 MINS.

Giacomina Corinne Marchand
Enrico Antonio Casas
Giovanni Jean Pierre Cassel
Giulia Julia Gutierrez Caba
Dona Eulalia Pilar Gomez Ferrer
Dona Assunta Ana Maria Ventura
Dona Odubla Matilde Munoz Sampedro
Pepe Alfonso Goda
Don Marcelino Rafael Bardem
Geronimo Jose Franco
Nurse Tota Alba
Emanuele Gregorio Alonso

J. A. Bardem, one of Spain's pace-setting directors, is back with his best film in years, a penetrating study of Spanish smalltown life, against which a multiple love story is played. Slick and well-constructed, it should get the nod in various European areas and rates overseas attention, albeit more specialized, as well.

A small Iberic town in which, per the title, nothing ever happens, is set on its ear by the unexpected arrival and stay, for an emergency

(Continued on page 20)

USIA FLAP OVER NEGRO FILM

New York Sound Track

SI Fabian and Ned Deplinet, past presidents of the Motion Picture Pioneers, stopgapping the work of the Foundation of MPP—the charity arm—as well as the social organization, following the deaths of prexy Herman Robbins and treasurer Bill German.

Gordon Hitchins is in Guinea West Africa, directing a 30-minute color documentary for the U.S. Info Agency, having earlier shot footage for this item in Kenya, Tanganyika, Ethiopia, Uganda, Nyasaland and Nigeria. Due back in Manhattan during September to complete editing; goes to Mannheim Shorts Festival in October.

Columbia Pictures' p.r. chief in Great Britain, Syd Mirkin, back to his London base after quickieing over because of his father's illness. Later feeling better. Also returning to London hq is Francis S. Winkus after a month's globetrot with Richard Brooks preparatory to "Lord Jim" shooting in Japan, Hong Kong and Cambodia. Actual production starts in November.

Bobby Breen revealed during a guest appearance on NBC-TV that "I have written a script, 'The power of Professor X,' which we hope to do as a film in the next few months."

"Carpetbaggers" wound filming last week at Paramount with a scene involving Carroll Baker, who opened the pic's lensing with a nude scene. For the finale she was still having wardrobe troubles, this time doing a strip atop a ballroom chandelier which crashes to the ground. Boris Leven, who copped an Oscar for his art direction of "West Side Story," will function in the same capacity on "The Pawnbroker," for which Dan Eriksen has also been inked as production manager.

Andy Devine in Gotham for agent confabs. John Sturges' "The Great Escape" currently topping UA's recent Paris releases as hottest grosser, rolling up a hefty \$52,342 in its first five days at four houses in that city. Ely Landau, who's Gotham production offices are gobbling up space on the Time-Life building's 35th floor, named an honorary citizen of Knoxville by Mayor John J. Dundan following his "Fool Killer" leasing there. David Friedkin, the pic's producer and coauthor, is now back in New York after final cleanup on the Knoxville stint.

Peter Sellers and a "Henry Orient" contingent will be filming at Carnegie Hall this week. Ugo Tognazzi, Italo actor who makes his Yank debut Sept. 16 in Joe Levine's "The Conjugal Bed," set to star in the Italian comedy "Seduced and Abandoned," to be directed by Pietro Germi who directed Levine's "Divorce—Italian Style." Universal's "King Kong vs. Godzilla" Japan-made pic is racking up strong biz, having tallied more than \$600,000 in five weeks of U. S. release in less than 2,000 engagements.

The TOA convention's Ladies Committee, headed by Mrs. Edward L. Fabian, is setting a busy round of activities for delegates' wives including a champagne brunch, various tours of Gotham sites, a fashion show and other events. In several branch office realignments, Embassy Pictures has assigned its mid-central branch to now handle Cincinnati, Cleveland and Indianapolis under Lester Zuker and its east-central district to cover Washington, Philadelphia and Pittsburgh under Charles Zagrans. The distrib has also moved its southern district branch to larger Atlanta quarters under James Frew and Buford Styles.

Ulu Grosbard set as production manager for "Heart Is a Lonely Hunter." Ann Sothern inked for UA's "The Best Man" actress Claudia Cardinale got the real v.i.p. treatment while posing for photog Jerry Schatzberg. He had her lunch sent in from 21. Addison Richards and Byron Kane into "For Those Who Think Young." Joe Levine's upcoming action pic "Zulu" has a promotion going with the Color Assn., which is marketing a new color tagged "Zulu red."

Sunwear Inc. has signed Sid Blumenstock, vet in film promotion, to supervise sales-promotion of a Blow My Top hat, novelty headgear for kids which was designed by Blumenstock and Mike Weiss, former Paramount exploiter. Far as could be determined, the fourth estaters who joined in Warners' junket to Aqueduct last Wednesday (28) all lost a few bob, but enjoyed. Tied in with "Wall of Noise," racetrack film opening locally at the nabes this week. Warren Harris, manager of creative services at Paramount, off on a vacation swing of Copenhagen, Rome, Naples, Capri, the French Riviera and London. Janet Leigh back west following that long cross-country ballying of "Wives and Lovers." First feature going out under the Royal Films International banner is "Reach for Glory." Company is the new Columbia subsidiary.

Barney Balaban, concerning a possible successor to the late Eric Johnston, said he's heard just about everybody's name mentioned with the exception of Casey Stengel.

Twentieth-Fox exec veev Seymour Poe was back at his homeoffice stand yesterday (Tues.) following a series of meetings with company execs in Europe. As he was last year, Morton Sunshine will be exec coordinator for the upcoming annaul IFIDA international film awards dinner here next Jan. 21. Dan Frankel is chairman of the dinner committee.

Union Films' Peter Horner was a late starter for Venice. As was director Shirley Clarke, whose "The Cool World" was given its official fest screening Sunday (1). Davis Film Distributors of Boston has acquired U.S. rights to the Rank Organization's "A Pair of Briefs," a courtroom comedy. Actor Morton Taylor has gone from a supporting role in Bob Rossen's just-completed "Lilith" into the currently shooting Peter Sellers' starrer, "The World of Henry Orient."

Current issue of the Green Sheet (of the Film Estimate Board of National Organizations) calls 20th's "Cleopatra" a "memorable screen achievement." Sheet rates the picture for adults, mature young people and young people. (The Catholic Legion of Decency gave the picture a B-rating (morally objectionable in part for all). Merle Oberon in town briefly Sunday (1), en route from Europe to San Francisco where her "Of Love and Desire" will have its American preem this week. Garrick Films has acquired film rights to the Joseph Viertel novel, "To Love and Corrupt."

Town Hall launches its 1963-64 travel film series Oct. 3 with Nell Douglas' pic, "England." Meanwhile, the New Yorker Theatre started its 10-day festival of horror pix yesterday (Tues.) with "Curse of the Cat People" and "The Man Who Cheated Death." Jay Ordan, Trans-Lux Theatres ad manager and assistant to Thomas Rodgers, veev, leaves Friday (6) for a six-month tour of Army duty. Marathon International Productions' 22-minute documentary made for Volks-wagen, "The Right Hand of Plenty," was awarded a Diploma of Honor in the annual commercial film competition at Venice, which precedes the feature film fest.

Young American producer Mark Goodman, who headquarters in Paris, is in town completing arrangements for the financing of his first feature, "Le Sang de L'Agneau" (Blood of The Lamb), which he plans to film later this year on a \$100,000 budget in Corsica. Picture, which will be of French nationality and get government aid thereby, will be written and directed by Noel Burch, with supervision by Alain Resnais. Cameraman will be Sacha Vierny, who did Resnais' "Hiroshima Mon Amour" and "Last Year in Marienbad." The first Goodman-Burch collaboration, the short "And Upon This Rock," will get its world preem at the Lincoln Center fest Sept. 18.

PROJECT QUIETLY SHELVED, OR IS IT?

The old debate about whether or not the plain, unvarnished truth is really good propaganda may soon get a reworking in a hassle developing over a U.S. Information Agency film about the status of the Negro in America today. The status of the film itself, as well as its title, also are the subject of some doubt.

Shooting and tentative editing and scoring of the film, which USIA film division chief George Stevens Jr. calls "The American Negro: A Progress Report," were completed in May by writer-director Graeme Ferguson for Willard Van Dyke Films of New York. USIA had contracted for the production of the film by Van Dyke via the Anti-Defamation League of the B'nai B'rith.

Contacted just before his departure for the Venice film festival late Friday (30), Stevens told VARIETY that he had been misquoted by the N.Y. Post last week to the effect that the film was "bad" and that the entire project had been "dropped." No final decision has been taken on the matter, he said.

Director Ferguson, however, who had been slightly miffed by the original Stevens quote, said Saturday (31) that he understood that the whole project was being quietly shelved. The problem, he indicated, was one of differing points of view between the USIA and him and they were apparently irreconcilable.

Stevens, reluctant to be drawn into a discussion of specifics on the picture, prefaced his remarks by saying he did not want to be put into the position of appearing to be squelching the freedom and creativity of filmmakers. "It doesn't necessarily mean that a film is inept if it doesn't fit our situation," he said, noting that the USIA is essentially a propaganda organ and is not required "to go out and publicize our problems." The purpose of USIA films is to present the official American point of view to overseas audiences.

Out of Date?
The film in question, he suggested, was out-of-date because, having gone into production a year ago, it did not take into consideration the "extraordinary changes in the U.S. attitude toward the

(Continued on page 18)

Puerto Rico Charges 'Monopoly' In Suit Against Rafael Cobian

San Juan, Sept. 3.

'WORLD OF SAMMY LEE' GETS LEGION'S C-RATE

The National Legion of Decency has condemned with a C-rating Seven Arts' British-made "The Small World of Sammy Lee," Tony Newley starrer.

Roman Catholic reviewing group grants the validity of the picture's theme and "its reputed artistic merits." However, it adds, the audience "is exposed, almost throughout its entire length, to a series of 'peep show' acts, suggestive dialog and situations which are dramatically lacking in integrity. The intensity of the indecency in treatment, as well as questionable moral values, make this story completely unacceptable."

Minn. Finds Old Metro Musicals A Strong B.O. Draw

Minneapolis, Sept. 3.

In Minneapolis Metro has been richly rewarded for not giving television a whack at its old musicals like "The Student Prince" and "Brigadoon" but instead, for continuing to reissue them to theatres. They keep coming back for one-day stands and, unfailingly cop hefty grosses, regardless, it seems, of how often they're repeated.

If the boxoffice experience locally is typical of what's happening elsewhere, film companies may well be influenced to quit feeding so many of their better oldies to television, and keep them for ultimate theatre reissue.

The foregoing is the hope of Bob Hazleton, general manager of the Ted Mann circuit. Results obtained with the Metro musicals and, for that matter, with other oldies have been extremely gratifying says Hazleton. What's been happening might well give food

(Continued on page 18)

National Boxoffice Survey

Holiday Lifts Biz; 'Cleo' Still Champ, 'Thrill' 2d, 'West' 3d, 'Irma' 4th, 'Escape' 5th

Biz pattern throughout keys covered by VARIETY was generally a favorable one over the Long Labor Day weekend. Holiday, however, had mixed results in certain areas. Philadelphia exhibs complained that the pleasant weather took lotsa potential customers out of town. But in a number of other cities the incoming tourists more than filled the gap.

"Cleopatra" (20th) (11th wk), is still copping first place laurels. "Thrill of It All" (U) (6th wk) again is second while "How the West Was Won" (MGM) (38th wk) continues in third position. All three are showing exceptional b.o. stamina for this time of the year.

"Irma La Douce" (UA) (13th wk), another longrunner, remains fourth while "Great Escape" (UA) (10th wk) has forged up to fifth, displacing "Lawrence of Arabia" (Col) (34th wk) which has eased off to sixth. "Caretakers" (2d wk), also from UA, is nabbing seventh spot by dint of fancy showings in some half-dozen keys. Last week it was rated a strong contender.

Landing in eighth place is "For Love or Money" (U) (4th wk). It's closely followed by "Fellini's 8½" (Embassy) (6th wk). Copping 10th position is "L-Shaped Room" (Col) (7th wk) which slipped a notch from last week's ninth.

Rounding out the Top 12 pix

are "Gidget Goes to Rome" (Col) (4th wk) and "Toys in the Attic" (UA) (5th wk). Runnersups are "Come Blow Your Horn" (Par), "The Leopard" (20th) and "Summer Magic" (BV).

Showing lotsa b.o. potential in their debuts last week were "The Haunting" (MGM), a Julie Harris-Claire Bloom starrer; "Wives and Lovers" (Par), "Johnny Cool" (UA) and "Hootenanny Hoot" (MGM).

Less impressive among the newcomers is "Wall of Noise" (WB). It's okay in Cincinnati and Washington, but mild in Indianapolis. Similarly, "Of Love and Desire" (20th) is weak in Toronto but good in St. Louis.

On the art house front "Good Soldier Schweik" (Lionex) continues stout in a second Gotham frame as is "Lord of the Flies" (Cont), also in a second N.Y. stanza. "Women of World" (Embassy), strong in Los Angeles, is nifty in Chicago and lively in a ninth N.Y. week.

"Mouse on the Moon" (Lopert), long in extended runs, is sharp in Cincy, brisk in Washington, lofty in Pitt and fair in L.A. "A Ticklish Affair" (MGM) is sock in Washington, but moderate in N.Y.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases. (Complete Boxoffice Report on Pages 8-9-10).

The Commonwealth Department of Justice accused theatre magnate Rafael Ramos Cobian and his associates of alleged "conspiracy to restrain and monopolize the business of theatres and movie-houses in Puerto Rico." In a suit filed (Aug. 30) in the San Juan Superior Court, Secretary of Justice Hiram Cancio asked the Court to break up the Cobian enterprises which control and operate a total of 36 theatres in Puerto Rico—25 of them in metropolitan San Juan.

The Court is also asked to prohibit Cobian from rebuilding his organization in the future and regaining his alleged "monopolistic" control of the island movie exhibition business.

A government spokesman described the suit as the first move in the Commonwealth's drive to crack down on suspected monopolies operating in Puerto Rico. The suit makes the following accusations against Cobian: 1. "The public in the areas dominated by 'Cobian enterprises' has suffered the use and abuse of the power of this potent combination to control admission prices to the theatres as well as to determine at its pleasure the quality of service given."

2. Cobian enterprises have acquired enough power to get "privileged treatment" from U.S., Mexican and other film distributors to the detriment of other businessmen in the trade here.

3. Cobian and Teodulo Llamas (from whom Cobian leases his theatres) have entered into contracts and combinations to "control the exhibition of first-run movies" in the areas which they "dominate." According to a Justice Department spokesman, Cobian controls all first-run movie houses in metropolitan San Juan with the exception of Metro Theater in Santurce. Llamas, the spokesman said, is owner of 14 houses (11 of them now open) all of them rented to Cobian.

The suit also lists 14 movie distributors operating in Puerto Rico as "coconspirators" which have participated with the defendants in the offenses charged herein and have performed acts in furtherance of said offenses. The Justice Department asked the court to "decree that the defendants... have attempted to monopolize and have monopolized" the film exhibition business in violation of Puerto Rico's anti-trust law, which is a copy of the U. S. Sherman Act.

In a statement last week, Cobian rejected as "academic" the government's monopoly charges against him, and blamed the Commonwealth for the lack of competition in the local exhibition industry. Cobian said, his lease contract with the 14-theatre Llamas chain—one of the chief points in the government's charges—expires next Oct. 31. Cobian indicated that the lease would not be continued because it "proves too costly for his Commonwealth Theatres." The contract, by which Cobian took over the Circuito Teatral Llamas, has been in effect for 10 years. Teodulo Llamas will renew local operations Nov. 1, under the name of "Teatros Llamas." The circuit consists of 14 theatres, of which the principal ones are the Midtown Music Hall, the Matienzo and New Broadway.

Cobian flatly denied accusations made in the suit and said it was based on lack of knowledge of this particular business. "The government itself is to blame for the lack of new theaters," he declared. "They impose so many requirements that the project becomes too costly." "To open a new theatre in mid-town San Juan," Cobian added, "would cost \$1 million."

He also strongly criticized the 20% admission tax, which he said has been abolished in the mainland to help theatre owners remain in business. "It has been maintained here," Cobian commented, "but in spite of that, local movie prices are lower than in the States."

L.A. Brisk: 'Hud' Slick \$33,700, 'Gidget' Fancy \$14,200, 'Love' Okay 6G; 'West' Mighty 40G, 28th; 'Irma' Tall 25G, 9th

Los Angeles, Sept. 3.

Firstruns continue on the spirited side although Labor Day holiday weekend isn't contributing any sensational outlook. "Hud," in first general release, is shaping up particularly well with a slick \$33,700 in five houses.

"Gidget Goes to Rome," opening at the Warren's and Pix, should do a nice \$14,200. "For Love or Money" is an okay \$6,000 at the Los Angeles.

Regular holdovers are still led by "How West Was Won," which is eyeing a terrific \$40,000 in its 28th frame at the Warner Hollywood. "Irma La Douce" continues to pack 'em in with a sock \$25,000 in sight for its ninth round at the Chinese.

"Mutiny on the Bounty" is aiming at a lush \$20,500 in a second sesh at three situations. "Come Blow Your Horn" is a solid \$16,500 in 11th lap at the Hollywood Paramount. "Leopard" is bright \$14,000 in a third Egyptian week while "The Caretakers" is a hefty \$14,000 in a second stanza at the Wilton and Iris.

"Great Escape" is a hot \$13,000 in a ninth round at the Fox Wilshire. On the hardtix front "Cleopatra" is after a mighty \$66,700 in an 11th Pantages frame. "Lawrence of Arabia" is a sterling \$23,000 in its 37th stanza at the Warner Beverly.

Estimates for This Week

Los Angeles (Metropolitan) (2,049; \$1-\$1.25)—"For Love or Money" (U) and "Call Me Bwana" (UA) (repeat). Oke \$6,000. Last week, "Summer Magic" (BV), "Drums of Africa" (MGM) (re-issue) (2d wk), \$3,500.

Warren's, Pix (Metropolitan-Prin) (1,757; 756; \$1-\$1.49)—"Gidget Goes to Rome" (Col) and "13 Frightened Girls" (Col). Nice \$14,200. Last week, Warren's with Iris, Wilton, Village, Loyola, "Caretakers" (UA), "Something Wild" (UA) (reissue) (1st wk), \$47,900. Pix with Orpheum, "Jason and Argonauts" (Col), "Constantine and Crown" (Emb) (2d wk), \$8,100.

El Rey, Hollywood, Village, Loyola, Orpheum (FWC-Metropolitan) (856; 856; 1,535; 1,298; 2,213; \$1-\$1.49)—"Hud" (Par) (1st general release; 9th wk, El Rey) and "Tin Star" (Par) (reissue). Slick \$33,700. Last week, El Rey, \$5,000. Hollywood with Hilstreet, Baldwin, Crest, "Mutiny on Bounty" (MGM) (Continued on page 10)

Civil Rights March Hits D.C. Biz; 'Lovers' Sweet 12½G; 'Affair' Hot 14½G

Washington, Sept. 3.

Over 200,000 civil rights demonstrators came here Wednesday (28) but they didn't take in any films. In fact, biz was cut dramatically that day. (see separate story).

A new Loew's house, The Embassy, opened here with a celebrity gathering and the new entry, "Wives and Lovers," pulled in a fancy take. Another initialer, "Ticklish Affair," at the Capitol, scheduled to close Sept. 8, shapes sock. "Wall of Noise" looks okay in opener at Ambassador-Metropolitan. Holdover trade still shapes sturdy on mainstem.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"Wall of Noise" (WB). Oke \$9,000. Last week, "Tarzan's Three Challenges" (MGM) and "Slave" (MGM) (1st wk), \$12,700.

Apex (KP) (940; \$1.25-\$1.40)—"8½" (Embassy) (5th wk). Sturdy \$7,200. Last week, \$7,400.

Capitol (Loew) (3,240; \$1-\$1.65)—"Ticklish Affair" (MGM). Sock \$14,500. Last week, "Capt. Sindbad" (MGM) (2d wk), \$8,000.

Dupont (Mann) (400; 90-\$1.55)—"Thrill of It All" (U) (6th wk). Fancy \$9,000. Last week, \$10,000. Embassy (Loew) (567; \$1.25-\$2)—"Wives and Lovers" (Par). Sock \$12,500 in house's opening week. Keith's (RKO) (1,838; \$1-\$1.49)—"Toys in Attic" (UA) (2d wk). (Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week \$2,817,500

(Based on 20 cities and 257 theatres.)

Last Year \$2,471,860

(Based on 20 cities and 248 theatres, chiefly first runs including N.Y.)

'Haunting' Hep 16G St. L.; 'Love' 18G

St. Louis, Sept. 3.

Tops in new fare this week are "Haunting" at Loew's Mid-City and "For Love or Money" at the Fox. "Of Love and Desire" and "Love at Twenty" are looking sharp at the Apollo and Pageant, art spots. Continuing great are "Cleopatra" in a 10th frame at the Ambassador, "Irma La Douce" in a sixth at the State and "How West Was Won" in a 21st at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$3.50)—"Cleopatra" (20th) (10th wk). Big \$22,000. Last week, \$18,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Love at Twenty" (Embassy). Nice \$2,000. Last week, "Mouse on Moon" (UA) (3d wk), \$2,500.

Esquire (Jablonow-Komm) (1,800; 90-\$1.25)—"Great Escape" (UA) (6th wk). Okay \$7,000. Last week, \$8,000.

Fox (Arthur) (5,000; 90-\$1.25)—"For Love or Money" (U). Fine \$18,000. Last week, "Pt 109" (WB) (2nd wk), \$15,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Haunting" (MGM). Big \$18,000. Last week, "Flipper" (MGM) (3d wk), \$7,000.

State (Loew) (3,600; 60-90)—"Irma La Douce" (UA) (6th wk). Neat \$15,000. Last week, \$17,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50)—"How West Was Won" (MGM) (21st wk). Good \$14,500. Last week, same.

Pageant (Arthur) (1,000; 90-\$1.25)—"Of Love and Desire" (20th). Good \$4,000. Last week, "Lawrence of Arabia" (Col) (9th wk) (sub-run), \$1,500.

St. Louis (Arthur) (3,800; 75-90)—"Don't Give Up Ship" (Indie) and "Rock-a-Bye Baby" (Indie). Okay \$9,000. Last week, "Brothers Grimm" (MGM) (2nd wk), \$7,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"L-Shaped Room" (Col). (7th wk). Okay \$1,500. Last week, ditto.

'Caretakers' Fancy 13½G, Prov.; 'Thrill' Nice 5G, 3d

Providence, Sept. 3.

"Cleopatra," in fifth Elmwood week, still leads the town. Loew's State is scoring with "The Caretakers." Holdover biz at RKO Albee's "Thrill Of It All" in third frame and Strand's fourth of "Come Blow Your Horn" is also good.

Estimates for This Week

Albee (RKO) (2,200; 85-\$1.25)—"Thrill Of It All" (U) and "Beauty and Beast" (UA) (3d wk). Nice \$5,000. Last week, \$7,000.

Elmwood (Snider) (2,200; \$2.50-\$3)—"Cleopatra" (20th) (5th wk). Heavy Labor Day weekend advance boosting to sock \$19,000. Last week, \$18,500.

Majestic (SW) (2,200; 65-90)—"Gypsy" (WB) and "Susan Slade" (WB) (reissues). Fair \$6,000. Last week, "The Sadist Kook" (Indie) and "Trauma" (Indie). Mild \$5,000.

State (Loew) (3,200; 90-\$1.25)—"The Caretakers" (UA) and "Murder on the Campus" (UA). Nice \$13,500. Last week, "Toys in Attic" (UA). So-so \$6,000.

Strand (National Realty) (2,200; 90-\$1.25)—"Come Blow Your Horn" (Par) (4th wk). Happy \$5,000. Last Week, \$6,000.

'Haunting' Handsome 9G, Indpls.; 'Wall' Thin 4,000

Indianapolis, Sept. 3.

Firstrun biz is generally brisk this week. Variety of films brought unusually large crowds downtown despite strong outdoor competition from annual state fair and other sporting events. "The Haunting" opened well at Loew's. "How West Was Won," in 12th week at Indiana, is getting bigger play now than "Cleopatra," in 10th at Lyric, but both are hefty. But "Cleopatra" will discontinue daily matinees this week, limiting them to three per week.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Wall of Noise" (WB) and "Police Nurse" (20th). Mild \$4,000. Indiana (Cockrill-Dolle) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM) (12th wk). Great \$15,000. Last week, \$14,000.

Keith's (Cockrill-Dolle) (1,300; \$1-\$1.25)—"Thrill of It All" (U) (3d wk). Okay \$7,000. Last week, \$6,500.

Loew's (Loew's) (2,478; \$1-\$1.25)—"The Haunting" (MGM). Nifty \$9,000. Last week, "Lawrence of Arabia" (Col) (2d wk), \$5,000.

Lyric (Cockrill-Dolle) (1,000; \$1.50-\$3)—"Cleopatra" (20th) (10th wk). Steady \$14,000. Last week, \$13,000.

'Gidget' Fair 13G, Det.; '8½' 12½G

Detroit, Sept. 3.

Only one newcomer, which is fair, among the downtown theatres this week, but the holdovers and long-termers are lousy. The fair newcomer is "Gidget Goes to Rome" at the Palms. "Cleopatra" is wow in the 10th week at the United Artists. "How the West Was Won" is whammo in the 27th week at the Music Hall.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49)—"Girl in Trouble" (Indie) and "1 + 1" (Indie) (3rd wk). Steady at \$11,000. Last week, \$11,500.

Michigan (United Detroit) (4,926; \$1.25-\$1.49)—"Great Escape" (UA) (2d wk). Big \$17,000. Last week, \$19,000.

Palms (UD) (2,995; \$1.25-\$1.49)—"Gidget Goes to Rome" (Col) and "13 Frightened Girls." So-so \$13,000. Last week, "Tarzan's Three Challenges" (MGM) and "Cattle King" (MGM) (2d wk), \$11,000.

Madison (UD) (1,408; \$1.50-\$3.30)—"Lawrence of Arabia" (Col) (30th wk). Good \$9,000. Last week, same.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Toys in Attic" (UA) (3rd wk). Fair \$8,000. Last week, same.

Adams (Community) (1,700; \$1-\$1.80)—"The Caretakers" (UA) (2d wk). Fine \$8,500. Last week, \$8,000.

United Artists (UA) (1,667; \$1.50-\$3.50)—"Cleopatra" (20th) (10th wk). Terrific \$27,000. Last week, \$27,327.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"How West Was Won" (MGM) (27th wk). Big \$26,000. Last week, \$24,050.

Mercury (Suburban Detroit) (1,468; \$1-\$1.80)—"Irma La Douce" (UA) (11th wk). Wow \$18,000. Last week, \$18,900.

Trans-Lux Krim (Trans-Lux) (980; \$1.65)—"8½" (Indie) (2d wk). Huge \$12,500. Last week, \$13,000.

'CARETAKERS' FAT 6G, SEATTLE, 'GIDGET' 5G

Seattle, Sept. 3.

Biz is generally good at downtown firstrunners, with "Caretakers" smooth at the Blue Mouse. But "Gidget Goes to Rome" is mild at the Fifth Avenue. "Lawrence of Arabia," in a return at pop prices, is solid at the Coliseum, where it's in a third week. "Beach Party" is big in a second Paramount frame.

Blue Mouse (Hamrick) (739; \$1.25-\$1.50)—"Caretakers" (UA). Good \$6,000. Last week, "Captain Sindbad" (MGM) (2d wk), \$4,500.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50)—"Lawrence of Arabia" (Col) (3d wk). Swell \$9,000. Last week, \$10,700.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50)—"Gidget Goes to Rome" (Col) and "3 Frightened Girls" (Col). Mild \$5,000. Last (Continued on page 10)

'Caretakers' 12½G, Philly; 'Heavens' Lofty \$15,500; 'Escape' Great 28G, 2d

Philadelphia, Sept. 3.

Pleasant weather produced a holiday exodus which took its toll at the boxoffice. "Caretakers" is nice in its Stanton initialer. "Heavens Above" racked up the biggest Sunday of the year at the arty World and Arcadia. "Great Escape" and "For Love or Money" are strong in second rounds.

Estimates for This Week

Arcadia (S&S) (623; 99-\$2)—"Thrill of It All" (U) (5th wk). Slick \$9,000. Last week, \$12,000. Boyd (SW) (1,536; \$2-\$2.75)—"How West Was Won" (MGM) (26th wk). Steady \$9,500. Last week, \$10,000.

Bryn Mawr (Goldman) (680; \$1.49)—"Heavens Above" (Janus). Slick \$9,000. Last week, "L-Shaped Room" (Col) (9th wk), \$2,800.

Fox (Milgram) (2,200; 95-\$1.80)—"Great Escape" (UA) (2d wk). Wham \$28,000. Last week, \$34,000.

Goldman (Goldman) (1,000; 95-\$1.80)—"For Love or Money" (U) (2d wk). Bright \$14,000. Last week, \$18,000.

Lane (SW) (1,000; \$1.49)—"This Sporting Life" (Cont) (6th wk). So-so \$2,200. Last week, \$3,000.

Midtown (Goldman) (1,200; \$2.50-\$3)—"Lawrence of Arabia" (Col) (36th wk). Steady \$6,500. Last week, \$7,000.

Randolph (Goldman) (2,200; 95-\$1.80)—"Irma La Douce" (UA) (11th wk). Brassy \$13,000. Last week, \$15,000.

Stanley (SW) (1,450; \$2.50-\$3.50)—"Cleopatra" (20th) (10th wk). Torrid \$34,000. Last week, \$36,000.

Stanton (SW) (1,483; 95-\$1.80)—"Caretakers" (UA). Good \$12,500. Last week, "Girl Hunters" (T-L), \$10,000.

Studio (Goldberg) (400; 95-\$1.80)—"Nudes of All Nations" (Indie) and "Paris After Midnight" (Indie). Nice \$3,500. Last week, "Paradise" (Indie) and "Nude on Moon" (Indie), \$4,500.

Trans-Lux (T-L) (500; 95-\$2)—"Toys in Attic" (UA) (5th wk). Fair \$4,000. Last week, \$6,000.

World (Rugoff) (499; 95-\$1.80)—"Heavens Above" (Janus). Shiny \$6,500. Last week, "L-Shaped Room" (Col) (9th wk), \$3,800.

Yorktown (SW) (1,000; \$1.49)—Ingmar Bergman Festival. "Three Strange Loves" (Janus) and "Illicit Interlude" (Janus). Trim \$3,900. Last week, "Monkey in Winter" (MGM) (3d wk), \$2,300.

'Reef' Smash \$23,500, Toronto; 'Desire' Flabby 9G, 'Terror' \$36,000

Toronto, Sept. 3.

With Labor Day holiday-helping, "Donovan's Reef" day-dating the largest theatre in Canada is sock. "Of Love and Desire" is weak, while "The Terror" and "Dementia 13" are doing okay, dualling at six Taylor hardtops. On holdovers, "Thrill of It All," in fifth frame, and "Irma La Douce," in seventh stanza, are still holding fast. "Cleopatra" is wham in 10th frame.

Estimates for This Week

Carlton (Rank) (2,318; \$1.25-\$2)—"Great Escape" (UA) (9th wk). Excellent \$14,000. Last week, \$15,000.

Downtown, Kingsway, Metro, Prince of Wales, Scarborough, State (Taylor) (1,059; 697; 696; 1,197; 682; 696; 50-\$1)—"The Terror" (Astral) and "Dementia 13" (Astral). Good \$36,000. Last week, "King Kong vs. Godzilla" (U), \$29,500.

Eglinton (FP) (918 \$2-\$3)—"How West Was Won" (MGM) (23rd wk). Staunch \$6,500. Last week, same.

Fairlawn (Rank) (1,165; \$2-\$3)—"Lawrence of Arabia" (Col) (31st wk). Sturdy \$10,000. Last week, \$11,000.

Hollywood (FP) (1,080; \$1.25-\$1.50)—"Love and Desire" (20th). Weak \$9,000. Last week, "Spencer's Mountain" (WB) (2d wk), \$6,000.

Hyland (Rank) (1,165; \$1.25-\$1.50)—"L-Shaped Room" (Col) (7th wk). Perky \$5,500. Last week, \$6,000.

Imperial, Nortown (FP) (3,216; 986; \$1-\$1.75)—"Donovan's Reef" (Par). Smash \$23,500. Last week, (Continued on page 10)

Broadway Grosses

Estimated Total Gross

This Week \$688,400

(Based on 32 theatres)

Last Year \$644,000

(Based on 26 theatres)

'Haunting' Tall 10 Mpls.; '8½' 9G

Minneapolis, Sept. 3.

Over the weekend and through Labor Day film houses had the toughest kind of competition from the Minnesota State Fair and Twins baseball which drew huge crowds from Thursday (29) through Monday (2). Fair ended Monday. Of the two downtown newcomers, "The Haunting" is splendid at the Lyric while "8½" is stout at the Academy. Holdovers are strong.

Estimates for This Week

Academy (Mann) (\$1.25-\$1.50)—"8½" (Embassy). Stout \$9,000. Last week, "Lawrence of Arabia" (Col) (19th wk), \$6,500 at \$1.55-\$2.65.

Avalon (Frank) (800; \$1)—"Girls on Rocks" (Indie) and "Festival Girls" (Indie) (3d wk). Okay \$1,000. Last week, \$1,400.

Century (Par) (1,300; \$2.10-\$3.50)—"Cleopatra" (20th) (10th wk). Great \$17,500. Last week, \$16,000.

Cooper (CF) (805; \$1.25-\$2.50)—"How West Was Won" (MGM) (26th wk). Dandy \$15,000. Last week, \$21,000.

El Lago (Carisch) (600; \$1)—"Hideout in the Sun" (Indie) and "Love Island" (Indie). Satisfactory \$1,100. Last week, "Prelude to Ecstasy" (Indie) and "Young Sinners" (Indie), \$1,000.

Gopher (Berger) (1,000; \$1-\$1.25)—"Gidget Goes to Rome" (Col) (2d wk). Brisk \$4,500. Last week, \$6,500.

Lyric (Par) (1,000; \$1-\$1.25)—"Haunting" (MGM). Splendid \$10,000. Last week, "PT 109" (WB) (3d wk), \$4,000 at \$1.25-\$1.50.

Mann (Mann) (1,000; \$1.25-\$1.50)—"Great Escape" (UA) (4th wk). Gratifying \$10,000. Last week, \$9,000.

Orpheum (Mann) (2,800; \$1.25-\$1.50)—"Love or Money" (U) (2d wk). Good \$17,000. Last week, \$9,000.

Park (Mann) (1,000; \$1.25-\$1.50)—"Thrill of It All" (U) (6th wk). Terrific \$7,000. Last week, \$6,500.

State (Par) (2,200; \$1-\$1.25)—"Beach Party" (AIP) (2d wk). Nice \$7,000. Last week, \$10,000.

Suburban World (Mann) (800; \$1.25)—"Murder at Gallop" (MGM) (4th wk). Great \$2,500. Last week, \$2,800.

Westgate (Mann) (600; \$1)—"Balcony" (Cont) (subrun). So-so \$700. Last week, "Playboy of Western World" (Janus), \$850.

World (Mann) (400; \$1.25-\$1.50)—"Irma La Douce" (UA) (8th wk). Wow \$7,500. Last week, \$7,000.

'Escape' Healthy \$9,000, Col.; 'PT' Good 7G, 2d

Columbus, O., Sept. 3.

"The Great Escape," sole new entry here, looks healthy at Loew's Ohio. Second stanza of "PT 109" at RKO Palace is satisfactory, benefiting from sneak preview of "For Love or Money." Extra Labor Day matinee and Saturday morning Youth Show helped up gross of "How West Was Won" in 21st week at RKO Grand.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75)—"How West Was Won" (MGM) (21st wk). Big \$13,000. Last week, \$11,500.

Ohio (Loew) (3,079; 50-\$1.50)—"Great Escape" (UA). Pleasing \$9,000. Last week, "Come Blow Your Horn" (Par), \$6,700.

Palace (RKO), "PT 109" (WB) (2d wk). Okay \$7,000. Last week, \$8,500.

NO LABOR DAY PAINS ON B'WAY

Holiday Hypothes Hub; 'Caretakers' Wow 19G, 'Hootenanny' Hep 14G, 'Magic' 15G

Boston, Sept. 3. Holiday and colored Elks convention snapped pix out of the doldrums. With thousands of conventioners in town, there were lines early in the week at downtown deluxers. "Caretakers" is loud at the Orpheum. "Hootenanny Hoot" turned in a sockeroo first week at the Center. "Summer Magic" is slick at the Paramount. "Murder at Gallop" is good at the Exeter while "Ecstasy on Lovers Island" is wow at the Pilgrim.

Estimates for This Week
Astor (B&Q) (1,117; 90-\$1.50)—"Bye, Bye Birdie" (Col) (10th wk). Oke \$6,000. Last week, \$5,000.
Beacon Hill (Sack) (900; \$1-\$1.80)—"Lawrence of Arabia" (Col) (m.o.) (4th wk). Slick \$8,000. Last week, \$7,000.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95)—"How West Was Won" (MGM) (23d wk). Good \$13,000. Last week, \$11,000.

Capri (Sack) (850; 90-\$1.50)—"L-Shaped Room" (Col) (m.o.) (4th wk). Neat \$6,000. Last week, \$5,000.

Center (E. M. Loew) (1,250; 90-\$1.25)—"Hootenanny Hoot" (MGM) and "Tarzan's Three Challenges" (MGM) (2d wk). Second week opened today (Tues.). First week was smash \$14,000.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90)—"8½" (Embassy) (6th wk). Oke \$3,000. Last week, same.

Exeter (Indie) (1,300; 90-\$1.25)—"Murder at Gallop" (MGM). Good \$7,500. Last week, "Sporting Life" (Cont) (5th wk), \$4,000.

Fenway (Indie) (1,300; 90-\$1.49)—"Blaze Starr Goes Back to Nature" (Indie) and "Question of Adultery" (Indie). Perky \$4,500. Last week, "La Dolce Vita" (Astor) (reissue) (3d wk), \$2,000.

Gary (Sack) (1,277; 75-\$1.80)—"Toys in Attic" (UA) (4th wk). Okay \$9,000. Last week, \$10,000.

Mayflower (ATC) (689; 90-\$1.50)—"Magnificent Sinner" (Film-Mart) and "European Nights" (Indie). Bright \$6,000. Last week, "Great Escape" (UA) and "Trum- (Continued on page 10)

'Gallop' Lively \$7,200, Cleve.; 'Love' Fair 10G

Cleveland, Sept. 3. Of the two newcomers, "Murder at Gallop" is brisk at a pair of art houses while "For Love or Money" is fair at the Hipp. Holdovers are strong.

Estimates for This Week
Allen (Stanley-Warner) (2,866; \$1.25-\$1.85)—"Thrill of It All" (U) (3d wk). Okay \$17,000. Last week, \$25,000.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"Heavens Above" (Janus). Opens Wednesday. Fellini's "8½" (Embassy). Last of six weeks, excellent \$6,500.

Continental Art (Art Theatre Guild) (925; \$1.50)—"L-Shaped Room" (Col) (m.o.) (10th wk). Firm \$2,600. Last week, \$2,500.

Height Art (Art Theatre Guild) (925; \$1.50)—"Murder at Gallop" (MGM). Good \$3,900. Last week, "Mouse on Moon" (UA) (6th wk), \$2,500.

Hippodrome (East Hipp) (\$3,500; \$1.25-\$1.50)—"For Love or Money" (U). Fair \$10,000. Last week, "Flipper" (MGM), \$18,000.

Ohio (Loew) (1,020; \$1.80-\$3.50)—"Cleopatra" (20th) (10th wk). Wow \$20,000. Last week, same.

Palace (F&A Theatres) (1,254; \$1.25-\$2.75)—"How West Was Won" (MGM) (20th wk). Steady \$8,900. Last week, \$10,000.

State (Loew) (3,450; \$1.50)—"Toys in Attic" (UA). Opens Friday. "Irma La Douce" (UA) (5th wk). Nice \$13,000.

Westwood Art (Art Theatre Guild) (955; \$1.50)—"Murder at Gallop" (MGM). Good \$3,300. Last week, "Mouse on Moon" (UA) (4th wk), \$2,500.

'Life' Oke \$3,500, Pitt; 'Irma' 21G, 2d

Pittsburgh, Sept. 3. Biz has perked at all downtown firstrun houses due to foul weather over the Labor Day weekend. "Irma La Douce", which set a house record at the Fulton under Associated ownership last week, is running way ahead and will set another record this week. "How West Was Won" also got lotsa new business and is boffo in 24th week at Warner, well ahead of last week. "Cleopatra" remains wham in 10th at Penn.

Only new entry, "Sporting Life," is okay at Squirrel Hill but should pick up due to good reviews.

Estimates for This Week
Forum (Assoc.) (380; \$1.75)—"Mouse on Moon" (Lope) (7th wk). Lofty \$3,500, way ahead of last week's \$2,500.

Fulton (Assoc.) (1,900; \$1.75)—"Irma La Douce" (UA) (2d wk). Powerful \$21,000 to beat record of \$20,000 set last week.

Gateway (Assoc.) (1,900; \$1.50)—"Thrill of It All" (U) (3d wk). Brilliant \$13,000. Ditto last week.

Penn (UATC) (2,003; \$2-\$3.50)—"Cleopatra" (20th) (10th wk). Wham \$25,000. Last week, same.

Shadyside (MOTC) (632; \$1.75)—"Toys in Attic" (UA) (4th wk). Snappy \$3,000. Last week, \$2,700.

Squirrel Hill (SW) (823; \$1.75)—"Sporting Life" (Cont). Okay \$3,500 but should build due to sock reviews. Last week, "L-Shaped Room" (Col) (6th wk), \$2,800.

Stanley (SW) (3,700; \$1-\$1.50)—"Summer Magic" (BV) (4th wk). Fairish \$6,500. Last week, \$8,500.

Warner (SW) (1,280; \$1.50-\$2.75)—"How West Was Won" (MGM) (24th wk). Powerful \$13,000 to run well ahead of last week's \$11,500.

STREET BOUNCES; HALL 200G, 5TH

They were feeling no Labor Day pains on Broadway. It was a good holiday weekend for business generally although the weather was more conducive to beach and resort travel than theatregoing. The tourist trade apparently was a compensating factor.

Biggest day of the weekend for many situations was Sunday (1). The Monday holiday was vastly superior to normal Mondays, of course, but nonetheless exhibitors would have preferred rain over the clear skies that came.

Newcomer in the Gotham district is Paramount's "Wives and Lovers" daydating the State and Trans-Lux East. Figure it at \$22,000 in the former and \$13,000 in the latter, which is good enough.

"Thrill of It All" with stageshow at Radio City Music Hall looks to be on its way to \$200,000 in its fifth week, bigtime record. This house over \$35,000 on Sunday.

Art theatres held up fair enough but didn't seem to enjoy such a holiday boost as the conventional theatres, probably because they're not so much of a tourist trap.

Among the tops of the arties is Loew's Tower East where "Lord of the Flies" ended its second week yesterday (Tues.) with about \$19,400. This is powerful business for the 588-seat location.

Estimates for This Week
Astor (City Inv.) (1,094; \$1.25-\$2)—"The Caretakers" (UA) (3d wk). Second week ended last night with \$29,800, after \$34,000 in opener. Potent biz for this Premiere Showcase offering.

Cinerama (Loew) (1,552; \$1.50-\$3.50)—"How West Was Won" (MGM) (24th wk). The 23d week ended Sunday (1) with \$29,900, or within inches of previous. This is a continuing big one.

Criterion (Moss) (1,520; \$1.80-\$4.80)—"Lawrence of Arabia" (Col) (38th wk). The 37th week ended Sunday (1) with \$38,000. This is exceptionally powerful.

DeMille (Reade) (1,463; 90-\$2.50)—"Great Escape" (UA) (5th wk). Fourth week ended yesterday (Tues.) with \$26,900, which is very easy to take for this house. Previous was over \$30,000.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"8½" (Embassy) (11th wk). Tenth week ended Monday (2) with \$14,800 after \$14,500 in previous. Important import.

Forum (Norel) (813; \$1.25-\$1.80)—"Women of the World" (Embassy) (10th wk). Ninth week ended Monday (2) with \$12,000 after \$10,950 in previous, indicating the girls are picking up more customers.

Palace (RKO) (1,642; \$1.25-\$2)—"For Love or Money" (U) (5th wk). Fourth week ended last night (Tues.) with \$18,000, a bit ahead of the previous, and that's nice. Allied Artists' "Shock Corridor" comes in next Wednesday (11).

Paramount (AB-PT) (3,665; \$1-\$2)—"Ticklish Affair" (MGM) (3d wk). Second week ended last night (Tues.) moderate at \$19,000, after \$23,000 in previous. Short of a success story.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Thrill of It All" (U) (with stageshow) (5th wk). Fifth week ends tonight (Wed.) and it just might go to \$200,000. If so it would be the fifth week in a row to reach or surpass that 200G mark. Never happened before; this is dreamy.

Rivoli (UAT) (1,545; \$2.50-\$5.50)—"Cleopatra" (20th) (13th wk). (Continued on page 10)

Estimates Are Net
Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Labor Day Ups Chi; 'Haunting' Smash \$27,000, 'Cool' Hot 35G, 'Hootenanny' Sock 7G, 'Thrill' Rousing 43½G, 2d

Balto Holdover Happy; 'Thrill' Good \$10,000, 2d

Baltimore, Sept. 3. Trade is on the pleasant side this week despite no new films on the downtown scene. "Irma La Douce" continues smash at both downtown Little and suburban Senator, where it is in eighth week. "Thrill of It All" is nice in third week at the New; "Lawrence of Arabia" is holding well in 14th week at the Mayfair. "8½" is nice in fourth at the Charles, "Mondo Cane" is good in third week at the Five West and "L-Shaped Room" continues solid in ninth week at the Playhouse.

Estimates for This Week
Charles (Fruchtman) (500; 50-\$1.50)—"8½" (Embassy) (4th wk). Good \$7,000. Last week, \$8,000.

Five West (Schwaber) (435; 90-\$1.50)—"Mondo Cane" (Times) (3d wk). Good \$3,800. Last week, \$4,000.

Hippodrome (T-L) (2,200; \$1.50-\$3.50)—"Cleopatra" (20th) (10th wk). Boff \$25,000. Last week, same.

Little (T-L) (300; 50-\$1.65)—"Irma La Douce" (UA) (8th wk). Smash \$7,500. Last week, same.

New (Fruchtman) (1,600; 50-\$1.50)—"Thrill of It All" (U) (3d wk). (Continued on page 10)

'Toys' Bright 8G, K.C.; 'Room' 4G

Kansas City, Sept. 3. Lone new entry for the Labor Day weekend is "Toys in the Attic" at the downtown Capri, clocking in at a resounding pace. "L-Shaped Room" is a surprise click at the Brookside and holds again. "Irma La Douce" continues classy at the Plaza. Holiday trade is helping "Gidget Goes to Rome" at the Uptown and "How the West Was Won" at the Empire. Weather moderating from recent high temps and humidity.

Estimates for This Week
Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.50)—"L-Shaped Room" (Col) (2d wk). Strong \$4,000. Last week, \$5,200.

Capri (Durwood) (1,260; 75c-\$1.50)—"Toys in Attic" (UA). Big \$8,000. Last week, "Thrill of It All" (U), \$4,000 (4th wk).

Empire (Durwood) (886; \$1.25-\$2.50)—"How West Was Won" (MGM) (23d wk). Thumping \$11,500. Last week, \$11,000.

Kimo (Dickinson) (504; \$1.50-\$2)—"Lawrence of Arabia" (Col) (10th wk). Steady \$2,000. Last week, same.

Paramount (Blank-UP) (1,900; \$1.25-\$1.50)—"For Love or Money" (U) (2d wk). Bouncy \$7,500. Last week, gala \$9,000.

Plaza (FMW) (1,630; \$1.25-\$1.50)—"Irma La Douce" (UA) (4th wk). Classy \$13,500. Last week, sturdy \$15,000. Holds.

Rockhill (Art Theatre Guild) (750; \$1.25-\$1.50)—"Love at Twenty" (Embassy) and "The Law" (Embassy). Fairish \$1,800. Last week, "8½" (Embassy) (4th wk), \$2,500.

Roxy (Durwood) (664; 75c-\$1.50)—"Come Blow Your Horn" (Par) (8th wk). Nifty \$5,500. Last week, \$5,000.

Uptown (FMW) (2,043; \$1.25-\$1.50)—"Gidget Goes to Rome" (Col) and "13 Frightened Girls" (Col) (2d wk). Okay \$5,500. Last week, \$6,500.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars); Parkway One (Durwood) (400 seats) (\$1-\$1.25)—Playing second runs. Last week "Caretakers" (UA) and second runs. Surprisingly stout \$28,500.

Chicago, Sept. 3. Chi firstruns ended the summer season with a great Labor Day round, with both newcomers and holdovers sharing in the bounty. Brightest premier was "The Haunting," which opened to a smash \$27,000 at the Esquire. "Johnny Cool" is bowing to a hefty \$35,000 at the Woods.

"Hootenanny Hoot" is off to a bright \$7,000 start at the Loop, and first moveover round of "Women of the World" looks a fine \$4,500 at the Cinema. Monroe tandem of "Love Tahiti Style" and "Dangerous Charter" should do an okay \$4,500.

"Thrill of It All" is cracking a sensational second Chicago sesh, and "The Caretakers" is big in its Roosevelt second. "Heavens Above" is registering a snappy fourth Surf frame.

Sixth lap of "8½" shapes fat at the Carnegie, and "Great Escape" is pulling an excellent eighth Oriental session. "L-Shaped Room" continues to pile up fancy figures in its 10th day and date round at the Town and the World, and "Irma La Douce" is continuing its winning ways with a giant 12th United Artists week.

On hardticket, "Cleopatra" is posting another socko canto in its 10th State-Lake canto, and "Lawrence of Arabia" is strong in its Cinestate 34th.

Estimates for This Week
Carnegie (Brotman) (495; \$1.25-\$1.80)—"8½" (Embassy) (6th wk). Hot \$9,000. Last week, \$9,000.

Chicago (B&K) (3,900; 90-\$1.80)—"Thrill of It All" (U) (2d wk). Terrific \$43,500. Last week, \$49,000.

Cinema (Stern) (500; \$1.50)—"Women of the World" (Embassy) (m.o.). Nifty \$4,500. Last week, "This Sporting Life" (Cont) (4th wk), \$2,600.

Cinestate (Todd) (1,038; \$2.40-\$3.80)—"Lawrence of Arabia" (Col) (34th wk). Fine \$14,000. Last week, \$14,000.

Esquire (H&E Balaban) (1,238; \$1.25-\$1.80)—"The Haunting" (MGM). Smash \$27,000. Last week, "Murder at Gallop" (Lope) (3d wk), \$12,000.

Loop (Brotman) (606; 90-\$1.80)—"Hootenanny Hoot" (MGM). Bright \$7,000. Last week, "Dime With Halo" (MGM) (2d wk), \$5,000.

McVickers (Beacon) (1,100; (Continued on page 10)

Cincy Firm; 'Wall' Smooth 7½G, 'Mouse' Fast \$3,800, 'Cleo' Lusty \$18,000, 10th

Cincinnati, Sept. 3. Biz holds firmly in this holiday cushioned vacation windup session. Still riding high are "Cleopatra" in 10th week at Grand and "How West Was Won" in 24th round at Capitol. Both reduced to 10 shows a week after Labor Day. "Summer Magic" remains tall in second frame at Keith's. "Great Escape" shapes okay in fourth week at flagship Albee. "Wall of Noise" rates as a pleaser in opening at Palace.

Estimates for This Week
Albee (RKO) (3,100; \$1-\$1.50)—"Great Escape" (4th wk). Firm \$8,000 after \$9,300 for third week. Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (25th wk). Hep \$12,000 on holiday pickup. Last week, \$11,500.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Mouse on Moon" (Lope). Sharp \$2,000. Last week, "Balcony" (Cont) (3d wk), \$1,500.

Grand (RKO) (1,396; \$1.80-\$3.50)—"Cleopatra" (20th) (10th wk). Lusty \$18,000. Last week, \$17,500.

Guild (Vance) (272; \$1.25)—"Psychosissimo" (Indie) (2d wk). Mild \$1,000 after \$1,200 opener.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"Mouse on Moon" (Lope). Cozy \$1,800. Last week, (Continued on page 10)

'GIDGET' SOLID \$19,000, DENVER; 'PARTY' 9G, 2D

Denver, Sept. 3. Snow in mountains and cool weather here kept firstrun biz humming over holiday weekend. "Gidget Goes to Rome," lone new entry, is smash at the Centre. "Beach Party" is okay in second round at the Denver. Fellini's "8½" is good in its second Esquire frame as is "Thrill of It All" in a second stanza at the Paramount.

Estimates for This Week
Aladdin (Fox) (900; \$1.25-\$2.75)—"Lawrence of Arabia" (Col) (22d wk). Stout \$7,000. Last week, \$6,000.

Centre (Fox) (1,2270; \$1.25-\$1.45)—"Gidget Goes to Rome" (Col). Smash \$19,000. Last week, "Bye Bye Birdie" (Col) (7th wk), \$9,000.

Cooper (Cooper) (814; \$1.65-\$2.50)—"How West Was Won" (MGM) (25th wk). Capacity \$22,000. Last week, \$22,000.

Denham (Indie) (\$1.45-\$3)—"Cleopatra" (20th) (10th wk). Strong \$15,000. Last week, \$15,000.

Denver (Fox) (2,432; \$1.25)—"Beach Party" (A-I) and "Last of Vikings" (Indie) (2d wk). Okay \$9,000. Last week, \$12,500.

Esquire (Fox) (600; \$1.25)—"8½" (Embassy) (2d wk). Good \$2,500. Last week, \$3,500.

Orpheum (RKO) (2,690; \$1-\$1.45)—"For Love or Money" (U) and "Battle Beyond Sun" (A-I) (3d wk). Nice \$6,000. Last week, \$9,000.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Thrill of It All" (U) (2d wk). Fine \$11,000. Last week, \$19,000.

Towne (Indie) (600; \$1.25-\$1.45)—"55 Days at Peking" (AA) (2d wk). Good \$3,500. Last week, \$5,500.

Vogue (Art Theatre Guild) (450; \$1.25)—"Heavens Above" (For) (2d wk). Trim \$1,700. Last week, \$2,900.

State of Hawaii Files \$310,000 Suit Charging Exhibitor Monopoly

Honolulu, Sept. 3.

State of Hawaii has filed an anti-trust suit against an alleged monopoly controlling the multi-million dollar film theatre business in the state.

Suit, filed in state circuit court Friday (30), asks a total of \$310,000 in damages from William Forman, a California theatre magnate, Consolidated Amusement Co., Royal Theatres, Ltd. and 13 California corporations assertedly controlled by Forman.

State contends Forman has acquired a monopoly on the movie industry here through control of 100% of Consolidated and 51% of Royal.

Consolidated owns and operates 17 theatres and distributes films to about 38 indie outlets. Royal owns and operates 11 theatres and distributes to 19 other showhouses. The suit contends the two "giants" receive about 40 to 50% of gross admissions from the indies as sub-licensors. Attorney General Bert T. Kobayashi alleges.

The suit indicates that Consolidated grossed \$6,500,000 in a recent 12-month period and Royal grossed about \$1,890,000. State asks the court to order Forman to divest his holdings in Consolidated. It also asks that both circuits be enjoined from acquiring more theatres and that some of their houses be sold for independent operation.

Consolidated shows first-run films from MGM, Warner Bros., Columbia, Universal, 20th-Fox, United Artists and Allied Artists. Royal shows first-run films from Paramount, United Artists, Disney (presumably Buena Vista) and American-International.

Those Cited

Mainland companies singled out in the suit are Ardmore Theatre Properties, Inc., Eagle Theatre Corp., East Valley Drive In Theatres, Inc., La Vere Co., Mission Amusement Co., Inc. Orange Drive In Theatre, Inc., Pacific Drive In Corp., Pacific Theatre Development Co., Skyline Drive In Theatres, Inc., United Principle Drive In Theatres, Inc., Van Nuy Drive In Theatres, Inc., West Los Angeles Drive In Theatres, Inc. and Urban Drive In Theatres, Inc., all subsequently identified in the complaint as the "Forman Corporations."

Action also cites "Defendants John Doe 1 to John Doe 25 and Mary Roe 1 to Mary Roe 25" as individuals "who are related to defendant Forman or subject to his control, and may own stock, directly or indirectly, in Forman Corporations, Royal or Consolidated."

Damages Asked

Unprecedented action, which claims the alleged monopolistic practices are in violation of three sections of the state's 1961-enacted anti-trust law, asks \$20,000 from each of the corporations and \$10,000 from Forman.

The state says Royal circuit's stock is owned by Mission Amusement Co., Inc. (51%), Lewis P. Rosen (25%), Herman B. Rosen (24%). (L. P. Rosen is president of Royal, H. B. Rosen is vice president.)

The state says Forman acquired 100% of the stock of Consolidated in 1959. John H. Traut is president of Consolidated and Richard Howard is vice president. Forman is a director.

A statement issued by Traut's office admits service of the complaint has been accepted, but expresses belief that the action "is based upon a hasty and incomplete study of our industry and that a full study will vindicate our practices in their entirety."

First news of the suit came directly from the Iolani Palace office of Governor John A. Burns. The "official" statement claims "the activities and practices of the defendants have substantially lessened competition in the theatre business in Hawaii and have created a situation which precludes the entry of new... distributors and exhibitors." It also adds—possibly significantly—that "the state is not precluding the possibility of negotiating a settlement out of court."

Attorney general's office, subsequently reported the suit was

forced by the "flagrancy of the violations" and to beat the four-year legal limit for instituting such action. It also disclosed that negotiations "to satisfy the state" have been under way for some time.

CHICAGO

(Continued from page 9)

1.75-\$3.50 — "How West Was Won" (MGM) (27th wk). Socko \$31,000. Last week, \$30,700.

Monroe (Jovan) (1,008; 65-90) — "Love Tahiti Style" (Indie) and "Dangerous Charter" (Indie). Neat \$4,500. Last week, \$4,600. "Not Tonight, Henry" (Indie) (reissues), \$4,600.

Oriental (Indie) (3,400; 90-\$1.80) — "Great Escape" (UA) (8th wk). Splendid \$19,000. Last week, \$19,500.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Caretakers" (UA) (2d wk). Good \$20,000. Last week, \$20,000.

State-Lake (B&K) (1,400; \$2-\$4) — "Cleopatra" (20th) (10th wk). Hot \$55,000. Last week, \$57,000.

Surf (H&E Balaban) (684; \$1.50-\$1.80) — "Heavens Above" (UA) (4th wk). Neat \$3,000. Last week, \$3,250.

Town (Teitel) (640; \$1.25-\$1.80) — "L-Shaped Room" (Col) (10th wk). Frisky \$5,000. Last week, \$5,800.

United Artists (B&K) (1,700; 90-\$1.80) — "Irma La Douce" (UA) (12th wk). Mighty \$24,000. Last week, \$19,500.

Woods (Essaness) (1,200; 90-\$1.80) — "Johnny Cool" (UA). Brisk \$35,000. Last week, "Come Blow Your Horn" (Par) (6th wk), \$18,000.

World (Teitel) (608; 90-\$1.80) — "L-Shaped Room" (Col) (10th wk). Great \$9,500. Last week, \$7,800.

CINCINNATI

(Continued from page 9)

"Balcony" (Cont) (3d wk), \$1,300. **Keith's (Cin-T-Co)** (1,500; \$1-\$1.50) — "Summer Magic" (BV) (2d wk). Fancy \$15,000 after \$18,000 preem.

Palace (RKO) (2,600; \$1-\$1.25) — "Wall of Noise" (WB). Okay \$7,500. Last week, "Flipper" (MGM) and "Dime With A Halo" (MGM), \$10,000.

Twin Drive-In (Cin-T-Co) (800 cars; \$1) — West: "Haunted Palace" (AI) and "Quick and Dead" (AI). Pleasing \$10,000. Last week, "Beach Party" (Indie) and "Erik the Conqueror" (AIP), \$12,000. East side has three changes of bills this week. Last week, "Captain Sindbad" (MGM) and "Young and Brave" (MGM) (subruns), \$8,000 at 85c gate.

Valley (Cin-T-Co) (1,275; \$1.50-\$1.80) — "Irma La Douce" (UA) (5th wk). Fine \$14,000. Same for last week.

WASHINGTON

(Continued from page 8)

Lofty \$12,000 after initialing at \$15,000.

MacArthur (KB) (900; \$1.25-\$1.40) — "Mouse on Moon" (Lope) (4th wk). Brisk \$8,000. Last week, \$8,300.

Ontario (KB) (1,240; \$1.75-\$3) — "Lawrence of Arabia" (Col) (27th wk). Neat \$8,000. Last week, \$8,500.

Palace (Loew) (2,360; \$1-\$1.65) — "Come Blow Your Horn" (Par) (5th wk). Trim \$8,300. Last week, \$9,000.

Playhouse (TL) (459; \$1.25-\$1.80) — "L-Shaped Room" (Col) (10th wk). Okay \$5,100. Last week, \$5,570.

Plaza (TL) (278; \$1.49-\$1.80) — "Fourth Sex" (Indie) (3d wk). Quiet \$4,800. Last week, \$6,000.

Town (King) (800; \$1.25-\$1.80) — "Irma La Douce" (UA) (11th wk). Tall \$11,000. Last week, \$9,500.

Trans-Lux (TL) (899; \$1.49-\$2) — "Bye, Bye Birdie" (Col) (10th wk). Fair \$5,000. Last week, \$5,800.

Uptown (SW) (1,300; \$1.65-\$2.75) — "How West Was Won" (MGM) (25th wk). Strong \$11,000. Last week, \$12,000.

Warner (SW) (1,250; \$1.60-\$2.75) — "Cleopatra" (20th) (10th wk). Sock \$23,000. Last week, \$23,500.

Elvis Presley's next for Metro will be "Kissin' Cousins" Sam Katzman production directed by Gene Nelson. Thesp recently finished "Viva Las Vegas" for Culver City lot.

Secunda Upped

Gene Secunda has been promoted to post of national magazine and book contact for 20th-Fox.

He previously has been acting as radio-tv and music contact. He operates out of the N.Y. home-office.

Knoxville Wants More Film Prod.

Knoxville, Sept. 3.

An expenditure of less than \$75,000 could provide Knoxville one of the finest film production facilities in the country according to officials and technical personnel of Landau Productions. The outfit recently filmed "The Fool Killer" in the East Tennessee area, using Chilhowee Park administration building as the main studio.

"All The Way Home" was recently filmed in Knoxville and several other productions are contracting for shooting sites in this mountain area. Flemming Reeder, a native Knoxvillean and the assistant associate producer, handled location and continuity for "The Fool Killer" production.

Knoxville should spend some money on the administration building at Chilhowee Park, a municipal facility, the technicians say. The building is already considered acceptable.

With special electrical work at the building Knoxville can be assured of becoming a motion picture production center, a little special insulation will be required for side walls and AC current should be incorporated for sound and DC electricity for lighting. Double doors with a studio-type corridor would also be needed.

It has already been reported that Knoxville is to be the scene for two or perhaps more additional productions. Mayor John Duncan said he is considering giving a special budget toward development of Knoxville as a production center. Duncan, who will be up for reelection, will not disclose his full program until after November, he said. The Mayor said that Knoxville might well become the first major motion picture production center in the Southeast.

"From a standpoint of geography, our central location, and scenery, we certainly have it and should take advantage of it," the Mayor said.

SEATTLE

(Continued from page 8)

"Blow Your Horn" (Par) (3d wk), \$5,800.

Martin Cinerama (827; \$1.25-\$2.20) — "How West Was Won" (MGM) (20th wk). Solid \$11,000. Last week, \$11,800.

Music Box (Hamrick) (738; \$1.50-\$1.75) — "Irma La Douce" (UA) (6th wk). Great \$8,000. Last week, \$7,700.

Orpheum (Hamrick) (2,600; \$1.25-\$1.50) — "Thrill of It All" (U) (3d wk). Fine \$8,000. Last week, \$8,800.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50) — "Beach Party" (AI) and "Eric the Conqueror" (AI) (2d wk). Big \$8,000. Last week, \$10,800.

LOS ANGELES

(Continued from page 8)

(1st general release), "Stakeout" (Crown) (1st wk), \$35,200.

Wiltner, Iris (SW-FWC) (2,344; 825; \$1-\$1.49) — "The Caretakers" (UA) (2d wk) and "Nitty Professor" (Par) (repeat) (Wiltner) (1st wk), "Trouble With Harry" (Par) (reissue) (Iris) (1st wk). Herty \$14,000.

Hillstreet, Baldwin, Crest (Metropolitan-State) (2,752; 1,800; 750; \$1-\$2) — "Mutiny on Bounty" (2d wk) and various 2d features. Lush \$20,500.

Egyptian (UATC) (1,392; \$1.49-\$2) — "The Leopard" (20th) (3d wk). Bright \$14,000. Last week, \$13,900.

Beverly (State) (1,150; \$2-\$2.40) — "Toys in Attic" (UA) (5th wk). Moderate \$5,000. Last week, \$5,000.

Vogue (FWC) (810; \$1.25-\$1.49) — "Women of World" (Emb) (7th wk). Strong \$6,000. Last week, \$5,400.

Fine Arts (FWC) (631; \$2-\$2.40) — "8½" (Emb) (8th wk). Big \$7,000. Last week, \$6,000.

Four Star (UATC) (868; \$1.50-\$2) — "Mouse on Moon" (Lop) (8th wk). Fair \$2,500. Last week, \$2,300.

Fox Wilshire (FWC) (1,990; \$2-\$2.40) — "Great Escape" (UA) (9th

wk). Hot \$13,000. Last week, \$12,500.

Lido (FWC) (876; \$2) — "David and Lisa" (Con) (8th wk). Steady \$4,000. Last week, \$3,600.

Chinese (FWC) (1,408; \$2-\$2.40) — "Irma La Douce" (UA) (9th wk). Sock \$25,000. Last week, \$24,000.

Pantages (RKO) (1,512; \$2.50-\$5.50) — "Cleopatra" (20th) (11th wk). Mighty \$66,700. Last week, \$66,900.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40) — "Come Blow Your Horn" (Par) (11th wk). Solid \$16,500. Last week, \$16,000.

Music Hall (Ros) (720; \$2-\$2.40) — "L-Shaped Room" (Col) (11th wk). Rich \$7,000. Last week, \$6,200.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80) — "How West Was Won" (MGM) (28th wk). Terrific \$40,000. Last week, \$34,800.

Warner Beverly (SW) (1,316; \$1.65-\$3.50) — "Lawrence of Arabia" (Col) (37th wk). Sterling \$23,000. Last week, \$22,500.

TORONTO

(Continued from page 8)

Imperial, "The Stripper" (20th) (2d wk), yanked after five days, \$6,000. Nottown, "Come Blow Your Horn" (UA) (9th wk), \$6,000.

Loew's (Loew) (1,641; \$1-\$1.50) — "Thrill of It All" (U) (5th wk). Still lusty \$12,500. Last week, \$13,000.

Tivoli (FP) (\$1-\$1.50) — "Mutiny on Bounty" (MGM) (4th wk). Good \$6,500. Last week, \$7,000.

Towne (Taylor) (693; \$1-\$1.50) — "Sparrows Can't Sing" (IFD) (3d wk). Healthy \$6,000. Last week, \$7,000.

University (FP) (1,344; \$2-\$3.50) — "Cleopatra" (20th) (10th wk). Holding to wham \$30,000. Last week, same.

Uptown (Loew) (2,250; \$1-\$1.50) — "Irma La Douce" (UA) (7th wk). Still hefty \$12,500. Last week, \$14,500.

BALTIMORE

(Continued from page 9)

Good \$10,000. Last week, \$12,000.

Mayfair (Fruchtmann) (700; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (14th wk). Steady \$11,000. Last week, same.

Playhouse (Schwaber) (365; 90-\$1.50) — "L-Shaped Room" (Col) (9th wk). Steady \$3,800. Last week, same.

Stanton (Fruchtmann) (2,800; 50-\$1.50) — "Come Blow Your Horn" (Par) (5th wk). Oke \$7,000. Last week, \$8,000.

Senator (Durkee) (960; 90-\$1.50) — "Irma La Douce" (U) (8th wk). Big \$15,000. Last week, same.

Town (T-L) (1,125; \$1.50-\$2.50) — "How West Was Won" (MGM) (30th wk). Down to \$9,000. Last week, \$10,000.

Rex (Freedman) (500; \$1.50) — "Fire in Flesh" (Indie). Oke \$2,000. Last week, "Just Once More" (Indie) (2d wk), \$1,500.

Avalon (Freedman) (850; \$1.50) — "Four Days of Naples" (Times) (3d wk). Oke \$1,500. Last week, \$2,000.

BOSTON

(Continued from page 9)

pet (Indie) (4-days), \$2,000; "Flipper" (MGM) and "Slave" (Indie) (3-days), \$1,500.

Memorial (RKO) (3,000; 90-\$1.50) — "Sword of Lancelot" (U) and "Wild Guitar" (Indie). Mild \$9,000. Last week, "Thrill of It All" (U) and "Black Zoo" (AA), \$8,000.

Music Hall (Sacks) (2,200; \$2-\$3.90) — "Cleopatra" (20th) (11th wk). Tenth week ended Monday (2) was fancy \$28,000. Last week, \$30,000.

Orpheum (Loew) (2,900; 90-\$1.65) — "Caretakers" (UA) and "Square of Violence" (MGM). Hotsy \$19,000. Last week, "Ticklish Affair" (MGM) and "Cattle King" (MGM) (2d wk), \$8,500.

Paramount (NET) (2,357; 90-\$1.65) — "Summer Magic" (BV) and "Yellowstone Cubs" (BV). Nice \$15,000. Last week, "Come Blow Your Horn" (Par) (6th wk), \$10,000.

Pilgrim (ATC) (1,909; 75-\$1.25) — "Ecstasy on Lovers Island" (Indie) and "Story of Striptease" (Indie). Torrid \$14,000. Last week, "House on Bare Mountain" (Indie) and "Rommel's Treasure" (Indie) (return bill) (2d wk), \$6,000.

Park Square (Indie) (300; \$1.80) — "8½" (Embassy) (6th wk). Okay \$2,500. Last week, \$3,000.

Saxon (Sack) (1,100; \$1.50-\$2.75) — "Irma La Douce" (UA) (8th wk). Hotsy \$16,000. Last week, \$15,000.

State (Trans-Lux) (730; 75-\$1.25) — "Jungle Street Girls" (Indie) and "Boin-n-g" (Indie) (2d wk). Snappy \$8,000. Last week, \$10,000.

BROADWAY

(Continued from page 9)

The 12th week ended yesterday (Tues.) at \$74,800 as almost-capacity customers still come marching in.

State (Loew) (1,850; \$1.50-\$3.50) — "Wives and Lovers" (Par) (2d wk). Fairly impressive at \$22,000 for first week which ended yesterday (Tues.). "Jason and Argonauts" (Col), in previous, ended third and final with \$14,500.

Victoria (City Inv.) (1,003; \$1.25-\$2) — "Irma La Douce" (UA) (sub-run, 5th wk). Fourth week ended yesterday (Tues.) with \$16,000, beaucoup sturdy in light of multiple run.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2) — "Irma La Douce" (UA) (14th wk). Thirteenth week ended yesterday (Tues.) with \$7,000, after \$7,900 in previous. Still virile.

Beekman (Rugoff Th.) (590; \$1.50-\$2) — "Murder at the Gallop" (MGM) (11th wk). Tenth week ended Sunday (1) with \$7,000 or \$500 under previous. Good biz.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2) — "Good Soldier Schweik" (Lionex) (3d wk). Second week ended Monday (2) with \$11,200, very strong, after near the same figure in initialer.

Cinema One (Rugoff Th.) (700; \$1.50-\$2) — "Three Fables of Love" (Indie) (3d wk). Second week ended Monday (2) with \$10,000, going a little ahead of previous. Fine payoff.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2) — "Mouse on Moon" (Lopert) (6th wk). Fifth week ended yesterday (Tues.) with \$7,000, about same as previous. Not bad at all.

Coronet (Reade) (500; \$1.50-\$2) — "Great Escape" (UA) (5th wk). Fourth week ended yesterday (Tues.) with \$9,500, after \$13,400 in previous. No complaints.

Festival (Embassy) (546; \$2-\$2.50) — "8½" (Embassy) (11th wk). Tenth week ended Monday (2) with \$14,800 after \$14,500 in previous. Still striking it rich.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2) — "Heavens Above" (Janus) (4th wk). Third week ended Monday (2) with \$5,000, after \$5,500 in previous. Okay.

Fine Arts (Davis) (468; \$1.80-\$2) — "L-Shaped Room" (Col) (15th wk). The 14th week ended Monday (2) with \$8,300 after \$7,600 in previous. Holding up remarkably well.

Guild (Guild) (450; \$1-\$1.75) — "La Poupée" (Hakim) (2d wk). First week ended Monday night (2) with \$7,000, all right.

Little Carnegie (Landau) (520; \$1.25-\$2) — "Sporting Life" (Cont) (8th wk). Seventh week ended yesterday (Tues.) with \$7,000 after \$7,800 in previous. No problems.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2) — "The Caretakers" (UA) (3d wk). Second week ended last night (Tues.) with \$8,700, after \$9,500 in previous. Okay in view of the Premiere Showcase exposure.

Paris (Pathe Cinema) (568; \$1.50-\$2) — "Divorce Italian Style" (Embassy) (50th wk). The 49th week ended yesterday (Tues.) with \$8,500, after \$9,000 in previous. Blue chips continued.

Plaza (Lopert) (525; \$1.50-\$2) — "The Leopard" (20th) (4th wk). Third week ended Monday (2) with \$22,900, or \$900 above previous. This is a hotshot art money-maker.

Sutton (Rugoff Th.) (561; \$1.50-\$2) — "Small World of Sammy Lee" (7 Arts) (4th wk). Third week ended Monday (2) with \$11,500, after \$14,000 in previous. Getting by.

Toho Cinema (Toho) (299; \$1.50-\$2) — "Walleed Nippon" from Tokyo opened Monday (2).

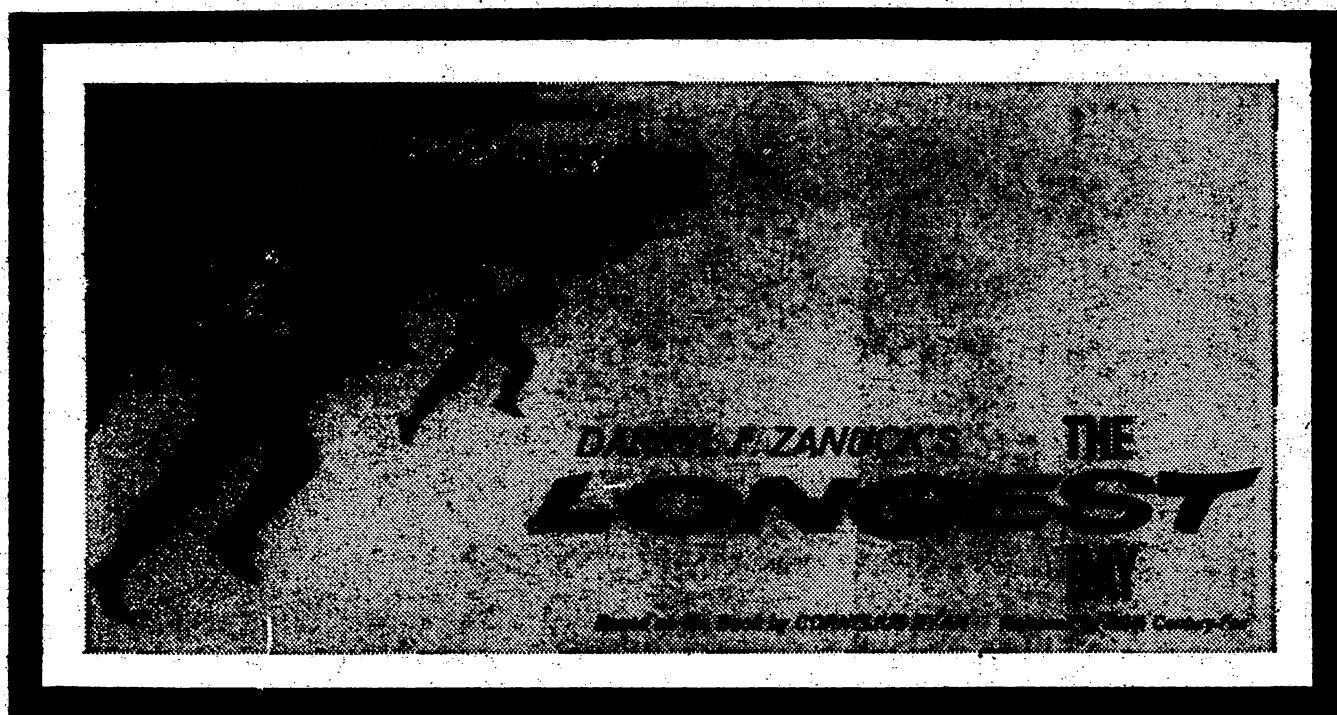
Trans-Lux East (T-E) (600; \$1.25-\$2) — "Wives and Lovers" (Par) (2d wk). First week ended last night (Tues.) with \$13,000. Day-dating at Loew's State, and doing quite well at this art spot.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2) — "For Love or Money" (U) (5th wk). Fourth week ended yesterday (Tues.) with \$4,000, after \$5,000 in previous. Has about had it.

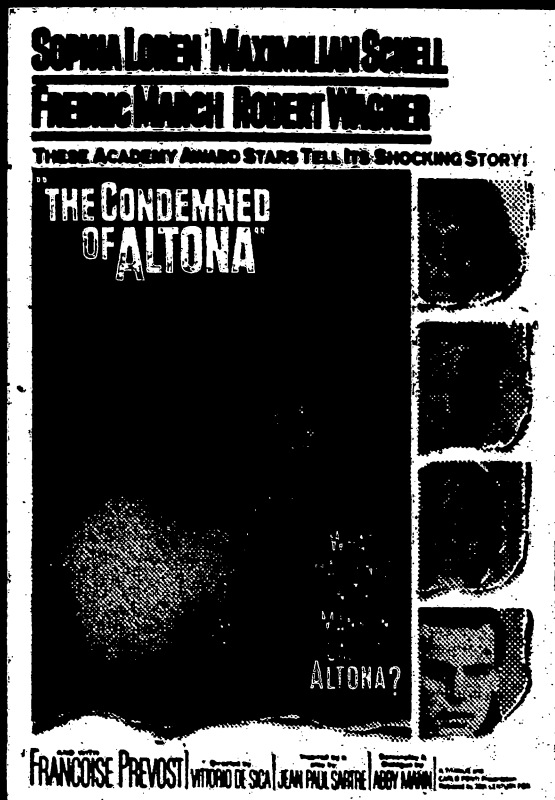
Trans-Lux 85th St. (T-L) (550; \$1

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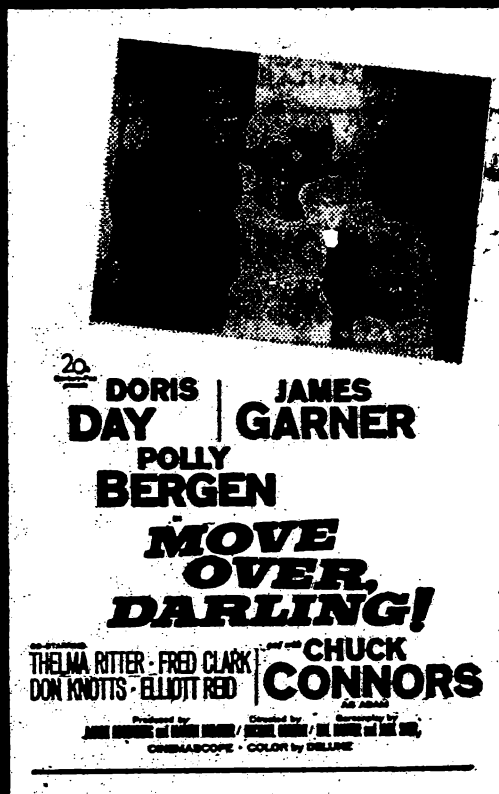
PIC ONES



are where these came from.....!)



**IN NOVEMBER
WITH**



**IN DECEMBER
WITH**

RIGHT NOW WITH...
"MARILYN"... "OF LOVE AND DESIRE"...
"A FAREWELL TO ARMS"...
"LASSIE'S GREAT ADVENTURE"...
"HARBOR LIGHTS"...
"THE YOUNG SWINGERS" AND "THUNDER ISLAND"

NOW IN PRODUCTION

WHAT A WAY TO GO! Starring **SHIRLEY MacLAINE** in love with **PAUL NEWMAN**, **ROBERT MITCHUM**, **DEAN MARTIN**, **GENE KELLY** and **DICK VAN DYKE**. A J. Lee Thompson production. Produced by Arthur P. Jacobs. Directed by J. Lee Thompson. Screenplay by Betty Comden and Adolph Green. Based on a story by Gwen Davis. An Apjac-Orchard Picture. CinemaScope. Color by DeLuxe.

MAN IN THE MIDDLE Starring **ROBERT MITCHUM**, **FRANCE NUYN**, **BARRY SULLIVAN**. Guest appearance by **TREVOR HOWARD**. Also starring Keenan Wynn and Sam Wanamaker. Produced by Walter Seltzer. Directed by Guy Hamilton. Screenplay by Keith Waterhouse and Willis Hall. A Talbot-Pennebaker Production. CinemaScope.

THE THIRD SECRET Starring **STEPHEN BOYD** and as the leading suspects Jack Hawkins, Richard Attenborough, Patricia Neal and Diane Cilento. Produced from his screenplay by Robert L. Joseph. Directed by Charles Crichton. A Hubris Production. CinemaScope.

SHOCK TREATMENT (T.T.) Starring **STUART WHITMAN**, **CAROL LYNLEY**, **RODDY McDOWALL**, **LAUREN BACALL**. Produced by Aaron Rosenberg. Directed by Denis Sanders. Screenplay by Sydney Boehm. CinemaScope.

NOW IN PREPARATION

THE SOUND OF MUSIC. Rodgers and Hammerstein's celebrated musical to be produced and directed by William Wyler.

THE SAND PEBBLES. Richard McKenna's current best seller to be produced and directed by Robert Wise.

THE AGONY AND THE ECSTASY. Irving Stone's monumental best seller. Screenplay by Philip Dunne.

HIGH WIND IN JAMAICA. Screenplay by Nunnally Johnson.

FATE IS THE HUNTER. Ernest K. Gann's best seller. Screenplay by Harold Medford.

MORITURI. To be produced by Aaron Rosenberg with Martin Ritt directing.

THE LAST TWENTY-FOUR HOURS. Script by Pursell and Seddon.

TRAP FOR A MAN. To be produced by David Weisbart.

ILLICIT. To be produced by Fred Kohlmar.

International Sound Track

London

Martin Melcher, top brass of Arwin Productions, has been here huddling with Rank on launching U-I's Doris Day pic, "The Thrill Of It All." Also chats with 20th-Fox on another Doris Day film, "Move Over, Darling" . . . Sheila Saville, 16 years with the British Film Producers' Association, as personal secretary to top brass Sir Henry French and then Arthur Watkins, has quit. After a vacation, she becomes personal secretary to John Halas, managing director of Halas and Batchelor Cartoon Films . . . Martin Ritt confabbing with Paramount and Columbia Pix. With Paul Newman he is skedded to make three films for each company . . . Kenneth Green appointed publicity boss for Carl Foreman's "Open Road" setup . . . Harry H. Corbett, Eric Sykes, Hugh Griffith, Miriam Karlin and Eric Barker are named as stars in a new Associated-British comedy, "The Bargee." Cameras started to roll last week . . . Bud Flanagan, veteran comedian of music hall and "The Crazy Gang" comes back to films in Richard L. Patterson's "The Wild Affair," for Bryanston. Terry-Thomas and Nancy Kwan star . . . Key "guinea-pig" dates have been fixed in the sticks for Garbo season, following the smash result of Metro's experiment at the Empire . . . Walt Disney has signed Walter Slezak to star in his feature film "Emil and The Detectives." Peter Tewksbury will shoot the film in Germany later this month.

Madrid

Vietnam actress Tiny Young arrived in Barcelona from Paris to costar with Curt Jurgens, Folco Lulli and Maurice Ronet in "Pariahs of Glory" under the direction of Henri Decoin . . . Centauro Films is making its producer debut with "The Taste of Vengeance" and filming got under way in Almeria with Richard Harrison, Robert Hundary and Gloria Osuna starring . . . Eddie Constantine is expected back for several starring roles . . . Sarita Montiel's big musical hit, "La Violencia," is getting a summer reprise at the cine Figaro . . . Uniespana is going ahead with plans for its second Spanish Film Week in Mexico City the latter part of September, despite unsettled conditions in the Aztec film industry . . . Having stored the five awards he picked up at the San Sebastian Film Festival for his first entry as director, "From Pink . . . to Yellow," Manuel Summers started cameras rolling on a satirical romantic comedy, "Girl in Mourning," with a non-pro cast . . . The good ship "Cabo San Roque" took off on its Mediterranean cruise with a full cast and filming unit under orders from director Luis Lucia, who will film "Summer Cruise" starring Carmen Sevilla, Italy's Gabriel Ferzelli, Marisa Merini and Margot Cottens, while the steamboat anchors in Marseilles, Greece, Turkey, Lebanon, Israel (including a trip to the Holy Land), Crete and Cyprus . . . Ty Hardin's first as star, director and coproducer is "Bolidine" and is being prepped for a production start in September . . . O. W. Fischer will spend time between camera setups for "Queen of the Night" in continued research on the life of St. Ignatius of Loyola and will play the title role from his own screen-play in a coproduction to be filmed in Spain next year . . . Jane Fonda planned out for a short Malaga Coast holiday before her film starts with Alain Delon in Paris . . . Alain Delon, Dawn Addams, Virna Lisi and Akim Tamiroff finished their "Black Tulip" roles in Spain with a crashing chandelier and flame special effects finale sequence at Sevilla Studios and moved to Nice for interiors on the Cote d'Azur . . . Gene Tierney poured for the Madrid press after her arrival here to star with Dan Dailey in "Dark Reflection" . . . Another debuting Spanish film director, Antonio Mercero, starred non-pro youngster Javier Cebrian in the recently-terminated "Boy Wanted" after getting consent from his parents, the Baron & Baroness of Pebadilla . . . Shooting his closing sequence with the temperature well over 100, director Carlos Saura wrapped his ambitious tinter, "Weep for a Bandit," starring Francisco Rabal and Lea Massari in the film version of Spain's legendary outlaw, Jose Maria El Tenorillo . . . Argentine actor Milo Quesada will play the role of a Spanish Don Juan in "Woman Chaser" starring comedian Cassen . . . Claudia Cardinale arrives Sept. 16 for her starring role with John Wayne, Red Taylor and Rita Hayworth in the Samuel Bronston production, "Circus."

Madrid Film Men Doubt Anti-Castro Pic Will Roll There

Madrid, Sept. 3. Disclosure last week following the arrival of Gene Wesson that he will direct a political film satire here on Fidel Castro, entitled "Infidel," was greeted with skeptical commentary in local trade circles.

According to Wesson, the four principal roles will be played by Victor Mature, Ricardo Montalban, Gilbert Roland and Spartaco Sar-toni. Femme parts, he said, have been allocated to Mexican actress Tere Velazquez, and Spain's Soledad Miranda and Elisa Montes.

Wesson will film locations on the Malaga coast, beginning early October, and interiors on Madrid sound stages. Previously projected exterior shooting in Florida has apparently been dropped. Abbe Lane was once mentioned as female star but is no longer in the picture.

Observers here say subject shapes as a political hot potato concerning a chief of state with whom Spain maintains diplomatic relations and a trade agreement. They contend it is wishful thinking, in this case, to pinpoint a starting date before the script has been submitted to government film censors—as all scripts must before the producer obtains a shooting permit. One of the many "thou shalt not" clauses in Spain's first film censorship code, published earlier this year, specifically forbids criticisms of government heads.

FUND PAID \$10,042,018 TO BRITISH PIC PRODS.

London, Sept. 3. British Film Fund Agency, set up to distribute proceeds of the statutory levy on theatre tabs, collected \$10,946,961 and shelled out a total of \$10,042,018 to filmmakers for the year ended October 13. Latter total is \$781,200 down on the previous year. Figures are revealed in the Agency's annual report and accounts published last week by H. M. Stationery Office.

The 1962 total payment breaks down into \$7,468,199 paid to high cost films; (including newsreals); \$1,699,393 for low cost films and \$874,426 for short films. The Board of Trade authorized payments to the Children's Film Foundation totalling \$383,600.

Spanish Exhibs Get Quota Break Under New Rule

Madrid, Sept. 3. Film authorities modified the obligatory screen time edict with the rule that exhibitors, in certain situations, could add summer programming to meet their annual quota.

The ruling of the new measure, emanating from the director general for cinema, authorizes first and second-run houses to credit release of one Spanish film at any time during the months of July and August against the annual eight-week compulsory total, if the sale is air-conditioned. Also, the total summer screen time credited cannot exceed two weeks.

Nabes are authorized the release of two pix, to be computed in the annual required total of native product to be screened in a one-year period.

Name Christensen Prez Of Danish ASA Studio

Copenhagen, Sept. 3.

Bent-Christensen, indie producer who is also a director and actor in both films and tv, has been named head of the ASA studio, one of Denmark's oldest and largest production plants. Its annual output is about five films.

The new post won't mean that Christensen will dissolve his own production company, which in contrast to ASA, concentrates on films for the international art house market. Up until now ASA has been run by Henning Karmark. Latter will still sit in on policy meetings, but will otherwise leave studio operation to Christensen and spend most of his time on his race horse stables.

Other ASA department heads, Erik Bulow Johansen, who handles distribution of foreign films in Denmark, and Sam Lomberg, in charge of overseas distribution of Danish films, will remain in the same capacities.

Spain Eases Credit For Filmmakers

Madrid, Sept. 3.

New film credit law, issued as a ministerial order, is expected to lighten Spanish film producer financing problems and help maintain film-making rhythm. Adjusting deficiencies contained in the law enacted four years ago, the new edict reduces the old three-pix-per-year-production program qualification to two and even qualifies a single production for credit under special circumstances.

The Banco de Credito Industrial has been designated to extend credit up to a maximum of 50% of budget on projects cleared by the National Film Institute. Medium-term loans will be payable in a period not to exceed five years.

Also benefiting under the credit law are film labs and studios requiring pesetas for modernization. Film exhibitors can also apply for loans to renovate existing sales or to build new ones.

A credit commission will be formed within the National Film Institute to pass on petitions for credit. The commission will consist of the undersecretary in the Ministry of Information, who will preside; the director General for cinema (vice-prexy) and other members designated by the director general for cinema as well as representatives from the Ministries of Finance and Industry, the president of the Entertainment Sindicato and a delegate from the Banco de Credito Industrial.

Special 'German Circus' Would Tour Soviet Via Cultural Exchange Deal

Duesseldorf, Sept. 3.

Under terms of the German-Russian Cultural Exchange, some deals are in the works for more artists to appear in the countries concerned. One proposal calls for a special "German Circus" to open Nov. 27 in Minsk and tour through Russia until Feb. 1964, when the troupe will wind up with several appearances in Moscow in the Moscow State Circus arena.

The "German Circus," which is being specially created for this Russian tour will consist of top acts from the most outstanding German circuses — Altoff, Hagenbeck, Krone and Sarrasani. Only a small portion of the international acts being shown, incidentally, are actually German acts.

This circus is an exchange for the Moscow State Circus which toured Germany two years ago. Costs of the expensive tour are to be underwritten by the West German government, which is paying for transportation and special insurances.

In addition, several Russian artists will be brought to Germany this winter, including Soviet pianist Oborin, violin virtuoso Besnerodnj, the ballet of the Bolshoi Theatre and an ice show.

Right now the problem is whether the German-Russian Cultural Agreement shall be extended to include West Berlin as well as West Germany.

Sydney Deluxers Now All Hardticket As Top Chains Find Policy Pays Off

Sydney, Aug. 27.

'Camille' Tops London Garbo Pix Revival Take

London, Sept. 3.

The Garbo revival, Metro's gimmick at the Empire Theatre, mounts in importance. Each film, running for only a week, has attracted more money and more customers than the one before. "Camille," which finished on Aug. 28, kept up the record.

It grossed \$23,587 and attracted 20,081 customers for the week, a slight edge on the previous film which itself nosed ahead of the previous ones.

"Anna Karenina," which was to have been the final offering, can't be assessed. For today (Tuesday) it is to be replaced by "The V.I.P.'s" for two invitation preems. Meantime, the Garbo series may be transferred to the Ritz, Metro's neighboring house, for an extended season. But that opens up quota problems.

'Keeler' Film Rolls In Danish Studio

Copenhagen, Sept. 3.

British producer John Nasht and director Robert Spafford rolled their film, "The Keeler Affair," yesterday (Monday) at the Novaris Studios near here. The title may have to be changed and Christine Keeler won't appear as herself. Yvonne Buckingham will portray her.

Decision to shoot the film in Denmark was made when Miss Keeler herself was considered for the title role. But neither British Equity nor the Variety Artists Federation desired to give the celebrated call girl any standing as an "actress." But an agreement to make the picture at the Danish studio has been inked, and Nasht hopes that filming the story abroad will generate more publicity for this low-budget semi-documentary.

Script has entirely omitted John Profumo, Britain's former War Secretary, and the story concentrates on the "mysterious" relationship between the late Dr. Stephen Ward and Miss Keeler. The Ward role will be played by John Barrymore Jr. while Mandy Rice-Davies will be portrayed by Danish actress Lone Lindorff.

The Novaris Studios occupy a converted farmhouse in idyllic rural surroundings some 20 miles from Copenhagen. Peter Guldbrandsen, producer-director and owner of the studios, has been criticized for letting his facilities be used for what some papers have called a "sordid purpose."

Guldbrandsen spiked the complaints by reminding the public of the Swedish uproar last year which stemmed from an Italian film crew's work in Sweden on a picture that was expected to indicate a lack of morals among young Scandinavians. The film turned out to be a comedy tagged "Amore in Stockholm" and went on to win a Silver Bear at this year's Berlin Film Festival.

British Equity Explains

London, Sept. 3.

Prior to the start of the John Nasht production, British Actors Equity revealed publicly why it had rejected Christine Keeler's application for membership—a refusal which meant the film could not be made with Miss Keeler in this country.

Union said: "This decision relates to an occasion which we hope to be unique. It is not a moral judgment; the private life of an individual person is no concern of Equity unless it affects us professionally."

"The Executive Committee felt that it was being asked to condone or indeed to facilitate the making of a film, the result of which would be the commercial exploitation of a public scandal. They believed that this would bring a grave discredit both upon Equity and upon the film industry. This view is widely shared within the industry."

Before the end of the year practically all the downtown first-runs here will be operating on a strictly hardticket policy, leaving the independent suburban exhibitor to play the bread-and-butter pix. The nabe houses will have perhaps a once weekly change to prevent a vault backlog. It's also planned to woo patrons with a minimum admission scale.

Currently there are 13 cinemas in this key, all playing the hardticket policy successfully. The tally will rise to 15 when Norman B. Rydge, Greater Union Theatres' prexy, rebuilds the State Theatre, a 2,600-seater, into two houses. One will be used for top Continental pix while the other will be a showcase for blockbusters.

Rydge is rushing the job in order to cash in on the lush Yuletide biz. He has blueprinted the GUT house for the intimate type—1,000-seaters or less—to cut operational costs with which the large cinemas are faced. The policy is paying off.

Metro, operating its own chain here, has struck to a hardticket policy over a long period quite successfully under the direction of Bernie Freeman. The Hoyts circuit is also extending its hardticket policy under Dale Turnbull's new administration. Hoyts got on the gravy train some time ago with Cinerama product. Topper for the loop, however, was "South Pacific" (20th) which ran up a record four years in this key.

Meantime, an influx of immigrants has seen former newsreel houses switch to Continental pix on a hardticket policy for top results. Two more grind houses are due to change to foreign fare before Christmas. Even in the suburbs indie-operated cinemas are doing boff biz with foreign lingo films at increased admissions.

Not long ago there were only a couple of indie distributors handling foreign product, mainly on a one-print basis at high rentals. Today, all the major distribs are handling foreign pix and supply continuous product to downtown firstruns, suburbs and country showmen who operate on advanced admissions.

The hardticket policy has definitely come to stay in this city and cinemagoers are prepared to dig deeper into their pockets for a night out, all of which makes tidy boxoffice for both distribs and exhibs as long as the blockbusters continue to flow here.

Can't Get German Distrib, So Prod. Drops Jewish Pic

Frankfurt, Sept. 3.

A proposed film which would have dealt with the fate of Jewish families in Prague during the war has been called off because it has been impossible to find a German distributor who could foresee any business for the picture in West Germany.

Hence, producer Kurt Hoffman has changed his plans about doing the picture, "Das Haus in der Karpfengasse" (The House in Carp Alley.) The script for the film had received a \$50,000 premium from the West German Ministry of the Interior under government project to pay for outstanding pictures and films that will improve the image of Germany.

But now the money has to be returned since there are no distributors willing to take the proposed pic, and the added financing cannot be raised.

However, West German Television in Cologne is planning to buy the project from Hoffman. The picture is slated to be made in three parts to show as a series over the West German Television Network next year.

First Cinerama Dome Goes Way Over Budget, to Cost \$1,000,000

Los Angeles, Sept. 3. First Cinerama Dome Theatre, now being built in Hollywood by Pacific Theatres for a Nov. 7 world preem of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World," will cost approximately four times as much as the \$250,000 price-tag Nicolas Reisini, prexy of Cinerama Inc., predicted when he met with 125 exhibitors last Feb. 5 at the Ambassador Hotel here. Exec at that time unveiled plans for what was designated as a "revolutionary" new Cinerama theatre idea, based upon the geodesic dome principle and pre-cast cement, and told theatre-men that designs and blueprints would be furnished gratis to them, as well as a screen and projection equipment.

New theatre, on Sunset Blvd., only a stone's throw from the VARIETY office, will cost approximately \$1,000,000, according to MacDonald Becket, exec veepee of Welton Becket & Associates, architectural and engineering firm which adapted the designs and blueprints provided by Cinerama. Becket said that the Cinerama designs and blueprints were only schematic drawings, and that to conform to the Los Angeles city building regulations they had to be greatly developed. This required two months of rush work, due to the early completion deadline, which normally would have been taken at least four months.

Could Cost Less

Future Cinerama theatres of this type, however, according to Becket, could be drastically reduced in cost, to around \$450,000, since the panel forms and certain other forms could be reused. High cost of the first Cinerama theatre is due to new designs having to be formulated to meet with Los Angeles building restrictions, three shifts of workmen instead of one, cost of new forms, etc.

Final cost of the new theatre, included in Reisini's earlier estimate of \$250,000, includes all furnishings and facilities, such as carpet, 937 seats, draperies, air-conditioning, a single projection booth—everything, in fact, needed for start of operations except the screen and projection equipment. These, under an agreement with Cinerama, will be given free to exhibitors who build such theatres to promote showcases for pix lensed in the Cinerama process or in wide ratios which can be converted to Cinerama projection.

Work on theatre, which started July 8, is expected to go full tilt almost to the hour of screening of the Kramer production Nov. 3. Pacific Theatres, which is building the theatre, will construct a second Cinerama dome in Lakewood, near Long Beach, after completion of first project.

Highbrows

Continued from page 5

a fair representation if the number of entries had been held to the original total of 28, and not upped by a last minute decision by Chiarini.

U.S., British Pix

In contrast, the United States has two features in competition—the official entry, "Hud" and the invited Shirley Clarke pic, "The Cool World," one candidate for the best first film in "The Greenwich Village Story," and a double bill by Richard Leacock, "Primary" and "The Chair" out of competition. Britain, on the other hand, has never fared better, with three pictures competing for the big prize. They are "Tom Jones," "Billy Liar" and "The Servant." There is also some surprise at the fact that Spain has two competitive entries.

Though the view was being understandably expressed that there was too much evidence of chauvinism in the pic selections, it must be conceded that up to the half way mark, the standard has been above average, though many of the pix appeared to have slim commercial prospects. That, it was felt, was in keeping with the "new look," which a festival director was anxious to create.

Embassy Sues to Restore Censors' Snips in 3 Pix

Baltimore, Sept. 3. Embassy Pictures has filed three appeals in Municipal Court in try to restore cuts made in three films by the State Board of Censors. Films are "Seven Capital Sins," "Landru" and "Night is My Future" and appeals charge that the board was "capricious and arbitrary" in making cuts and that it did not act in conformity with state censorship statute. It also alleges that statute is itself, unconstitutional and unenforceable.

Mannix

Continued from page 4

career of leadership in the east, both as executive and producer. Born Edgar J. Mannix in Fort Lee, N. J., he was a student at Hackensack, N. J. High School when he began frequenting Palisades Park and soon attracted the attention of the Schenck Bros., who gave him a job at the ticket gate.

Later, he was advanced to the bookkeeping dept., and because he was unusually strong and aggressive for a time is said to have acted as a bouncer for the Schencks in their amusement park.

His grasp of the theatrical end of the Schencks' various enterprises was so rapid that he worked as assistant manager at several theatres operated by the Schencks, and later for Loew's. Eventually, as Nicholas Schenck's interests brought him into association with Marcus Loew in the production and distribution of motion pix, Mannix became general manager of Palisades Park, a post he held for 14 years.

In 1916, Mannix, joined with Allan Dwan, the director, in the production of "The Inner Woman," starring Evelyn Nesbitt Thaw. Later, in 1919, he became manager of the N. Y. studio in which Joseph M. Schenck was producing films starring Norma and Constance Talmadge, and when this company moved to Hollywood he remained as Schenck's production rep. When Marcus Loew, then prexy of Metro, died in 1925, Nicholas Schenck became prexy and upon Louis B. Mayer's request, Mannix was sent from N. Y. to Hollywood in 1925 as comptroller for Metro.

Shortly afterwards, he was boosted to studio manager. He became assistant to Irving Thalberg, in charge of production, and then produced many pix himself until he became studio general manager. Later, he was elected a veepee of Loew's, Inc. in 1936. Among the pix he produced was "Hell Below," in which his great friendship with Clark Gable was formed.

Mannix devoted much of his time to the Academy of Motion Picture Arts & Sciences, serving four years as a director. He also was both veepee and prexy of the Assn. of Motion Picture Producers. He held the post of prexy in 1945.

Surviving are his widow, Toni, and a sister, Mrs. James Kobek, of N. Y.

Coast Services

Hollywood, Sept. 3. Cardinal McIntyre, Archbishop of Los Angeles presided at the solemn high requiem mass in Beverly Hills today (Tuesday) for Edga J. Mannix, retired MGM veepee. Industry friends and associates of Mannix, 72, who died of a heart attack in an ambulance en route to the hospital from his home, following two strokes the previous week were pallbearers. They included James Stewart, Robert Taylor, Robert M. Weitman, J. J. Cohn, Douglas Shearer, Abe Lastfogel, Maurice Benjamin, Charles Boren.

Mannix, whose growl often was fearsome to strangers. Had been in poor health since the first in a series of attacks nine years ago. For over three decades he had been a leading figure in Hollywood affairs as well as key executive at Metro studio.

Arlie Crites named secretary of Texas Drive-In Theatre Owners Assn. He succeeds Don Douglas who is retiring from the industry.

Landau

Continued from page 3

ing that several present regulations do not fit this pattern.

The Council's members have expressed a willingness to talk about such changes and even say that it is time for a change, but they are unwilling to make such changes now, he said. It is because of this reluctance to act now that the producer is considering moving his three upcoming pix out of the east. "I don't relish the thought of leaving New York and I might finish the three here. But right now there's a 50-50 chance that I might pull out."

After two exploratory sessions with the Council, during which he received encouragement regarding his thinking, Landau submitted some specific proposals for labor consideration. These suggestions were geared specifically to motion picture production and differ considerably, in some areas, from present rules which are geared primarily to commercial, tv and industrial filming.

Proposals

For one thing, Landau proposed a long-range study aimed at the formulation of a formal feature picture contract so that producers would not have to work under commercial regulations. He proposed a weekly package of 50 hours, a week for studio work, at a rate to be mutually agreed upon, and 60 hours a week for location, scale also to be mutually agreed upon. The Coast currently works on this weekly package system but, in the east, a daily rate prevails for I.A.T.S.E. crewmen. This, again, is because the rules are based on commercial conditions rather than film work where there is a continuing project over a period of time, as opposed to the spot nature of commercial filming.

He also sought a flexible eight-hour day for construction crews, so that builders can work at other than the prescribed 8:30 a.m.-5:30 p.m. presently called for. This would eliminate some current problems in some studios where construction has to be halted while shooting is going on because of crowded conditions which create a sound problem. Also in line with this, he proposed a flexible day for location shooting crews to help facilitate matters in the field. The Coast also has this.

Landau also asked that there be no pay for Sunday location layover unless there is actual work done on that day. Had these points been changed, for example, the producer estimates that his "Fool Killer" production, which recently completed in Knoxville, Tenn., would have saved around \$200,000. These economies are obviously affecting the decisions of other potential eastern customers but the proposals haven't gotten very far.

'Must Be Economical'

"The motion picture business is in trouble as a business and people must find economically better ways to operate in it," Landau commented. He noted that all three of his upcoming projects were re-worked for shooting in the east, including "Pawnbroker," "Heart Is a Lonely Hunter" and "Forbidden Area." This was done because he wanted to work in the east, but said that he's now finding it discouraging to do so. He's not the only Gotham-based filmmaker to consider a Coast move in recent months. Jerry Hellman's Pan Arts company, now filming "World of Henry Orient" on Long Island, also having had its share of union troubles which almost sent Hellman packing.

Major hangup is Local 52, which controls several basic film crewmen like gaffers, grips and such. Under present scale arrangements, this local has become more powerful as film production has increased. It recently, however, ran into some trouble with the parent I.A. which stepped in and convinced the local to work at the new Long Island Studios reciprocally with the Nassau local there, which it had been reluctant to do. Some of the smaller locals are considered more progressive and are more willing to make some changes. But union rules say that no changes can be made for one without approval of all.

What it all boils down to, said Landau, is that "it's time to do more than talk about production in the east." But that appears to be a bigger problem than it would seem on the surface.

Amusement Stock Quotations

Week Ended Tues. (3)

N. Y. Stock Exchange

1963	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
ABC Vending	63	13 1/4	12 7/8	13	12 1/8	13	+ 1/8
Am Br-Par Th	386	34 1/8	32 7/8	33 1/8	32 1/8	33 1/8	+ 1/8
Ampex	727	19 1/8	18 3/8	19 3/8	18 3/8	19 3/8	+ 1/8
CBS	260	74 1/4	69 3/4	73	69 3/4	73	+ 1/4
Chris Craft	68	13 3/8	13	13	13	13	+ 1/4
Col Pix	66	27 1/4	26 1/4	26 1/4	26 1/4	26 1/4	— 1/2
Decca	4	45 1/2	45 1/2	45 1/2	45 1/2	45 1/2	— 1/2
Disney	118	45 5/8	43 3/4	44 1/2	43 3/4	44 1/2	+ 1/2
Eastman Kdk	140	115 5/8	109 5/8	111	109 5/8	111	+ 1/4
EMI	56	6	5 5/8	6	5 5/8	6	+ 1/8
Glen Alden	293	15 3/4	14 7/8	15 1/2	14 7/8	15 1/2	+ 5/8
Loew's Thea.	67	18 1/4	16 3/8	17 1/8	16 3/8	17 1/8	+ 1/2
MCA Inc.	55	65 5/8	63	63	63	63	— 1/2
Metromedia	1135	37 1/4	32 3/4	36 1/8	32 3/4	36 1/8	+ 3/2
MGM	102	30	29 1/2	29 1/2	29 1/2	29 1/2	— 1/2
Nat. G'l Corp.	179	10 1/8	9 7/8	10	9 7/8	10	— 1/8
Outlet	2450	22 1/2	22 1/2	22 1/2	22 1/2	22 1/2	— 1/8
Paramount	287	51 3/4	47 1/4	50 1/2	47 1/4	50 1/2	+ 3/8
Polaroid	851	200 7/8	194 1/4	196 1/2	194 1/4	196 1/2	+ 4/4
RCA	572	74 7/8	71 3/8	74 3/8	71 3/8	74 3/8	+ 3/8
Republic	32	9 1/2	9 1/2	9 1/2	9 1/2	9 1/2	+ 1/4
Rep. pfd.	5	16 1/4	16	16 1/4	16	16 1/4	+ 1/2
Stanley War.	89	24 3/8	23 1/8	24 1/8	23 1/8	24 1/8	+ 1/4
Storer	123	45 3/8	43	44	43	44	— 1/4
Taft Bdest.	87	26 5/8	23	26 1/4	23	26 1/4	+ 3/8
20th-Fox	624	33 3/4	32 3/4	33 1/4	32 3/4	33 1/4	+ 1
United Artists	285	21	20	20 3/4	20	20 3/4	+ 1/4
Warner Bros.	74	14	13 1/2	13 3/4	13 1/2	13 3/4	+ 1/8
Zenith	312	67 1/4	63 3/8	66 1/2	63 3/8	66 1/2	+ 2/8

American Stock Exchange

4	2 1/8	Allied Artists	20	2 3/4	2 1/2	2 1/2	
8 3/4	5	All'd A't., pd.	1	8	8	8	
12 1/4	6 3/4	BalM't GAC	21	8	7 7/8	8	
24 7/8	16 3/8	Cam-Pkway	14	7 3/4	7 1/2	7 3/8	+ 1/2
17 3/8	13 1/2	Cap. Cit. Bdc.	81	23 1/4	22 3/8	2 1/8	+ 1/8
8 7/8	6 1/2	Cinerama Inc.	755	16 1/4	14 3/4	16	+ 2 1/2
7 3/8	4 3/4	Desilu Prods.	65	8 7/8	8 1/2	8 1/4	— 1/2
11 7/8	9	F.m.ways	39	7 1/2	7	7 1/4	+ 3/8
5	3 7/8	Movielab	18	10 5/8	9 3/4	9 3/8	— 1/4
3 3/8	2 1/4	Reeves Ind.	16	3 3/8	3	3	
17 3/4	13 1/4	Reeves Bdcst.	197	4 1/2	4 1/4	4 1/4	
25 3/8	16 3/4	Rollins Bdcst.	101	16 1/2	16	16 1/4	
18 5/8	8 5/8	Screen Gems	7	24	23 5/8	23 1/2	
6 3/4	4 1/8	Technicolor	531	17 1/4	16 1/2	18 1/4	+ 1 1/8
2 3/4	7/8	Te.e.prompter	19	5 3/8	5 1/4	5 1/4	+ 1/8
13	5 3/4	Tele-Indus.	9	1 1/4	1 1/8	1 1/8	— 1/8
13 3/8	11 1/8	MPO Vid.	23	11 1/4	10 5/8	10 3/4	+ 1/8
		Trans-Lux	47	13 3/8	11 7/8	13 3/8	+ 1 5/8

* Week Ended Fri. (30).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6	6 1/8	— 1/8
Four Star Television	1 1/2	1 3/4	+ 1/4
Gen. Aniline & Film	30	32	+ 25
General Drive-in	7 1/8	10 7/8	+ 5/8
Magna Pictures	2	2 3/8	
Medallion Pictures	10 3/4	11 3/4	
Pickwick International	5 1/8	6 1/8	— 1/4
Premier Albums	6 1/2	7 3/8	— 3/8
Rust Craft Greeting Cards	1 3/4	1	+ 1/8
Seven Arts Productions	8	8 7/8	— 1/4
Transcontinental Television	18 5/8	19 7/8	— 1/4
U. A. Theatres	1 3/4	1 5/4	— 1/4
Universal Pic. (Com)	6 1/2	6 1/2	
Walter Reade-Sterling Inc.	5 1/8	5 1/8	
Wometco Enterprises	26 1/4	30 3/8	— 1/4
Wrather Corp.	7 1/4	8	

(Source: National Assn. of Securities Dealers Inc.)

Twin Cities Show Biz Happy That Press Strike Now Appears Averted

Minneapolis, Sept. 3.

Local exhibs are happy because another threatened strike against the two local jointly owned newspapers, the Morning Tribune and Evening Star, apparently has been averted. The Twin Cities Newspaper Guild and the sheets finally reached "an agreement in principle." This was after long drawn negotiations seemed to have failed and a vote had given the Guild authority to call the strike if no settlement could be reached shortly.

There would have been affected approximately 200 workers the contracts for whom expired in July. They are in the editorial, circulation and promotion departments. Charles A. LaValley, U.S. conciliation commissioner had been called in to handle the negotiations.

LaValley did not reveal settlement details, but said both sides would recommend the new contract's terms if they could be couched in suitable language.

Exhibs feel their boxoffice suffered much harm last year when the two newspapers were shut down for six months by a printers' strike and other union employees refused to cross picket lines. They feared h.o. harm again if something similar occurred.

Wolf to 20th in Germany

Wolfgang Wolf, who has been manager of Metro's Vienna office since 1953, has been named 20th-Fox general manager in Germany, with headquarters in Frankfurt. He replaces Gotthard Dorschel, who remains with the company in an advisory capacity.

As head of Metro in Austria, Wolf also handled 20th product, under the Metro-20th merged office setup which operates in a number of world markets.

'Greatest Story'

Continued from page 3

edited and dubbed. A multi-million dollar epic, it completed photography amid a switch in backing from the Bank of America to a consortium of bankrollers, involving four Coast banking operations headed by Securities National Bank of Los Angeles. This had resulted when B of A's original \$8,000,000 roll wasn't enough to cover a higher eventual budget which got into the \$12,000,000 range. The new syndicate took over financing and B of A ultimately left its \$8,000,000 with UA for future projects, preferring to spread its cash among a few pix rather than tying it all up in one effort.

"THE CARETAKERS" IS CROCKING THEM!

Los Angeles

'Caretakers' Wow*

Chicago

'Caretakers' Wham*

Detroit

'Caretakers' Boff*

AND IN NEW YORK

* Astor "The Caretakers" (UA) (2d wk). First week ended last night (Tues.) with \$34,000 or thereabout. This kind of money is superb for such a film considering it's playing 17 Premiere Showcase houses in all, including another first-run, the off-Broadway Murray Hill.

Now turn to
the grosses in
today's Variety
for the figures
in BOSTON
DENVER
PHILADELPHIA
SAN FRANCISCO

THRU
UA

Plan International Film Festival For Florida, to Bow in Jan. '65

Film festival fever is spreading to Florida. Plans are now being finalized by Zev Bufman, producer of the legit Coconut Grove Playhouse, and partner Stan Seiden, to hold an international film festival in south Florida, the first such event being projected for early January, 1965.

Bufman and Seiden recently completed visits to New York and the Coast where they have been discussing plans for the projected annual invitational idea. Plans presently calls for the fest to be a two-week affair, with selected films to be shown in Dade, Broward and Palm Beach counties. About 30 different pix would be shown, produced by filmmakers from all over the world, including features, shorts, documentaries and other suitable entries.

Mechanically, the fest would be divided into two parts, the first of which would involve the nomination and selection of the best English language entry would then be placed into competition in the second part of the program which will be an international contest. Entries would be chosen by a nominating committee made up of reviewers and critics who will screen the pix and submit their choices, with the results being tabulated and turned over to fest officers. Invites would then go to the producers involved to enter their pix in competition and also invited would be stars, directors, producers et al, as well as some film personnel from non-competing pix.

Awards will be patterned along the lines of the Academy Awards categories, with a final committee of seven international judges making the decision. Also in the plans is an international press junket, plus telecasting of the grand awards presentation. The festival will pick up the travel tabs of invited guests and is now negotiating for special excursion fares with some airlines to facilitate tourism, both from abroad as well as domestic.

In fact, the selection of January as the time to hold the fest was calculated as a tourism factor. In addition to being the first international film festival of the calendar year, timing would also be the best for that Florida sunshine lure.

The International Film Festival of South Florida, as the project is called, is maintaining offices in New York, Miami, Hollywood and London. A complete plan of the idea is now being re-drafted for submission to county officials of the three districts involved.

UATC

Continued from page 3

paying approximately 35 times earnings for the Naify interest.

The letter continues: "Upon conclusion of this transaction, the Naify family would own over 46% of the then aggregate outstanding stock of UATC. Through their ownership in UATC, they will continue to own 46% of United California, only 4% less than they presently own. Thus, for 4% of United California the Naifys will receive approximately 46% of the assets of your company."

"According to the company's last annual statement, the book value of the number of shares of UATC to be transferred to the Naifys is almost \$10,000,000. By contrast, the book value of the shares to be transferred by the Naifys, based on the most recent available statement of United California, is less than \$6,150,000 a difference of over \$3,850,000."

Hearings on the committee's efforts to stop the Naify deal are due to be heard in Baltimore on Sept. 9.

Museum Pix

Continued from page 3

sequently made several films for the U. S. Information Agency. Deals with the struggle for Algerian independence.

Sept. 14: "Point of Order," U. S., 1963.
Sept. 15: "End of the Fiesta," Argentine, 1959, directed by Leopoldo Torre Nilsson, whose most recent film, "The Terrace," will be shown at the Lincoln Center fest.

Sept. 17: "The Bread of Our Former Years," German, 1962, directed by Herbert Vesely.

Sept. 18: "The New Angels," Italian, 1962, written and directed by Ugo Gregorini.

Sept. 19: "Los Montes," French-German, 1955, starring Martine Carol and Peter Ustinov.

'Cleopatra'

Continued from page 3

dicate a rental earned of close to \$483,000—that is, almost half of the \$1,000,000 cash advance guarantee which RKO shelled out for the privilege of having the spec in the Pantages.

Also using the VARIETY figures as guide, the State-Lake in Chicago has racked up a total b.o. of \$604,000 in nine weeks, meaning an estimated rental of \$422,800, against a cash advance guarantee of \$625,000.

Smaller Cities Too

In some of the smaller cities, where hardtix cannot enjoy the longevity they do in the huge urban centers, "Cleopatra" has, in fact, already recouped her cash advance guarantees (which were, of course, substantially less than in N.Y., L.A. and Chicago). Richard Lightman, speaking for the Crosstown Theatre, Memphis, reports that the theatre got back its cash advance in the first seven weeks (it's now in its 10th week). Although he would not divulge the amount of the advance guarantee ("Memphis is a very tough bidding situation"), he did say that in the first seven weeks, "Cleo" accounted for more b.o. money than any other picture had in a comparable period of time.

He acknowledged that the upped admission price (\$3 top compared to a \$2 top for previous hardtix) accounted for the huge b.o. total, but predicted that by the time "Cleo" wound at the Crosstown, it would also have accounted for the largest number of admissions. Thirteen weeks has been the previous longrun in Memphis, and he expects "Cleo" to double that.

Big in Texas

Raymond Willie, of the Interstate Circuit in Texas (who also refused to give figures paid in terms of advance guarantees) reports that the "Cleo" advances were recouped in eight weeks at the Broadway in San Antonio and the Palace in Fort Worth. He expects to recoup "in the next few weeks" at the Tower in Dallas and the Tower in Houston.

A spokesman for Ben Sack at the Music Hall Theatre, Boston (Sack is currently in Madrid) reported that "Cleo" has taken in more money in nine weeks than many of the Music Hall's previous hardtix tenants have taken in over a period of four to six months. The previous long-distance runners at the Music Hall have been "Around the World in 80 Days," "Ben-Hur" and "South Pacific," each of which ran close to a year. There seems little doubt that "Cleo" will equal them.

Setting On Its Precedents

Another area where "Cleo" has broken with tradition—and may be setting a precedent—is in the timing of its key city bows. Heretofore, the major distrib has held back their big hardtix for the all-important N.Y., L.A. and Chicago prems in the fall, then timing their second series of domestic prems to coincide with the Christmas-New Years' b.o. explosion. "Cleo," of course, was launched at the start of the summer season, acknowledged to be a big boxoffice time, but largely because of the availability of drive-ins. "Cleo" isn't playing any drive-ins, for the most part being housed in key downtown showcases such as the N.Y. Rivoli and Chicago State-Lake. (As a follow-up on the "Cleo" experience, word now comes that United Artists is planning to launch its bigbudget Cinerama epic, George Stevens' "The Greatest Story Ever Told," in June of 1964.)

See as a crucial period in the guaging of "Cleo's" longhaul earning power is the upcoming post-Labor Day period of back-to-school and end-of-vacation time. If the picture can maintain its strength in these next six or eight weeks, 20th execs predict it will bust even its own records.

In an effort to see that the picture does hold up, 20th is sponsoring a "Cleopatra Showmanship Workshop" at the home office September 11 to introduce exhibs to what it describes as "completely new promotional tools covering the next six months." Hosting will be exec veep Seymour Poe, domestic sales veep Joe Sugar and veep-ad-pub director Jonas Rosenfield Jr.

16 MONTHS AND 100G TO FILM INDIE IN N. Y.

New York documentary filmmaker Larry Moyer reports completion of his first feature pic, "Better Than Money," a satiric comedy filmed entirely in Manhattan on a budget described as "something less than \$100,000." Cast names include Lionel Stander, Wendy Barrie and Art Smith, supported by a number of young Broadway performers including Barbara London, from "A Funny Thing Happened," Alan Ansara, Gary Goodrow and Monroe Arnold, from "Enter Laughing."

Pic took about 16 months to shoot and was privately financed.

UA Drop

Continued from page 4

by the end of the six-month period and such has been the case.

At the same time, however, Benjamin predicted substantial rallying in the second half of the year and on into 1964. This too seems to be on its way to reality, with several UA pix currently perking, among them: "Irma La Douce," "The Great Escape," "The Caretakers," "Toys in the Attic" and "West Side Story" which continues to draw tall coin around the globe. Upcoming are Stanley Kramer's "It's a Mad, Mad, Mad, Mad World," opening in November, and George Stevens' "Greatest Story Ever Told," preeming in June.

"Dr. No," Yes

Aside from "Story's" continued business, the only really substantial pic UA had during the second quarter to help the company's financial footing was "Dr. No," the first in a series of films based on adventure stories by Ian Fleming. "Irma," "Escape" and the other big performers for the distrib didn't open until early summer and so had no real effect on the six month figures. The upcoming "Mad World" and "Greatest Story," both Cinerama pix and the first to use the widescreen company's one lens process, represent hefty investments for the company and are looked to with great expectations by execs.

With the monetary slump in the first half, UA became quite coin conscious during the period. Both the Kramer and Stevens pix were high budget affairs, the latter even getting involved in a backers switch toward the end of shooting as its budget climbed over the original Bank of America \$8,000,000 financing, resulting in fresh capitalization from a four bank consortium headed by Security National Bank of Los Angeles. The distrib decided to set a budget ceiling for itself on Fred Zinnemann's Mirisch project to film "Hawaii." UA set \$10,000,000 as the top budget if it was to handle the film and, when Zinnemann's plans exceeded this, the company gave him the go-ahead to take the project elsewhere. So far though, he hasn't made any other deal so it's still a UA picture.

Stock Dividend

In another cash conscious move, the UA board decided early in August to switch from its longstanding practice of issuing quarterly cash dividends on its common stock to one of paying semi-annual stock divvies. This move was designed to hold on to the company's cash reserves for use in production, rather than seek additional bank credit. This triggered a slump in UA stock on the N.Y. Stock Exchange, the company's issue having been down somewhat during the summer, hitting its low for the year during that time, in fact. The stock payment plan will be in effect through 1964, at least.

Besides the high investment in soon-to-be-released pix, UA has been building a hefty inventory in recent months and is also extended into many projects, already planning well into 1966. Fiscal caution is expected to ease up somewhat by the end of the year when it is expected the results of the current strong grossers will have boosted the company's profits, perhaps ahead of the previous year. Particularly bright is the outlook for 1964, according to UA brass, who note that by then present major investments will be in release and in an earning position. Another plus factor they say is the continued big biz registered by current pix that will be fully felt by then, after having helped to overcome the company's first half of 1963 slump.

USIA Flap Over Negro Film

Continued from page 7

Negro in the last four months." The aim of the picture was to put the entire U.S. race picture into proper perspective.

According to Ferguson, however, the hassle stems from a basic difference in concept regarding the extent to which the USIA wanted the filmmakers to emphasize the progress already made by the Negro in American society, while showing the problems still to be overcome in a secondary light. The extent to which the USIA wanted this major emphasis placed, said the director, would inevitably have decreased the honesty of the picture and, in his estimation, its effectiveness abroad. "It would look like a whitewash," he said.

Ferguson said he came in on the project when the script was about half done, and that he agreed to take the job because he believed in the importance of the subject, as well as in the possibility of being able to do an honest job which would be acceptable to the USIA. However, he might have seen the handwriting on the wall in that title ("The American Negro: A Progress Report") which he described as "insulting." (He preferred simply "The American Negro.") "If there's been any progress, it's in the white attitude towards the Negro," says Ferguson. The Negro simply has been inching towards his basic rights.

Basic Treatment

The USIA and he agreed on the basic treatment in advance of production, showing the advance of the Negro in U.S. society, balanced by the problems still to be met. Throughout production, however, he says, there were constant pressures to play up the advances and play down the problems, with the situation complicated by differing interpretations of what constituted "advances."

As an example, he cited the "sit-ins," which, he said, might be construed by a southern senator as constituting an unwarranted breach of the peace, while to another observer would seem to be a cheering advance in the peaceful fight for civil rights.

The picture, he noted, was to be told 90% from the Negro point of view, via interviews and on-the-spot footage, made, of course, by a fully integrated crew. Only by letting Negroes speak for themselves, he said, did he feel that a film could be made which would sincerely project an extremely complicated situation. On his many trips abroad, said Ferguson, he had found that a Negro talking openly and candidly to foreigners about the problems at home did more to convince the foreigners of the true strength of America than any amount of carefully calculated "white" reasoning.

Not Surprising

The USIA turnaround of the picture, Ferguson now feels, is not too surprising. "The white man in America—even those liberals who work with civil rights groups and such—never has known what the Negro is thinking. I don't say I know. It's like a major disease of ignorance. I was in Washington Wednesday (for the civil rights march), and all of white Washington closed up and fled to the suburbs. They were apparently afraid of rioting and violence."

When Ferguson and Van Dyke showed their tentative cut of the picture to USIA officials in May, latter asked that the print and all footage be left there and they would later submit a list of changes they would like made. The USIA has never again mentioned the pic, except in answer to queries from Van Dyke or Ferguson.

In answer to Stevens suggestion that the picture might be out-of-date, Ferguson replied that the picture is not—and was never intended to be—a history of the American Negro. He would like the chance to add new footage, of the rights march, for instance, but since the film is essentially the story of the Negro's feelings toward his country, the picture is as valid as it was earlier this year since "there has been no essential change in these feelings."

The USIA, it should be pointed out, is currently putting together a 10-minute film on the rights march to Washington, under the direction of James Blue, who made the earlier USIA film, "School at Ransom Santo," which took a prize at last year's Venice fest. This will apparently be the first USIA-sponsored pic on the U.S. Negro to get actual circulation. Although the

USIA has touched on the rights fight parenthetically in other pix, it had never, until "The American Negro: A Progress Report," attempted to tackle the subject directly before. According to one source, unconfirmed, troubles over the Van Dyke-Ferguson pic led the USIA to abandon subsequently two other projected films touching on the same subject.

In all his remarks about his picture, Ferguson was at pains to emphasize what he termed the high quality of most USIA projects—the idea being that the Negro rights fight may just be too hot for the USIA to handle now.

Venice Week

Continued from page 5

in evidence, with girls inside handing out free coffee and other tie-in items for the Italo "Lawrence" campaign.

Light-up posters being the thing, "Cardinal" and "Victors" placards set up near the Casino and Film Palace can also, thanks to their size and illumination, be seen the length of the Lido to the Excelsior Hotel by all festgoers.

Yank entry, "Hud," has an effective though smaller poster opposite the Palace, and the Paramount pic also uses the "Who is Hud?" campaign via slogans painted all over the Palace-to-Excelsior sidewalk stretch and in other nearby areas for good attention. Vides has sandwich boards set up all over for its many pix.

Other poster displays include an illuminated one for Franco Cristaldi's two local entries "Omnicron" and "Mare Matto," plus another giving producer's entire 11-pic seasonal production roster. Ditto for Cineriz, which has large display for three present pix: "Dragées au Poivre," "Tentativo Sentimentale," and "Storie sulla Sabbia," as well as ready and upcoming product.

France displays "Le Feu Follet," its competitive pic, while other fest palace-front space is devoted to Rank, with "Sporting Life," "Peking," and its local Disney releases. Galatea has a lit-up placard for Rod Steiger and "Hands Upon the City."

Dino DeLaurentiis has his visual two-room office on the Palace-to-Excelsior route, this time dedicated to Alberto Sordi pic directed by Vittorio DeSica and titled "The Boom." Spain has two posters for its 2 pix "Nunca Pasa Nada" and "El Verdugo."

Inside the Palace, there are fewer press stands than before (and many less than at Cannes, for example). The U.S. has none, though repped indirectly by Dear Film-UA stand on behalf of "Tom Jones," "Muriel," and other films. Not unexpectedly though, the U.S.S.R. has a stand for its two pix and other Soviet handouts, as have Poland and Czechoslovakia for similar purposes. There is also a British stand for "Tom Jones," "Billy Liar," and "The Servant." And Italy's Unitalia, as always, has a large and busy stand in the Palace.

Minneapolis

Continued from page 7

for film company thought as to where the greater potential for the topdrawer oldies is, he believes.

In the case of the M-G musicals, Hazleton has been having "festivals" with them at a number of the theatres or brings them back time and time again for a single day engagement and there have been surprisingly large grosses. It is now found extremely profitable even to interrupt the week's regular attraction at some theatres for such one-day engagements.

At the local Uptown, one of the Twin Cities' finest neighborhood houses, "The Student Prince" just was in for one night, its third run in the area, and during the evening customers were lined up for a half-block at the boxoffice.

Hazleton points out that the oldies, which were boxoffice tops when first released, are virtually "new" for many of the present generation. Also, many oldtimers too, are eager to renew acquaintance with such pictures.

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Information from: MIFED - Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Venice Festival Reviews

Continued from page 6

Nunca Pasa Nada

appendix operation, of a French stripper (Corinne Marchand). The middle-aged doctor falls for her first, prolonging her convalescence to keep her with him. They become the talk of the town.

His wife hears of the situation and walks out on him while throughout her stay the French visitor wants out herself, seeking consolation with the town's young French teacher until she finally rejoins her traveling troupe. The town then returns to its previous tempo, and the wife to the husband.

As in his best previous films, Berdm again uses his story to concentrate on the setting which conditions it. It's a grey and dismal existence, burdened by ageless traditions of conformity and honor, which he juxtaposes to the carefree freedom and abandon of the town's visitor.

The resulting picture is a powerful one which those savvying the idiom will appreciate even more. Director has chosen his cast well: Corinne Marchand makes a delightful and pretty visitor, Antonio Casas gives a vigorous and deep-felt picture of the doctor, Jean Pierre Cassel is fine as the teacher who befriends the medic's wife, while latter is played by Julia Gutierrez Caba with great feeling. Others in large cast give able backing.

Extra nods should go to Henry Francoise Rey for his fine ratio lensing of the Spanish countryside, and to Georges Delerue for his appropriately moodful musical score. Hawk.

In Capo al Mondo (To the Ends of the Earth) (ITALO-FRENCH)

Venice, Aug. 26.

Dear Release of a Zebra (Moris Ergas) Franco-London Film coproduction. Features Sady Rebbot, Pascale Audret, Tino Buazzelli, Franco Arcalli, Piero Vida, Gino Cavalieri. Written, directed and edited by Tinto Brass. Additional dialog, Giancarlo Fusco; camera, Bruno Baracolo; music, Piero Piccioni. At Venice Film Festival. Running time, 99 MINS.

Bonifacio B. Sady Rebbot
Claudio Pascale Audret
Kim Tino Buazzelli
Gianni Franco Arcalli
Father Piero Vida
General Gino Cavalieri
Sergeant Giuseppe Cosentino
Marietto Sartorelli
Model Enzo Nigro
Bonifacio (as child) Monique Messine
Carletto Chia

Tinto Brass has made his first feature effort an impressive statement against conformism in modern society and the hypocrisy which it furthers. Film also has exploitable angles which should help it along its way in Italy, but

for export in most areas, it needs a specialized sell.

Story is a trend-of-thought exposition of a man's memories as he wanders around Venice trying to decide whether to take just any job or fight for what he wants, even though it means he'll have a hard time of it. En route, he muses about his soldier days, his friends, his political involvements, religious upbringing, and especially about his love affair with Gabriella (Pascale Audret) whom he loved but would not marry. In finale, he abandons his "easy" job offer to resume his search.

Sady Rebbot gives the hero the proper physical rendering, though much actual acting is not called for—this comes mainly from voice speaking his thoughts, while Pascale Audret makes a comely girl friend. Franco Arcalli has a good scene as Kim, an ex-partisan locked up in an asylum, Tino Buazzelli has an effective bit as another pal, and others give colorful backing.

Apart from conception, editing, and strong visual flair displayed by director Brass throughout pic, which make him a promising addition to the growing roster of valid Italo filmmakers, it is his dialog, penned in collaboration with Giancarlo Fusco, which is the film's outstanding feature.

Insouciant and outspoken, biting and humorous, this entry is one of the outstanding jobs of its kind seen here for some time, even though conversely, it will be the most difficult to properly adapt to foreign ears. Bruno Baracolo's lensing in black-and-white and color, and Piero Piccioni's music are further assets. Hawk.

Il Demonio (The Demon) (ITALO-FRENCH)

Venice, Aug. 28.

Titans release of a Titanus-Vox-Les Films Marceau-Cocinor co-production. Features Daliah Lavi, Frank Wolff, G. Cristofanelli, N. Tagliacozzo, Lea Russo, Francesca Marinaccio, Luca Pascarella, Maria Ciriello, Giuseppe Macaluso, Calogero de Pascalis, Emma Canafoghi, Tommaso Sanna. Directed by Brunello Rondi. Screenplay, Rondi, Giuseppe Guerra, E. DeMartino. Camera, Carlo Bellero. Music, Piero Piccioni. At Venice Film Festival. Running time, 105 MINS.

Mira Daliah Lavi
Antonio Frank Wolff
Padre Tommaso G. Cristofanelli
Zio Giuseppe N. Tagliacozzo

Brunello Rondi's first feature shows the promise, but also the pitfalls, of the neophyte filmmaker. It has, however, a sensational and to a degree, exploitable subject matter which, with other factors, could help it along to okay returns in some areas.

Pic is about a woman apparently possessed by the Demon who decides to wreck the marriage of her onetime lover and eventually win him back. Her major weapon is witchcraft as still practised by peasants in some backward areas of Southern Italy. She becomes a marked woman, with the entire village against her including her ex, who suffers from a love-hate conflict. In the finale, he makes love to her then stabs her to death. It's a gruesome tale made even more frightening by fact that it's loosely based on recent actual happenings.

The director is obviously well-documented on the background which is well recreated though at times he overindulges in lensing of superstitious rites, losing his main tale along the way and straining credibility. The film therefore results in an odd blend somewhere between a documentary and drama. Daliah Lavi is a striking beauty who here gives her effective utmost in a physically trying role. Frank Wolff, as her ex-fiance, has relatively little to do, but does this capably, while the rest of the colorful cast was picked up on the spot by director. Carlo Bellero's camerawork is

occasionally murky, but generally has caught the rustic setting with proper strength. Hawk.

Tengoku To-Jogoku (High and Low) (JAPANESE)

Overlong, but nevertheless engrossing, and neatly directed by Akira Kurosawa in the Alfred Hitchcock tradition. For crime pic aficionados.

Hawk.

Venice, Aug. 28.

Toho release of Toho-Akira Kurosawa production. Stars Toshiro Mifune; features Tatsuya Nakadai, Kyoko Kagawa, Tsutomu Yamaguchi, Tatsuya Mihashi, Kenjiro Ishijima, Yutaka Sada. Directed by Akira Kurosawa. Screenplay, Kurosawa, Ryuzo Kikushima, Eijiro Hisaoka. Based on Ed McBain's novel, "King's Ransom." Camera, (Toho-scope), Choichi Nakai, Takao Saito. Music, Masaru Sato. At Venice Film Festival. Running time, 143 MINS.

Gondo Toshiro Mifune
Wife Kyoko Kagawa
Tokura Tatsuya Nakadai
Kawanishi Tatsuya Mihashi
Criminal Tsutomu Yamaguchi
Aoki Yutaka Sada
Taguchi Kenjiro Ishijima

Kurosawa has taken Ed McBain's "King's Ransom" and adapted it to a Japanese setting, with the probable addition of a social angle which, in its best moments, gives the film an added fillip transcending its meller aspects for a straight dramatic treatment.

Gondo (Toshiro Mifune), a wealthy shoe manufacturer, is faced with a decision when his chauffeur's son is mistakenly kidnapped by a man after his own son: should he put up ransom coin anyway, though this will cost him his career, or use the coin to take over the company via stock action? He finally chooses the former course, and the pic then concentrates on tracking down of kidnapper. It's a painstakingly detailed operation conducted by Tokura (Tatsuya Nakadai) and a police force sympathetic to the industrialist who has lost all. Eventually, the man is caught, with motive suspected by police all along turning out to be envy and hate by the relatively poor kidnapper for the rich man who lived on the hill in full view from his window. A tighter film, concentrating and balancing police activity and human conflicts would have given this added distinction in arty circles. As is, it's a finely tooled item, made by a master craftsman.

Acting by all hands, but especially by three principals, is able, camerawork is tops as are all other technical details. Hawk.

Zlate Kapradl (Golden Fern) (CZECHOSLOVAKIAN)

Downbeat fairytale, elegantly executed but overlong and slightly old-hat for western eyes. Looks doubtful for export overseas.

Hawk.

Venice, Aug. 29.

Czechoslovakian Film release and production. Features Vit Olmer, Karla Chadimova, Frantisek Smolik, Dana Smutna, Otomar Krejka, Cestmir Randa, Josef Bek, Bohumil Swarc, Radoslav Brzobohaty, Zdenek Braunschlager, Alena Bradacova, Jorga Kotrbova, Jaroslav Vojta, Marie Waltrova, Karel Postrepanek. Directed by Jiri Weiss. Screenplay, Weiss, Jiri Brdecka, from fable by Jan Drda. Camera, Benrich Batkt. Music, Jiri Srnka. Editor, Antonin Selenke. At Venice Film Festival. Running time, 115 MINS.

Jura Vit Olmer
Lesanka Karla Chadimova
General Frantisek Smolik
General's daughter Dana Smutna
Vizier Otomar Krejka

Jura, a shepherd, finds a magic golden fern and falls for the wood nymph designated to guard it. She reciprocates and they live together until he goes to war against the Turks, protected from harm by a magic shirt she has made for him. To win permission to go home between battles, he successfully raids the enemy camp, but the general's daughter goes back on her promises and instead tries to seduce him. More and more infatuated, he finally burns the magic to please her and is nearly

killed. Back home, he finds the fern and the nymph gone.

Jiri Weiss, working hand in hand with his cameraman, has produced a very beautiful picture, in which each can draw his own present-day parallels. But it moves slowly in stretches, indulging in filligree lensing details, pretty but unfunctional. The acting is fine in all sectors, with two leading femmes striking in their beauty. Remaining credits are good.

Hawk.

Vstupenje (Introduction to Life) (RUSSIAN)

Pleasant, often poetic account of a couple of Soviet youths in the last days of the war. A specialized entry at best, but finely tooled and appealingly acted.

Venice, Aug. 31.

Mostlik production and release. Features Boris Tokarev, Natacha Bougonova, N. Ourgant, Y. Volkov, Kolia Bourdiaev. Directed by Igor Talankin. Story based on Vera Panova's short stories, "Valia" & "Volodia." Camera, V. Vladimirov, V. Minayev. Music, A. Schnitke. At Venice Film Festival. Running time, 105 MINS.

Mostly told in flashback form, the storyteller of the trying wartime days around Leningrad through children's eyes, watching them slowly mature with experience and exposure to hard knocks. The boy, Volodia, for example, is evacuated from Leningrad where his parents have split, each seeking other companions. On his return to the city, he eventually meets his step-brother, of whom he was once jealous, and a new friendship is born. Pic is somewhat loosely tied, and there's a split between this and tale of girl which is handled more superficially and which the director doesn't always link sufficiently. Acting by photogenic principals is uniformly good, and camerawork is outstanding in clarity and lighting details. A further nod to A. Schnitke's fine musical scoring. Hawk.

Mlezenie (Silence) (POLISH)

Venice, Aug. 26.

Kadr production and release. Features Kazimierz Fabisiak, Miroslaw Kobierzycki, Zbigniew Cybulski, Maria Zyzewska, Edward Rackowski, Tadeusz Kalinowski, Zygmund Zytel. Directed by Kazimierz Kutz. Screenplay, Kutz and Jerzy Sczygiel, from novel by Sczygiel; camera, Wieslaw Ziort; music, Wojciech Kilar. At Venice Film Festival. Running time, 100 MINS.

Slow-paced, moody and brooding item which despite certain artistic values is strictly for the aficionado art trade with slim-export chances.

Set in 1945 Poland, film shows the inner torment of a boy accused unjustly of wanting to blow up a priest with a bomb and who is blinded in an explosion. Suffering the same torment is the priest who knows the boy to be innocent but fears that he'll lose stature and a certain hero-worship he has received since the incident if he tells what actually happened.

Boy eventually gropes his way back to life and the will to work. However, the situation remains unresolved because of the priest's continued silence, from which the picture gets its title.

Pic is an implied slap at those who try to duck decisions and refuse to meet their moral responsibilities. But slow pace makes the film's point murky in spots as plot runs off on tangents.

Cast is strong. Lensing is a bit too low-key. Wojciech Kilar's music gives good assist. Other credits are good. Hawk.

Theatre Sold

Graham, N.C., Sept. 3.

Mr. and Mrs. A. B. Thompson have sold the Graham Theatre here to Stewart and Everett Theatres, Inc. of Charlotte, North Carolina. The Thompsons operated the theatre for the past 36 years and plan to retire from business.

Bobby Warren, 26, has assumed the manager's position for the new owners who will retain the name.

Spanish Govt.

Continued from page 3

company plans, if any, to perhaps counter the Spanish ukase against all of its production lineup is undisclosed so far.

Other U. S. Distributors Get Import Licenses

Madrid, Sept. 3.

Although Columbia Films of Spain has not yet received official notification, film authorities have authorized import licenses to all other distributors with the exception of this American operating company.

In an oblique move, Columbia was omitted from the Baremo allocation listing recently approved by the director general of cinema. The Baremo allocation covered 41 Spanish release banners, including Metro, 20th-Fox, Paramount, Warner Bros. and the two franchise outlets—Universal of Spain and C. B. Films (U.A.). Columbia did not figure in this listing.

It was learned that Columbia, unlike all other distributors, did not receive any notification of its foreign import quota, although it was this year entitled to eight licenses—three U.S. pix, three licenses (one Italian, one French and one British) as a result of its entries at the San Sebastian Film Fest last June and two other licenses for continental product.

Official attitude stems from Columbia backing and release of Fred Zinnemann's "Behold the Pale Horse," which Spanish government authorities suspect of anti-regime implications dating back to the Civil War. Although producer-director Zinnemann has denied that "Pale Horse" contains any anti-Franco message—explicit or implied—authorities here have gone ahead to put Columbia of Spain in deep-freeze until they can see the finished product and decide for themselves.

Effect of 'Ban'

The unofficial "ban" is holding up distribution clearance for eight Col imports, including "Lawrence of Arabia." Moreover, the "ban" apparently applies also to filming here of future Col releases and as result of the troubled situation, the start of Charles Schneer's "First Man on the Moon" is being delayed.

Company thus has discovered the hard way that while the general atmosphere in Spain toward the motion picture business shows steady signs of improvement, the penalty for incurring displeasure of government officials can squeeze where it hurts most—in the pocketbook.

Zinnemann duplicated Spanish locale in south of France and interiors in Paris studio for "Pale Horse" which stars Gregory Peck. However, it is expected that after government officials view the film their attitude will change and Col again will be able to do business in Spain as before.

Meanwhile, there doesn't appear to be anything that Col's local manager, Emilio Lopez, can do about clearing those eight stalled imports.

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—HOLLIS ALPERT,
Saturday Review

"The latest inside story — or at least all the news that's fit to print... honest and intelligently written. The earth-shaking on-and-off-screen romance is thoroughly covered — with admirable wit, taste and reticence. *The Cleopatra Papers: A Private Correspondence* is exactly what it purports to be — the after-hours confidential letters, cables and phone calls of two good friends (one in New York, one in Rome). In the case of each author, the writing is human, bright and good-natured. Brodsky and Weiss are the kind of people you like to get letters from."

—PATRICK DENNIS,
New York Times

"The extravagance, the foolishness and the excitement connected with the making of ('Cleopatra') is eloquently captured in *The Cleopatra Papers*. The book is fascinating both for what it describes and for what it implies... in the cool objectivity of this chronicle. For here are two intelligent men, alert as gazelles. Their candor is complete. The device of the letters, and the many interesting characters who are evoked so intimately make [it] a continually absorbing experience."

—PAINE KNICKERBOCKER,
San Francisco Chronicle

"An important documentary on many things: public personalities, business infighting, movie-making, public relations, the temperament

of artists. What lurks behind the scenes throughout this book is the steady awareness in all concerned that the movies have now become a responsible and great art form — and its real artists command the field. A fascinating play-by-play report."

—LON TINKLE,
Dallas Morning News

"The events reported are sometimes hilarious, sometimes incredible, and very often both. At the time of the agony in New York and the ecstasy in Rome... Brodsky and Weiss began a private correspondence. Out of (it) come *The Cleopatra Papers*, probably as close to the truth of what was going on as outsiders can ever hope to get. *The Papers* are brisk, breezy and blunt. The book is, in toto, an exhilarating look at a world so bizarre as to send Lewis Carroll's Alice reeling to bed with a damp cloth on her brow."

—HASKEL FRANKEL,
N.Y. Herald Tribune

"A funny and perceptive history of a unique motion picture undertaking. Supplying a number of flesh-and-blood portraits of 20th and 'Cleo' principals that for candor must certainly outrank any previously published... done with considerable, genuine affection for bigger-than-life characters. Holding *The Papers* together are the personalities of the two authors. The book is reportage of real skill and of more than contemporary interest. It adds up as one of the most fascinating and funny slices of film life ever recorded."

—VINCENT CANBY,
Variety

"A delightful book. It is the no longer private correspondence between the press agents for 'Cleopatra'. They were there, they knew, and they told each other in friendly candor from New York to Rome and vice versa. It perhaps goes without saying that neither Mr. Brodsky nor Mr. Weiss now works for Fox, and I imagine that Fox must miss them. They are good company."

—CLAUDIA CASSIDY,
Chicago Tribune

"The true story... candid and revealing. An account of the funny things that happened to two movie publicity men on their way to the Roman forum. Makes for fascinating reading."

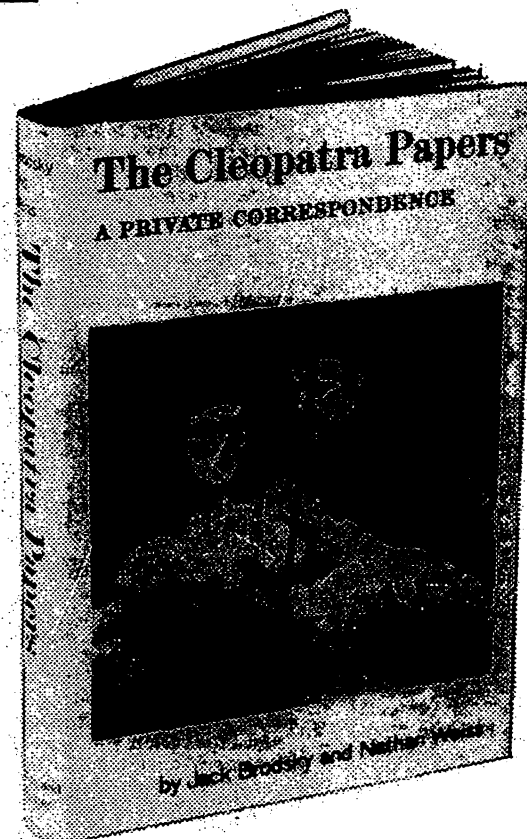
—LARRY TAJIRI,
Denver Post

"Will certainly find its way into the literature of filming. A literate exercise, *The Cleopatra Papers* moves with ease and rapidity and... is altogether engrossing."

—*The Hollywood Reporter*

"A straightforward, truly inside story. This is the record — it is authentic — compiled by two nimble-witted, capable and good-natured young men. Some of the events are incredible, others hilarious and a few meaningful."

—B. D.,
Boston Herald



"The liveliest possible kind of reading for anybody who labels himself a confirmed movie-goer."

—WILL JONES,
Minneapolis Tribune

"One of the best battle stories of the year. They show a keen interest in having 'Cleopatra' achieve artistic merit and a sense of humor to carry them over the rough spots."

—KEN BARNARD,
Detroit Free Press

"Brodsky and Weiss are men of high intelligence, perception, zest for life and sense of humor. Their book is as entertaining as a good satirical novel."

—HENRY BUTLER,
Indianapolis Times

"The best of the books thus far printed about 'Cleopatra'."

—WARD MARSH,
Cleveland Plain Dealer

"A diverting record. The supreme irony — and one which would delight me — would be achieved if a picture were made of *The Cleopatra Papers*."

—DR. FREDERICK SHROYER,
Los Angeles Herald-Examiner

"The first 'Cleopatra' account by disinterested, expert bystanders. The authors seem to have just one mania: good pictures. It provides a supple springboard. Most of the facts are already out, but these crisp dialogues have the drama of those in the know."

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—PAUL SPEEGLE, *San Francisco Call Bulletin*

"Memorable!"—*Insider's Newsletter*

"Frank, sharp, bawdy!"—FRANK FARRELL

"A book that I just couldn't put down 'til I finished it."—BERT BACHARACH

"Explosive... perceptive"
—STANLEY EICHELBAUM,
San Francisco Examiner

THE CLEOPATRA PAPERS

A private correspondence. By JACK BRODSKY and NATHAN WEISS
Just out. \$3.95. Simon and Schuster

Susskind-Melnick's Multiple TV Deals; Set Garson Kanin for 2 CBS Series; Shevelove's 'Wachamacalit'

Garson Kanin, the Broadway legit author-director, has ended his hold-out from commercial television. In a deal signed with David Susskind and Daniel Melnick, co-heads of Talent Associates-Paramount Ltd., Kanin is set to develop and write one hourlong show and another half-hour show for the 1964-65 season. CBS-TV is financing the pilots.

The hour series, titled "Mr. Broadway," is being shaped as a romantic comedy adventure show revolving around a veteran Broadway press agent. Kanin has written several short stories with such a figure as the central character. The half-hour series is a comedy titled "Missie" and concerns the adventures of a smalltown girl in New York.

The team of "I'm David (Susskind) and he's Daniel (Melnick)" nailed down Kanin after about two months of negotiations. Kanin, who'll participate in his shows as a partner, agreed to the tv deal with an understanding that he would have free creative scope. Blueprints call for the Kanin shows to be done on film in a style specifically designed for television.

The Susskind-Melnick duo also have lined up Bert Shevelove to produce a show titled "Wachamacalit (A Show To Remember)." This will be a comedy show with music which will tour around the country's theatres with a permanent company and a group of young guest performers. Melnick was closely associated with the inception of the "Hootenanny" show while he was programming chief for ABC-TV. Hence "Wachamacalit" may be considered to be a comedy equivalent of the folksy.

Susskind-Melnick have two other major tv series under consideration for 1964-65, but they are keeping details under wraps. They will be shooting a tv special in London for British Home Entertainment's pay-tv system. It will be a two-hour "Uncle Vanya," with the cast of the tv production including Sir Laurence Olivier, Joan Plowright, Rosemary Harris, Sir Michael Redgrave, Sir Lewis Casson and Dame Sybil Thorndyke.

The Talent Associates office also will roll with a filmization of the London play, "All In Good Time," next spring. TA's film of "All The Way Home," for Paramount release, opens in a New York art house this fall. Another project in the works is "Roar Like A Dove," a film for Columbia release with Ingrid Bergman as the star.

Volkswagon Into TV; Boone Buy Set

Volkswagon is making its first buy in a regular network tv series. Midget car maker is buying into the NBC-TV Tuesday night "Richard Boone Anthology" series, committing for six minutes over a period of 12 weeks.

While the buy only totes up to an approximate \$250,000 (time and program) what particularly heartens the network is the wooing of a new client into the running series. Network reports that the initial entries shown to the agencies, now what script problems have been resolved, has generated more than casual interest in the upcoming series.

O'Malley's 'Camera' Exit

Tom O'Malley, a director and performer on Allen Funt's "Candid Camera" for the last three years, has resigned with no current plans for the future.

Funt reportedly has decided to rotate the stunt talents on his CBS-TV show, limiting work for the former regulars.

Before joining "Candid Camera," O'Malley was talent coordinator on the Jack Paar "Tonight" show for two and a half years. He also was a tv mag and newspaper writer for several years.

Two-Bit Tidbit: 750,000

Viewer demand for those NBC-TV "Star Time" promotion booklets are reaching a runaway status.

Last week the two-bits-a-throw orders passed the 750,000 mark, exceeding even the network's fondest expectations. It's anticipated sales will hit the 1,000,000 mark this week. Booklet trailering the new season on NBC was originated and conceived by promotion chief Larry Grossman, operating out of Syd Eiges' dept.

Lower Spells Out Aims in ABC News Bid For Limelight

By HERM SCHOENFELD

Elmer W. Lower, who's just about warmed up his new chair as president of ABC News, will be entering the news race with the other webs with an aggressive policy executed by informed newsman. Lower also stressed that the news operation would get sufficient exposure on all major stories.

Lower, who's credited with giving NBC's coverage of the 1960 elections a strong lead over the other two webs, is now gearing to put ABC-TV into the competition in the 1964 elections. Lower said that he was not interested in being first with the numbers, but rather on giving views a fuller understanding of what was happening. "We will, however, have a good arithmetic," he said, "even if we do not concentrate solely on the numbers."

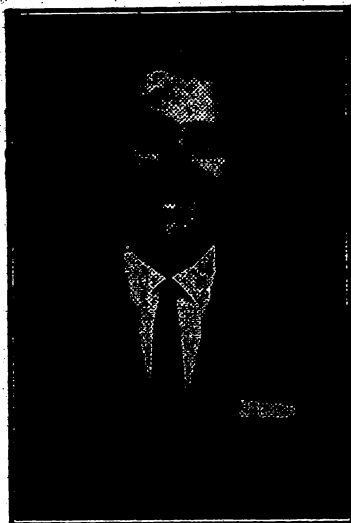
Lower will be testing some of his new ideas during the Presidential primaries starting next March. There are 16 primary contests scheduled, of which about a half dozen promise to be of major importance in determining who will be the Republican nominee to oppose President John F. Kennedy in November. Lower said that ABC-TV plans to give fullscale coverage of the crucial primaries and may have some dry runs on vote-counting techniques. Fundamentally, Lower said, "there are no real secrets in this game. The elements of equipment and manpower are all the same, but the difference lies in the preparation."

Lower's initial impact on the ABC news staff was felt last Wednesday during the March on Washington when the web devoted almost four and a half hours to the event. While the march was in progress, the story of the mine explosion at Moab, Utah, broke. Lower ordered the construction of eight relay towers out of Moab so that ABC could cover the story directly, since it appeared that some men would be trapped for a long period. But before the towers could be set up, rescue operations were completed and the rigging of the relay towers was suspended. The decision, however, to get into Moab at whatever cost indicated what Lower means by an "aggressive policy" of getting the news.

The P.A. Boys Who Made It

Milt Josefsberg becomes the executive producer when the new Joey Bishop show returns to NBC-TV this month. Billy Friedberg is the producer of the NBC-TV "Harry's Girls." Both are express agents who toiled in the N. Y. vineyards. And both point up anew the number of publicity guys who have made the transition into program production on television.

A sampling of some others: Reginald Rose, who worked in the publicity dept. of Warner Bros. and is now creator and co-producer of "The Defenders"; David Susskind, who also worked in the Warner Bros. press dept. at the same time Rose did. Then there's Lester Gottlieb, who was publicity director at Young & Rubicam for a long period (and prior to that with Mutual). He's now creative programming v.p. at GAC. CBS-TV program chieftain Mike Dann worked in the publicity dept. at NBC under Syd Eiges. Irving Mansfield was an independent Broadway press agent before going into production. Joel Heller, formerly of the CBS Radio publicity staff, is now exec producer for that network's "Dimension" series. Howie Horwitz, "77 Sunset Strip" producer for several seasons, was a Broadway press agent in the '40s. Etc.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program.

'SHOWTIME'S' TOP BOOKINGS

Winter Shootings (First Time) Open Up Around World

Although "International Showtime" is entering into its third season on NBC-TV, this will be the first semester of "winter shootings" for the show, thus opening up "triple A" attractions in the big arenas, top variety acts and orchestras.

As result shows such as "The Marvelous Munich Circus," "The New Vienna Ice Show," "The Hungarian State Circus," "The Tokyo Spectacular" (Mikado Theatre), "The Flying Flamish Circus," "Circus From Osaka" and a special two-parter, "The Moscow State Circus in the U.S." has provoked from producer Joe Cates the comment: "As far as Friday night 7:30 to 8:30 is concerned in the three-network competition, we're still the show to beat."

"Showtime" is hosted by Don Ameche.

Monty Hall's Pitch To Brit. ('1st Impression') Tangled Up In Customs

London, Sept. 3.

In town for a holiday-cum-business trip, producer Monty Hall, whose daytime panel show on NBC "Your First Impression" is moving into its second year, is vending the rights of his game to stations on the British commercial network and to BBC.

He has fixed meetings with the major independent stations and the Corporation but, at this point, has "lost" films of the show. Apparently, they are tangled up with Customs at London Airport and the way things look at the moment, Hall is going to have to demonstrate personally the working of the game.

GEN. MILLS' IN ABC-TV PREMIERE WEEK BUYS

General Mills is coming into ABC-TV with a special buy into four shows for the premiere week only to take advantage of the web's heavy promotion of the new schedule.

The food company has bought minutes on "Outer Limits," "Channing," "Hootenanny" and the "Jerry Lewis Show." This premiere week pattern was also used on the web by Polaroid.

Arnold Perl: End of An Era

Arnold Perl, veteran radio-tv scripter and playwright who was among the casualties of broadcasting's "McCarthy era" back in the '50s, is returning to full action on several fronts during the upcoming season. In addition to writing scripts for "The Nurses," "Espionage" and "11th Hour," Perl has just been named executive producer for "East Side, West Side," the CBS-TV series coming out of the Talent Associates-Paramount Ltd. office. David Susskind, TA prexy, took on Perl several weeks ago as script editor of the series with the understanding that he would eventually step up to the exec producer slot. Susskind will continue as overall superintendent of the project.

Signifying the gradual change in the intellectual climate of the broadcasters and Madison Ave. since the days of the Red Channels-inspired hysteria, Perl had been represented on tv with occasional scripts over the past couple of years on various shows. He scored a major triumph outside of tv with his legit adaptation of "The World of Sholem Aleichem."

"East Side, West Side," meantime, is now rolling smoothly in its New York locale. Nine shows are already in the can.

'Dorfsman Touch' Sparks CBS-TV Ad-Promo Campaign on '63-'64

'Francie & Josie' Sale

Glasgow, Sept. 3.

"The Adventures of Francie and Josie," comedy-adventure half-hour series, set for a 13-weeks fall-winter run on Scot commercial tv, has been sold to Anglia-TV, Tyne-Tees Television and Ulster Television.

Deal marks the first major breakthrough for a commercial tv comedy show from Scotland.

TV Typecasting Strictly For the Birds: Hal Tolchin

The television industry can unearth a lot of new and competent talent, especially directors, if they would abandon the typecasting system, according to director Hal Tolchin, who is currently winding up the Keefe Braselle series on CBS-TV. Tolchin took over from Gregg Garrison for the last two segments of the series.

According to Tolchin, typecasting has reached the absurd stage along Madison Avenue. He says that he, at one time, failed to get the director's post of a gasoline commercial simply because he hadn't done one before. At one time, he was interviewed by an agency about a cracker commercial, and he lied that he had done one. The next question from the agency was "Sweet or Salted?" Tolchin says that if he selected the wrong category he would not have gotten the job. He therefore said both.

Tolchin says that until the Braselle show, he was exclusively in commercials despite a background that included stage direction in dramatics and a long siege in legit, yet he was unable to get an assignment in any kind of series because of his "commercials" rep. With his helming of a Revlon sales spiel, Tolchin at once achieved a reputation as a cosmetics specialist, and that after hitting a good spiel for that company, he was in demand by every other make-up manufacturer.

It's because of this attitude by advertising agencies and frequently networks, that it's difficult for freelance talent to wind up big if they start out at the bottom in normal Horatio Alger fashion, according to Tolchin. It takes a lot of convincing to make the execs understand that if a director knows the medium in which he operates, he can turn out a wide variety of subjects from commercials to full length dramas. Tolchin says now that he's done well with Braselle, he may be typecast as a variety show director, and find that drama shows, for which he was originally trained, are eluding him.

In the opinion of Tolchin, many directors and producers suffer the same fate. The agencies and networks feel that they must follow the track record. If they go according to accepted casting conceptions, they have a staunch alibi to fall back on should a show go sour. They can say that they hired the best talent available in that particular field. More than that, they

Representing an investment of some \$3,000,000 spanning all areas of activity, the big ad-promo-publicity push for the new season on CBS-TV, the most extensive in the web's history, was officially launched this week, under the direction of Lou Dorfsman, creative director of web's advertising and promotion; and Charles Steinberg, public information v.p., and George Bristol, administrative director of advertising-sales promotion.

Dorfsman, a dependable source of creative energy, enlisted the services of N. Y. Times caricaturist Al Hirschfeld, to key this year's web theme, "The Stars Address is CBS." Hirschfeld, legit caricaturist who first entered the tv field via National Telefilm Associates' "The Play of the Week," prepared the drawings for a 24-page supplement which vastly expands last year's first-time effort in this direction. Special Hirschfeld supplement will run in key consumer and trade press. Supplement has been so prepared, as to allow affils to use it in whole or in part in their local newspapers. Dorfsman estimates that this will reach a circulation of at least 6,000,000. Probably the real snapper to this year's campaign, however, will be the star-faced stamps that will get distribution in the millions.

Last year the web co-oped newspaper ads won the support of 135 affil stations. This year, the number of affils entering the co-op campaign has passed the 160-station mark—which means virtually the entire network lineup. Add to the newspaper co-ops the fact that the "TV Guide" co-op campaign between web and its stations, which last year reached 30 major markets, will go to 90 major markets for the current promos. Dorfsman has prepared a series of "Night of the Week" teaser films. With two such films prepared for each night of the week, these are available on both the network and station levels.

Also, for each new program on the web, and for each returning

(Continued on page 37)

Some Tag-End CBS-TV Billings

CBS-TV reports some tag-end sales to half a dozen sponsors as the new season is about to premiere.

Alberto-Culver has bought alternate-week quarter hours—Mondays and Wednesdays—in the daytime "Pete & Gladys" reruns, and renewed its quarter-hour participations in "Love of Life," "As the World Turns," "Pasword," "House Party," "To Tell the Truth," "Edge of Night" and "Secret Storm."

Folger has bought a fourth west coast regional piece of the National League pro football telecasts, and Colorforms has signed for six weeks in "Captain Kangaroo."

In another regional deal, Standard Oil of Ohio took a quarter of the NFL slate, and the Sept. 8 "Hall of Fame" football game.

Elsewhere on the sunshine scene, Brillo bought 38 minutes and Colfax Labs 56 in the web's morning minute plan.

(Continued on page 34)

TV: THE NEW D.C. POSTURE

Paley's \$72,000,000

On the basis of his 1,000,000 share holdings (on record in SEC stock listings) CBS board chairman Bill Paley is estimated to have profited to the tune of some \$40,000,000 in the past year.

Only 15 months ago the CBS stock stood at 31. This week it hit an alltime high 72 mark—boosting Paley's own holdings from \$1,000,000 to \$72,000,000. Before taxes, that is.

There's been some talk of a stock split in the near future.

Jerry's 'Unformatted' Format

Producers Take Advantage of 'Live on Live' Spontaneity to Achieve Maximum Scope

How do you prepare in advance for Jerry Lewis' live live (not on tape) two-hour weekly Saturday night spontaneous wingding on ABC-TV starting in mid-September? Exec producer Ernie Glucksmann and producer Perry Cross have come up with the answer: the unformatted format designed to give Lewis as much scope as he needs for his highjinks while providing a supporting framework that'll help sustain him over the marathon layout.

If this formula is not exactly a model of consistency, it's because Glucksmann and Cross are planning it that way. They'll be nothing preset or predictable about the Lewis show from week to week, they say. Everything will be flexible, geared to Lewis' ability to exploit a specific situation with his improvisational talents. "If we find Lewis clicking in a certain groove on a specific show, he'll have full latitude to stay with it as long as he wants," Glucksmann said.

At the same time, there will be definite production elements on the show. Guest names, such as comic Mort Sahl and songstress Kay Stevens, have been set for multiple appearances and will be integrated into the shows as much as possible. The show will also feature touring big bands in addition to its own background orchestra. Harry James orch will be on the kickoff show.

Glucksmann said the show will also accent new personalities. In this category will be included established talents which have not had sufficient exposure on television. Hollywood names will also be popping up on the show but not just to say "hello." Glucksmann said there wouldn't be "just conversation" on the show, but everything will have to have an entertainment peg. "We're conceiving it as a Sunday edition of a newspaper, with something for everybody," he said.

Lewis, who is originating the show from the refurbished El Capitan Theatre in Los Angeles, will also tour the show into other cities when the occasion is right. The producers are currently negotiating with the N.Y. World's Fair for an origination there next year after the expo opens next April.

'Today'-Tonight' \$8,000,000 Sales

NBC-TV sales reports an \$8,000,000 bundle in the last month from 16 advertisers buying participations in "Today" and "Tonight."

Web's director of participating program sales William Storke says it has been one of the most active, summer months ever for the department. Biggest buyer in the roster is Nestle, via McCann-Erickson, with a \$2,150,000 spread over 1964 with heavy concentration in the summer months.

Other bankrollers include Glidden, American Cyanamid, Minnesota Mining & Mfg., Eastern Air Lines, Duffy-Mott, F. E. Compton & Co., Florida Development Commission, Cameo, Helena Rubinstein, Rexall, Morton, Borg-Warner, F&F Labs, Sara Lee.

LITTLE LOVE FOR LEE LOEVINGER

By GEORGE ROSEN

The Government climate in which television breathes, moves and has its being has dramatically altered in the past few months.

Minowism appears as dead as the dodo bird, the New Frontier showing unmistakable evidence of moving away from it. In the view of some astute D. C. observers, JFK and his administration have abandoned Minowism as decisively as the Democratic Party disavowed the tenets of William Jennings Bryan (to whose meteoric headline-pleasing rise Minow provided a startling modern and brief parallel), or as surely as Russia rejected Stalinism once Khrushchev gained firm control of the Supreme Soviet.

While world historians will scoff at such a comparison, to a 1963 broadcaster the de-Minowization of tv ranks as the primary development of the year. For just as Minow is out of Washington, his once headlined and glittering ideas have gone out of style. More fundamentally, they apparently have been rejected by the new 1963 New Frontier watchdogs and philosophers.

These insights come from brief but revealing glimpses into the changing administration posture toward television.

Item—Less than two weeks ago President Kennedy hosted 19 of the nation's top broadcasters at a White House lunch—the first to which broadcasters had been invited in the 31 months of the Kennedy Administration (there have been many with newspapers and magazine publishers).

Those who attended definitely sensed a warming attitude far different from the tough "cold war" treatment of the earlier days when JFK and brother Bob were flush with their narrow victory over Nixon. Now, insiders say, broadcasters are basking in the friendlier climate of a more experienced administration, now plotting ways to get reelected in next year's presidential sweepstakes.

Impressive Cast

The assembled guests who partook of the food, California wine and "Television's Role in the U. S. Society" discussion constituted a Who's Who of tv broadcasters—among them such men as Leonard Reinsch, Don McGannon, George Storer, John Kluge, Roger Clipp, Clair McCollough, John Fetzner, Curley Vadeboncouer, Gene Autry, Wrede Petersmeyer and Lawrence H. (Bud) Rogers III. While the guests were admonished to observe the traditional "off the record" rules which attend such a social but significant confab, it remained for Bud Rogers to reveal the tenor and thrust of the lunch conference when he later told press correspondents that the broadcasters got the impression that JFK now "has the idea that radio and television are doing a good job in most areas." Then Rogers (who sat next to the President) was even more specific when he revealed that the broadcasters gave the President their views on—to quote Rogers—"encroachment on broadcasting content." In response, Rogers added, President Kennedy appeared to be generally sympathetic.

And thus ends the late unlamented Government witch hunt against broadcasters and the Minow and Dodd inquiries which saw an Ollie Treyz, one of tv's outstanding business men, walk the plank for an episode of "Bus Stop" approved by an ABC radio-tv continuity acceptance dept., and a Frank Stanton vigorously defend Jim Aubrey against an emotional Sen. Dodd who gathered headlines by accusing Aubrey of instituting a program policy of "broads, bosoms and fun." Like the Red Channels madness before it, the "government must intervene in tv programming" hysteria has abated.

Item—But with the Minow storm disappearing to sea to make way for fair weather, a veritable tornado, a real Nebraska twister, loomed on the tv weather charts, in the person of Lee Loevinger, who re-

(Continued on page 30)

Collins For Postmaster General? There's Talk, But Nothing Official

Washington, Sept. 3.

The name of NAB prexy LeRoy Collins figures hot in the speculation here for Postmaster General, but there is no evidence that President Kennedy has made a final decision on filling the Cabinet vacancy.

Collins is former governor of Florida and was permanent chairman of the 1960 Democratic National Convention in Los Angeles which gave the Presidential nomination to President Kennedy.

High appointments are never made by the President without the White House first checking with the Democratic Senators, if any, from the home state of the prospective appointee.

Both Florida Senators are Democrats. And as of the Labor Day weekend, both Sens. Spessard Holland and George Smathers of Florida said they had received no word of any kind that Collins might be appointed to the Cabinet.

It is widely known in Washington that the President first offered the Postmaster General post to Rep. Ross Bass (D-Tenn.), a down the line New Frontier supporter and a longtime personal friend of the President's. Bass, it is believed, still has the offer under consideration and hasn't given a final "no."

The death of Sen. Estes Kefauver (D-Tenn.) recently complicated things. Bass now plans to run in 1964 for Kefauver's unexpired term, and is said to be assessing whether it would be better to go into the race as a Congressman or a Cabinet officer.

The general opinion in Washington's smoke filled rooms is that the President would like to fill the Postmaster General office, vacated almost a month ago by the resignation of J. Edward Day, with a Southerner or border state man.

The only Southerner in the Cabinet, Commerce Secretary Luther Hodges of North Carolina, is expected to resign soon. And the President reportedly has a non-Southerner in mind as his successor. Thus, he could shift the Dixie representation in the Cabinet to the Post Office Department and not be concerned with geography in the Commerce Department.

At NAB, a spokesman said of the Collins-Cabinet speculation: "We know nothing about it here, except that Gov. Collins' name pops into print anytime there is any vacant job in the Administration."

Ed Sullivan On Lewis: 'He's Nuts'

Minneapolis, Sept. 3.

Enroute to the Mayo Clinic at Rochester, Minn., for his annual checkup, Ed Sullivan last week stopped over here to confer with one of his sponsors, the Pillsbury Co., and he was asked (by Morning Tribune columnist Will Jones) to comment on some of the new television shows that'll be coming up.

In his column, Jones reported, however, that "we didn't get much further than the Jerry Lewis one." Here's what Sullivan had to say about it:

"What's he (Lewis) going to do? Two hours every Saturday night? I think he's nuts. I think he has picked the wrong night of the week to do it."

"Oh, for three or four weeks it'll be a novelty, but after that... However, now that I've said my piece I suppose he'll go on and be a big hit."

Perles to MGM-TV

Art Perles has quit as editor of Radio-TV Daily to take over as publicity chief for MGM-TV in a couple of weeks.

He's filling the vacancy created by Bob Chandler's moveover to CBS News in charge of press relations.

TV Woes & Wows Addenda: Boone's 'Wall' Whammies

If concentrated worry-warting by the backers can help turn a pre-season woe into a wow, NBC-TV and Goodson-Todman may have the hit of the season in their Richard Boone anthology drama series.

When script outlines began rolling in earlier this summer, the wizards of quiz Mark Goodson and Bill Todman were so shook they reportedly were contemplating requesting that their names be omitted from the credits. NBC execs readily admit that the pre-script treatments also gave them the double whammies. Apprehension, they say, arose from the "unusual" story lines, like the theme for an hour titled "Wall to Wall War," in which a veteran of the Korean war goes ape at an office party and makes a shambles of a single office set, putting his fellow workers through an halucinary hour-long battle.

Final scripts, say the network program execs, gave courage to go on, and the producers, needless to say, winged to the Coast to view rough cuts of stanzas in production (several scripts were committed when Goodson-Todman were doing their flips).

"Wall to Wall" is in the can now, and in the words of one NBC program exec, a New York screening "howled people over." Original commitment was for 13 shows, and the web and G-T, with 60 days to deadline, have already ordered an extra five shows.

Opening show Sept. 24 will be a E. Jack Neuman script, and other writers listed in the initial credit sheet from the network are Robert Dozier, Don M. Mankiewicz, James W. Poe, Howard Rodman and Dale Wasserman. Despite the omission, the late Clifford Odets, Richard Boone's partner in production, will be represented in the series by two shows, says NBC. His "Big Mitch," described as "a change of pace," is in rough cut stages, and "Mafia Man," which will star Boone, may possibly be the third show in the series.

Kaplan's CBS O&O Slot

Dick Kaplan, formerly with D'Arcy ad agency as a media supervisor, has been named assistant director of research for the CBS tv o&os.

Before he was with D'Arcy, Kaplan was a time buyer with Dancer-Fitzgerald-Sample agency.

Canada's TV Rivalry: It's CTV's U.S. Shows vs. CBC's U.S. Shows

By CHARLES LAZARUS

Montreal, Sept. 3.

The point of serious competition for viewer attention reached by Canada's two and only video networks—government-owned Canadian Broadcasting Corp., and privately-owned CTV—is reflected in the disclosure that one of the come-on baits will be a Toronto-produced weekly show starring Jerry Lester.

Although CTV (Canadian Television) appears to underplay the importance of the \$14,000 Lester show, significance of this weekly stanza is not lost on the "in" boys of video row both here and in Toronto.

It's the necessity of providing a free-wheeling, unorthodox type of personality—which went over big for Lester when Uncle Miltie was coining it in with his sketches a la Berlesque—in contrast to the more staid and orderly, strictly-Canadian type variety shows, which have been a CBC trait for many years.

In general terms, it is now also obvious that with CTV beginning the big competitive push this upcoming fall season, the CBC brains are even daring to go over and beyond the "accepted" CBC formats to buck the competition from CTV.

Also not being lost on the television industry—whether an ad agency or production exec—is that even the CBC which has for years concentrated, a bit too much, perhaps, on "quality" and cultural shows, rather than the commercial if less artistic efforts, must now recognize that its serious financial situation can best be resolved by attracting more viewers and more sponsors.

As an example of what's going to happen this fall, CTV's programming director Michael Hind-Smith has pointed out that the time has come for his network to fight for viewers with the best shows imported from the U.S.

"This season," he said last week, "we are matching our strong U.S. imports against their strong U.S. imports," in contrast to the two previous years when CTV's U.S. imports would be matched against CBC's high-quality shows which so often attract a smaller percentage of viewers.

What makes the situation particularly tricky for CTV which, because it reflects the private-enterprise let's-make-a-buck philosophy in contrast to CBC which is largely subsidized by the government, is that it must still conform to a Board of Broadcasting Governors' rule calling that a set percentage of viewing time be restricted to shows of Canadian content.

Despite this rule which CTV (Kitchener, Ont., becomes the net's 10th outlet in September) must abide by, Hind-Smith still explains his network's policy switch with a touch of realism: "It's a fact of tv life," he says, "that when you put on an American program against a Canadian program, the American program will win. When the CBC does this, they win; when we do it we win."

What this means, in practical terms, is that the big audience pitch in the nine cities where CBC and CTV will be in direct compe-

(Continued on page 30)

Miller & Saroyan For German TV

Cologne, Sept. 3.

West Germany's richest television outlet here has plans in the works for dramas by William Saroyan and Arthur Miller to be filmed and presented to the country's 8,000,000 television set owners this winter.

The Saroyan play, "My Heart is in the Highlands," will be directed by Ludwig Cremer, with Peer Schmidt, Hans Mahnke and Manfred Kunst in the leads.

Miller's "Death of a Salesman" will also be done on the First Television Network, with Michael Kehlmann directing, and Leopold Rudolf, Charlotte Schellenberg and Klaus Juergen Wussow and Horst Frank in the leads.

W. Germans Plan Ban Of Tranquillizer Ads On TV, Radio, Theatres

Cologne, Sept. 3.

The tranquillizer pills, which have become the rage in West Germany, may soon be forbidden to advertise their advantages via television, radio and cinema commercials here.

The West German Federal Health Ministry has it in for all medical and health preparations which are advertising their wares via radio and television and wants to forbid such commercials.

And now the strong Federal Medical Chamber here has just urged that cinema advertising be included—and that the ban be increased to cover tranquillizer pills as well.

One of the reasons given by the medicals at their meet here for the proposed ban is that many of the tranquillizers are imported from "foreign lands"—mainly the United States—and that if there were any injuries or subsequent addiction to the pills, it would be difficult for German users to claim damages against the foreign producer of the pills.

Another reason for the proposed ban on commercials for medical products via television and radio in West Germany is that both these media are government controlled—and some of the key government officials feel that thus any products advertised have the added effect of seeming to have government sanction.

News Directors Set Mpls. Meet

This year's annual conference and workshop of the International Radio Television News Directors Assn., to be held in Minneapolis Sept. 11-14, promises to present "the most exhaustive treatment of investigative reporting ever featured at a professional journalism meeting."

Circus billing for one of the confab's workshop sessions comes from RTNDA veepee Robert Gamble of Indianapolis, who says the investigation of investigative reporting will feature "three ace reporters from the broadcasting and magazine fields" who will describe how their "reportorial sleuthing and research broke major stories of national significance."

Also featured at the association's 18th annual conference (300 delegates are expected) will be a tv clinic on the use of color newsfilm and a demonstration of the new portable vidtape recorders.

Metromedia Dividend

Metromedia has declared a regular quarterly dividend of 10c per share on the common stock and an extra dividend of 10c a share.

It's payable Nov. 1 to stockholders of record Oct. 11.

SCOTLAND MAY GET 2D COM'L CHANNEL

Glasgow, Sept. 3.

A second commercial tv channel for the densely populated Central Scotland area is being planned for the end of 1966 when the second ITV service tees off in the U.K.

Present contracts for commercial tv with the program companies will end in 1964. The Independent Television Authority is working out what should be the terms of the new contracts in respect of areas to be covered and rentals to be charged.

Few changes are likely in the Scotland area, currently served by Scottish Television Ltd. (central Scotland), Border Television Ltd. (southwest and southeast Scotland), and Grampian Television (northeast Scotland).

Two satellite transmitters in northeast Scotland area will help extend the area at both ends. Companies are to be invited next month (September) to apply for a license to operate the new contacts.

Trans-Canada Bumps 'Bell Telephone Hour' For G&S Musicals

Ottawa, Sept. 3.

Gilbert & Sullivan, with a dash of operatic Shakespeare, is paying off for Trans-Canada Telephone System, which is dropping the U.S. "Bell Telephone Hour"—except for one seg, "The Restless Sea"—in favor of Canadian-produced musicals or music-flavored shows. They'll be produced by CBC and seen on its weekly network "Festival" stanza.

Trans-Canada's series—on about once a month—tees in October with Norman Campbell's production of "Mikado," which recently closed six weeks on stage at Stratford, Ont. Others are not yet set. Campbell directed Groucho Marx in "Mikado" for a U.S. web three years ago.

Trans-Canada opened its fall '60 series with "HMS Pinafore" and repeated in '61 and '62 with "Pirates of Penzance" and "Gondoliers" respectively. All were from Stratford Festival. In January '62 T-C sponsored "An Evening with Gilbert & Sullivan" ("Trial by Jury" complete plus excerpts from others). In April '63 it also picked up the tab for a Canadian production of Verdi's "Othello"—dropping assigned commercial time to avoid breaking the continuity (as is done with G&S segs too). In "Othello" it used only seven out of 17 minutes for commercials—a real prestige move figured worthwhile.

GA. GOES RAB

Atlanta, Sept. 3.

Georgia Assn. of Broadcasters last week became the first state association to become a member of Radio Advertising Bureau.

A RAB clinic is scheduled to be held here Sept. 12-13.

British TV's Top 20

(TAM Ratings; Week Ending Aug. 11)

	Homes Viewing (000's)
Coronation Street (Wed.)—GRANADA	7119
This Week—AR	5848
The Odd Man—GRANADA	5721
No Hiding Place—AR	5594
Television Playhouse—ATV	5212
Emergency Ward 10 (Fri.)—ATV	5085
Lucky Stars—ABC	5085
Take A Letter—GRANADA	5014
Coronation Street (Mon.)—GRANADA	4958
Don't Say a Word—AR	4787
Emergency Ward 10 (Tues.)—ATV	4704
Steptoe & Son—BBC	4704
Alfred Hitchcock Hour—ATV	4617
A Little Big Business—GRANADA	4577
Morecambe & Wise Show—ATV	4577
Love Story—ATV	4450
Stars and Garters—AR	4450
This Is Your Life—BBC	4450
Zero One—BBC	4450
Drama '63—ATV	4195
Perry Mason—BBC	4195

TV-Radio Production Centres

IN NEW YORK . . .

Triangle chain has signed the Italian marionette group, Podrecca's Piccoli Theatre, to an exclusive tv pact with an hourlong colorcast to be filmed later this month in Philadelphia for Christmas showing on the six Triangle stations . . . Charles W. Parker tapped as head writer for Phyllis Diller special on WABC-TV's "Best of Broadway" series . . . ABC-TV and Dancer-Fitzgerald-Sample joining in a campaign to raise funds for the U.S. Olympic Committee . . . Harold Geary upped to daytime sales service manager for ABC-TV. Edie Adams has signed Steve Binder as producer-director for her ABC-TV shows this fall . . . Paul Taubman scored and conducted the AFL-CIO half-hour film, "In Common Brotherhood," on WOR-TV . . . Playwright Dale Wasserman back in town after a Coast trip where he finished the second script for the "Richard Boone Show" . . . Guy LeBow, Roberto Clemente and Juan Marichal will do a radio World Series roundup for World Wide Broadcasting Corp. . . . Comic Jackie Mason to London for guest shots on "Sunday Night At The Palladium" TV show . . . A. C. R. Stone named production manager for Storer Programs . . . Morris Novik hospitalized in Colorado following open surgery; broke his ankle while at Aspen.

Effective this Sunday (8) N. Y. Journal-American publishes pocket-size tv mag . . . WNBC-TV station manager Peter Affe named to board of directors, New York State Broadcasters Assn. . . Carole Johnson, WNBC-TV sales department, placed second in the annual Miss No Cal contest . . . WNBC-TV meteorologist Dr. Frank Field off on a National Science Foundation grant to deliver a paper at the International Biometeorological Congress in Pau, France, and the International Industrial Health Meetings in Madrid . . . Marvin Miller pacted for Pacific Telephone radio spots by BBDO . . . A. C. Nielsen's New York office in a move to 1290 Avenue of the Americas . . . Movielab color processing NBC-TV's "Wonderful World of Golf" and the Patty Duke show . . . Joe Franklin guesting Jack London, Francois Szony & Nancy Claire, Xavier Cugat and Abbe Lane, Constance Towers and Julie Ann Marie this week on WOR-TV "Memory Lane" show . . . Kyle Rote pacted as star and host of CBS-TV "Pro Football Kickoff." The 15-minute show precedes the 17 NFL Sunday afternoon games.

Mary Feeney, CBS-TV associate director of press info, vacationing in Delaware Valley . . . Ray Walston, star of "My Favorite Martian," in town from the coast . . . Richard Whorf, director of "Beverly Hillsbillies," back to the coast after N. Y. directing chore on "East Side, West Side" . . . Choreographer June Taylor holding open auditions for girl dancers for Jackie Gleason Show, Thursday, Sept. 12 on 27th floor of Park Sheraton Hotel.

Willis Grant named manager, research projects at NBC. He was previously coordinator, corporate information . . . NBC press Charles Gregg and two sons spending vacation week in England . . . NBC "Monitor" assistant managing editor Gordon Fraser being honored for war correspondent work at 20th reunion of Salerno landing by 36th Division . . . NBC's William Rubens named director of research for owned stations and spot sales divisions . . . Jack Paar, wife Miriam and daughter Randy winging to England and Copenhagen after taping his season opener Sunday (1) . . . Charlton Heston starts rehearsals for two consecutive 90-minute color specs on NBC-TV. Hallmark's "The Patriot" and DeMille salute, "The World's Greatest Showman" . . . Mitch Miller and "Sing Along" gang to Rochester, N. Y. Saturday (7) for party by Univ. of Rochester where he is trustee . . . NBC press chief Bud Mukerky vacationing at Fire Island . . . Art Baer and Ben Jackson joining chief scribe Herb Sargent to write for Perry Como's specs on NBC-TV.

IN HOLLYWOOD . . .

While the others are just "gunning" for whatever hoves into view, NBC's talent veepee David Tebet has three femmes in his sights for grooming and prowling the byways for other potentials. Barbra Streisand is his immediate quarry but not losing sight of Kay Stevens and Ena Martman, Negro actress under contract to NBC and he believes ready for network exposure . . . Bing Crosby will be the image and symbol of Minnesota Mining, sponsors of his Pebble Beach golf clambake. The big promotional pitch is the "beat Bing" national contest in which devotees across the country, more than a million, will try to outscore him . . . KTLA's Stretch Adler trimming his personnel to weed out the duplicates . . . KNX staffers gifted Paul O'Hara with a "Pappy" on his retirement after 38 years with the engineering staff . . . They're saying around CBS that Norman Jewison is drawing down \$12,500 a week as exec producer of the Judy Garland show for eight weeks. After making his mark in tv on specials, he caught the brass ring in pictures as a director. Garland series gets back on the production track in two weeks after the sixth show was scrapped and the creative staff displaced . . . John Guedel, long quiet in tv, broke open his new package, "One False Step" on KTLA. It airs night time but geared for daylight stripping . . . International Video Tape has branched off into production on its own leading off with "Tonight We Improvise," a novel approach to its program concept of innovations . . . They're saying that Jackie Gleason will ease off next season and turn over several shows to Frank Fontaine . . . Bevhills hotel is installing a Cinema Room for the showing of pilots, etc., with bar, snacks and all the other pleasures to keep the registrants from roaming.

IN CHICAGO

Dan Sorkin, early morning deejay on WCFL for 11 years, is exiting the station in a dispute over alleged consorting of his use of certain comedy albums . . . Terry Bennett, who has been hosting kid shows on WBKB-TV for six years, is moving to Gotham as executive producer for WPIX . . . ABC is bringing in a batch of stars throughout this week to trumpet new shows on its fall sked: Jason Evers ("Channing"), Inger Stevens ("Farmer's Daughter"), James Westerfield ("Travelers of Jaimie McPhetters"), Chuck Connors ("Arrest and Trial") and Jack Palance ("Greatest Show On Earth") . . . WBBM will cover the opening night of the Lyric Opera from the Civic Opera House on Oct. 4 for the fifth straight year . . . WIND deejay Howard Miller broke his foot when a fertilizer spreader fell on it on his Barrington farm . . . WBBM has leased a helicopter and will use it to supplement its traffic coverage every 15 minutes during the morning and evening rush hours . . . NBC's Chet Huntley skied into Chi for a day last Friday (30) to narrate an industrial motion picture at Ray-Eye Studios in Evanston for A. O. Smith . . . Chi Chapter of the National Academy of Television Arts & Sciences last week unanimously voted to ratify the Gotham chapter's resolution on integration in broadcasting. The action rectifies an earlier phone poll mixup which resulted in what appeared to be a turnaround of the resolution by the Chi group . . . WLS is adding five minutes per hour to its daily news coverage, and has adopted the slogan "WLS—Mid America's Friendly Giant."

IN LONDON

Corbet Woodall, a temporary newsreader on BBC-TV, landed the job as a fulltime assignment . . . Britain's Association of Specialized Film Producers entered five films for the Cork International Film Festival, Sept. 15-22 . . . Department of Drama at Bristol U. awarded \$21,000 by the Gulbenkian Foundation for its film-tv course . . . Phillip T. Parker appointed director of Engineering at Telefis Eireann, the

(Continued on page 26)

PAY-TV: AUBREY VS. ERICKSON?

British TV's 'Social Realism'

London, Sept. 3.

Most noticeable phenomenon about British tv comedy is that these days it has lost the gloss of fantasy and has moved into the realms of social realism. Observation comes from Elkan Allan, Associated-Rediffusion's light entertainment topper, whose year in that office has seen the emergence of the click show "Time Gentlemen Please" (one of the British entries at the Montreux vid festival) and its hit spinoff, "Stars and Garters."

According to Allan, the whole trend of British light entertainment—song and dance shows as well as comedy—is towards the realistic. The signs have been particularly noticeable in the comedy field.

Since the emergence of "Steptoe And Son," BBC-TV's ultra-click screening, the days of the standup comedian have been numbered. Now, all the excitement is caused by "documented" comedy outings, or yock skeins dealing with "real situations" with which viewers are immediately able to identify themselves.

Says Allan: "It is inconceivable today that a comedy would revolve around a man falling off a ladder. People don't do that very often. But it is quite conceivable that a comedy show could be evolved around a man scared of heights. That's a real problem."

A-R is currently cashing in on the trend by prepping an "actual-ity" comedy series with Leslie Phillips called "Our Man At St. Marks" dealing with real situations which confront a local Churchman. Also, on the stocks it has another comedy called "Brannigan," dealing with old age.

The way Allan sees it, the merging of comedy and light entertainment into the dramatic and documentary type program, thus "blurring the edges" of the hitherto sharply defined videoparts operating in tv, is a part of the process of tv developing itself into its own unique art form.

Brit. TV's Out-Of-Town Stations Invade Lucrative Network Pastures

By ROGER WATKINS

London, Sept. 3.

Time was when a nabe-produced program emerged on an indie network schedule, the event went down as unique. Now, after many years of struggle, wheelin' and dealin' and plain hardselling, the local operators here have made a substantial breakthrough, spearheaded by a specially produced dramatic cycle.

In the upcoming fall season, the whole commercial network has scheduled "Thirty Minute Theatre" in Thursday night prime time, kicking off Sept. 19. Show, employing top writers and acting talent, is brainchild of four regional stations—Anglia-TV, Scottish-TV, Southern-TV and TWW—each of whom has contributed three half-hour plays to the cycle.

This particular project which, many months ago, was conceived as a vehicle by which the sticks operators could prove their ability to match the major stations in certain programming areas, has become the symbol of the out-of-towners' independence.

Fact that it is now being taken by the four major companies—and in prime time—has the local boys cockahoop. And if the ratings prove to be right, the four coproducers will be off on another cycle.

But while the unique all-web slotting of "Thirty Minute Theatre" has become the local tvers' production "showpiece," other important inroads have been made by out-of-town stations. For instance, Scottish-TV, in addition to

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TV Trend Tester Sees '64 Offbeat

Hollywood, Sept. 3.

Familiar program patterns are wearing thin so maybe this will be the year of the offbeat. This is how William Froug divines the new season, a tester of trends since he moved from radio to tv six years ago. He bases his clairvoyancy on the out-cropping of fantasies, science-fiction and traumatic dramas and allows that if one catches fire it could well heat up the others.

Froug is hopeful that his and the thinking of other close observers of changes in the public taste materializes for reasons other than the general welfare of the medium. He is the producer of "Twilight Zone" going into its fifth season and managing yearly renewals if not crowding the Nielsen leaders.

"We're not only going way-out (Continued on page 34)

TvQ Goes British

London, Sept. 3.

Television Audience Measurement Ltd., leading independent audience research organization in these parts, has acquired the rights to operate the TvQ system in Europe.

Says TAM: "Work done in the U.S. and elsewhere has shown important relationships between TvQ scores and future viewing behavior and awareness of the advertising material associated with programs. In the U.S. future audiences have been predicted with remarkable accuracy up to six months ahead of transmission time."

Mfrs., Retailers, Spark Britain's 625-Line Push

London, Sept. 3.

The "Big Push" to get 625-line television off the ground in the U.K. has started. Initially, the campaign has been sparked by the manufacturers who, along with the retailers, are keen to get the 625-line ball rolling in order to whip up some business which has been sadly missing these last couple of years.

Not mincing words, the British Radio Equipment Manufacturers Assn. has let the general public here know just what the introduction of BBC-TV second channel (on 625 lines) counts for. At a press conference, Brema revealed that about 80% of the existing video receivers in London would not be able to pick up BBC-2. Percentage translates into something like 2,500,000 sets in the London area alone (this is the first to be served by the new high definition service).

Sets will not be entirely obsolete, however, because BBC is to continue with 405-line tv transmissions for between eight and 10 years. And some of the more recently acquired receivers will stand "conversion" to the new line standard.

Now that the manufacturers have hit the headlines with their "bombshell" and, they hope, invigorated the public's desire to jettison old sets for new, the net makers are holding a number of private trade shows to inform dealers of the new range of high definition product. These demon-

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KEY FIGURES IN SPECULATION

For the first time since pay-tv has been a subject of spirited conversation and debate in Madison Ave. and tv precincts, insiders are giving it an eyen chance to succeed. The new West Coast-based Subscription TV Inc., it's felt, will enjoy certain inherent advantages which did not accrue to earlier fee-fee experiments in Chicago, Palm Springs, Bartlesville, Toronto and Hartford.

The West Coast company is figured to have an odds-on chance of success if it selects a chief executive highly skilled and deeply experienced in selecting the right programs and promoting their viewing by the public. A mere administrator, it's felt, would probably only duplicate previous pay tv failures.

Thus interest at the moment centers on choice of the chief executive to administer the corporation and its related activities (which involve Dun & Bradstreet's Reuben Donnelly handling subscriber relations and recruitment; Lear Siegler installing and servicing the technical equipment and Matty Fox's program company negotiating for the program offerings). Tom Gallery, who is retiring as sports director of NBC, will ditto at Subscription TV. Reported salary: \$50,000.

Well informed circles believe that the choice of the man available to accept the president's post is between CBS-TV proxy Jim Aubrey and Rod Erickson, former tv exec at Young & Rubicam. Should Aubrey elect to remain at the CBS-TV helm or (as other rumors have it) should he accept the presidency of a new company which, to hear them tell it, is said to involve a possible amalgamation of Paramount Pictures, Curtis Publishing and Storer Broadcasting, then Erickson is figured a likely choice.

(Last week Aubrey was vacationing in London at the town house of David Susskind, Paramount's chief tv executive).

As to the advantages seen inherent in the new fee-fee outfit: first—Subscription TV in Los Angeles and San Francisco, when it debuts next summer will be the first pay tv system which will continuously offer its patrons basic fare not available on free tv; i.e., play-by-play games of the Los Angeles Dodgers and the San Francisco Giants. With such an exclusive offering on which to build a large circulation base, it's felt that Subscription TV (particularly in view of its \$30,000,000 raised in a public stock offering) will be in a position to exhibit first run film features day & date with their release via theatres. If so, it's believed that Subscription TV will furnish the definitive answer of the pay tv question—whether or not the public will pay to be entertained in the home for features they must now leave the home to see.

NBC News Shifts

In a series of shifts in NBC News, James Harper, formerly manager of syndication, has been promoted to night manager of the division.

Dick Kutzleb, formerly manager of local radio news, has been made manager of local news (radio and tv), replacing Burroughs (Buck) Prince, who becomes manager of syndication. Harper takes over the night management from Malcolm Johnson, recently named manager of news. Prince had been handling the nighttime during the summer months and since Johnson's promotion.

Same time, Anthony Missouri has taken over as in-studio producer on the WNBC-TV "Pressman-Ryan Report."

TV's 'Great Coverage of Great Event' Citation on D. C. March

By BILL GREELEY

Television's part in the freedom march on Washington last week can be summed up simply as great coverage of a great event in American history.

The network pool coverage, from the morning assembly of well over 200,000 marchers through the parade and afternoon rally at Lincoln Memorial, shown with technical brilliance to match the bright sun. The overall was highlighted by the overwhelming impression of shots from a camera high on the Washington Monument overlooking the massive throng, dramatic cuts to the mammoth Lincoln statue and the never-failing human interest of crowd closeups.

Work of the networks individually also can be simply summed up: ABC firstest, CBS mostest, NBC bestest. That sum is an oversimplification, however, and before the discussion sets in, should be further explained.

In order then, ABC took to the air first with a specially scheduled show, and scored another first in the huddle of its correspondents in rounding up the interview sidebars included in all coverage. Web had exclusives with Negro novelist James Baldwin and actor Marlon Brando. ABC may have scored another first in its exclusive interview with Sen. Everett Dirksen as he emerged in the morning from his meeting with the 10 civil rights leaders (isn't Ev without Charlie a first in tv?). And, to this viewer at least, the on-the-scene comments of ABC's Howard K. Smith were the most understanding heard through the day.

After a slow start, CBS grabbed top honors with its continuous coverage of the rally speeches from 1:30 to 4:30 p.m. In one of the final shows for "Calendar," Mary Fickett and Harry Reasoner appeared at the assembly scene from 10 to 10:30 a.m. Miss Fickett seemed to think she was at some kind of a fashion outing, and the whole half hour, in fact, had an air of unfitting flippancy.

But with the full-ranging afternoon coverage, CBS had the dramatic high point of a dramatic event when it happened—that, of course, was the reception for and speech by Rev. Martin Luther King the "spiritual leader" of the Negro freedom movement. And the songs of Marian Anderson, Mahalia Jackson and folk groups, and speeches of Walter Reuther and Roy Wilkins (and the great dignity of spokesman A. Philip Randolph) were

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Canada's 'Great Debate'

Toronto, Sept. 3.

For the first time in Canadian radio-tv history, the three leaders of the major political parties have agreed to a public debate and will present their precepts on the Ontario web of the Canadian Broadcasting Corp. for a one-hour in toto broadcast at 9:30 p.m. on Sept. 17.

With Ontario having one-third of Canada's population, debates take place among Premier John Roberts, Conservative leader in power; John Wintermeyer, Liberal leader; and Donald MacDonald, New Democratic leader. Format will be arranged this week, said a CBC spokesman.

House Gets Bill To Prevent FCC Curb on TV Ads

Washington, Sept. 3.

Chairman Walter Rogers of the House Communications subcommittee introduced a bill to prevent FCC from imposing the proposed commercial time limits.

The Texas Democrat said the advertising curb would have "drastic consequences on the economic vitality of the broadcast industry."

His bill prohibits FCC from prescribing "standards with respect to the length or frequency of advertisements."

"It should not be the function of government," Rogers said, "to dictate a set of rules which in many cases could threaten broadcasters with financial ruin."

Rogers hopes his subcommittee can hold hearings on the ad curb bill and another piece of legislation he introduced earlier to prevent FCC from charging fees with applications.

Those plans will be delayed, however, since the subcommittee will resume its probe on broadcast editorials Sept. 18.

The editorial hearings, with stations owners and editorial writers scheduled to appear, will run through Sept. 20.

All broadcast activity of the subcommittee has been delayed by the work of the parent Commerce Committee in drafting legislation to prevent a railroad strike.

'Biggest Shakespeare Audience Yet' for BBC 'Hamlet' at Elsinore

London, Sept. 3.

BBC's major outside broadcast production of "Hamlet" from Elsinore, Denmark is expected to have the largest audience of any production of the Shakespearean tragedy. It is anticipated that early in the New Year, when the tape program is beamed by BBC, the four Scandinavian countries will transmit it as near simultaneously as possible.

If this takes place, program will be seen at more or less the same time on approximately 15,000,000 tv receivers in UK and Scandinavia. In Denmark, Norway and Sweden the broadcast, which stars Christopher Plummer, will be taken in English. In Finland, subtitles will be added.

Thesps enlisted for roles in the play are expected to fly to Kronborg Castle in the middle of next month. Actual performance is to last some 150 minutes, but it is planned to prepare a shorter version for overseas sales.

NAB's New Swipe At FCC Guidelines

Washington, Sept. 3.

FCC's recently issued fairness doctrine guidelines, aimed at pleasing Congress, have again raised the ire of the NAB.

Taking its second crack at the guidelines, NAB asked the Commission to rescind its statement and "remove any implication" of a change in FCC policy that broadcasters be allowed to use their own discretion in applying the fairness doctrine.

Specifically NAB objected to two requirements in the guidelines. The first called on stations to give transcripts to anyone personally attacked on a controversial program and make a specific offer for a response. The second provision objected to by NAB required stations to give transcripts of partisan editorials or commentaries to the opposing candidates.

In a letter to FCC secretary Ben Waple, NAB General Counsel Douglas Anello called the provisions too broad and said they presented "an entire new concept in Commission policy."

Anello said FCC should not try to lay down hard and fast rules on achieving fairness.

He said these decisions, in the (Continued on page 37)

L.A.'s Battle Royal on News In Indies' Bid to Match Webs

Hollywood, Sept. 3.

Local indies are pulling out all stops to compete with the network stations on news coverage, triggered by KNXT's 90-minute nightly newscast. Budget ceilings have gone out the window and Sam Zelman, news director at the Paramount-owned KTLA, calls it "the fiercest fight for ratings (ARB) in all my years." The slogan seems to be, "hang the cost, beat the other fellow to it." Poses Zelman, "what else has a station to survive on but news?"

KNXT, the CBS owned-and-operated station, and the unquestioned leader with Jerry Dunphy far out-rating the field, is moving its 90 minute news spread up a half hour to 6 p.m. For its 75-minute news period, NBC's KNBC will lead off at 5:45 p.m. KABC-TV stays at 6 p.m. with its 60 minutes of news. KTLA's half hour moves up from 7 to 6:30 p.m. to compete against the network coverage with its special feeds from around the country.

The fight for audience to achieve ARB ratings and sustain their current rate schedules started this week. "In all my years of news coverage in L.A. I've never seen such a bitter struggle to compete for audience," declared Zelman. "Naturally, the local indies are at a disadvantage to contend with the network stations but we've got to give it everything we got to maintain our position." (Zelman rates the news stations in this order: KNXT, KNBC, KTTV, KABC-TV and KTLA).

It is conceded by competitors that Dunphy is the key man in the KNXT news setup. A story making the rounds is that Dunphy's agent made a demand on KNXT manager Robert Wood for a stiff increase on his new contract. Wood's counter offer was that if any other station in town would match what they're paying him he'd consent to the raise. There were no takers, according to reports. This gave rise to comments that it's KNXT that has made Dunphy and not the other way around.

Cleve.'s Hot 3-Way TV News Rivalry

Cleveland, Sept. 3.

An all-out three-way battle for local news supremacy begins this post-Labor Day as WJW-TV, KYW-TV, and WEWS toss their top weapons into the fray for best-of-class.

Storer's Channel 8, WJW-TV, has made the most drastic change, ousting its news director, Ken Armstrong, and its top newscaster, Warren Guthrie, the latter the SoHo voice for at least 12 years at 11 p.m. In turn, SoHo cancelled its contract.

Replacing Guthrie, the station brought in Joel Daly, WEWS news director, but second in command, on the air, to Tom Field, one time top KYW-TV news voice. In Daly's absence, the Scripps Howard outlet used Dan Hackel, on the air, and then hired Dave Buckel from WHK. As yet, Channel 8 has not named its news director, and is expected to add men to its news staff. WEWS is not taking the ABC net news and will begin its evening report with "Dateline Cleveland" and Tom Field, followed by its weather gal Carolyn Johnson with a five-minute report and Dorothy Fuldheim with a 15-minute news and commentary. At 6:30, the station will begin its "evening entertainment." The station's 11 p.m. 15-minute news strip will feature Tom Field, assisted probably by Hackel, and Ken Coleman doing sports. The station joins the NBC net for "Tonight" at 11:15.

WJW also starts its evening news at 6 p.m., with "City Camera" by Doug Adair; sports with John Fitzgerald, plus weather and a news feature—the latter two voices still to be determined. Channel 8 joins the CBS half-hour news stint at 6:30 p.m. The station will add two five-minute newscasts daily, at 12:25 and 3:25.

The Westinghouse outlet, KYW-

(Continued on page 37)

Daley as WABC AM-TV Editorial Director

James Daley, former assistant editor of Life mag, has joined WABC Radio and television, N. Y., as editorial director.

Move will give both of the ABC flagship stations a coordinated editorial voice. On Sept. 8, John O. Gilbert, v.p. and general manager of WABC-TV, will deliver his first editorial on the teacher strike issue. Walter A. Schwartz, WABC Radio chief, will also begin editorializing within a few days. Both outlets will not necessarily be using the same material at all times.

UPI to Syndicate Its Own Newsfilm

United Press International, which ends its 12-year production-distribution tieup with 20th Century-Fox's Movietone News, Oct. 1, will syndicate its own newsfilm services for television. Mims Thomason, prexy and general manager of UPI, said plans have now been completed for an Oct. 1 kick-off of UPI's own newsfilm production facilities for tv subscribers. UPI newsfilm services are now seen over 100 tv stations in addition to the ABC-TV network.

Harry Varian, former assistant general manager of UPI News-pictures, has been named general manager of the UPI newsfilm service. Burt Reinhardt, managing editor of Movietone since 1951, has joined UPI newsfilm as managing editor. Bert L. Coleman will be exec producer for commercial and industrial films.

CHI'S WADE AGENCY AS WBBM SPONSOR

Chicago, Sept. 3.

Wade Advertising, a Chi-based agency, is picking up the tab for a five day a week five-minute roundup of the day's market and business news Monday through Friday at 6:10 p.m. on WBBM radio, the Chi CBS o&o. Show, entitled "Business Day," is believed to be the first program ever sponsored by an ad agency in Chicago.

Each program will feature Ed Cooper reporting the day's market activities directly from the board room of Hornblower & Weeks in Chicago, plus a brief interview with a local business exec.

UA-TV's Wolper Sales

United Artists Television reports five new bankrollers, covering eight markets, have bought the six David Wolper archive telementary hours on current history.

Five new sponsors are Fels & Co. for New York and Chicago; Heinrich Chevrolet Dealers for Rochester, N.Y.; Public Service Co. of Colorado for Denver; Blue Cross for Jacksonville, Orlando and Miami; McAlpins Department Store for Cincinnati.

The shows, now bankrolled in 40 cities, are "December 7, the Day of Infamy," "The Yanks Are Coming," "The American Woman in the 20th Century," "10 Seconds That Shook the World," "Rise and Fall of American Communism," "Berlin: Kaiser to Khrushchev."

Landow's M'edia Slot

Stanley Landow has been appointed v.p. and comptroller of Metromedia, moving over from the subsidiary Foster & Kleiser company.

Joseph J. Madden takes over as v.p. and comptroller of Metropolitan Broadcasting, the broadcast division of Metromedia.

MCA's 'Off Webs' Pulling 'Em In

Going into the fall local programming season, MCA-TV reports sales of the company's off-web packages to 41 new markets.

Newest half-hour entry, "Leave It to Beaver," has been brought by KRLL, Dallas-Ft. Worth; WHTN, Huntington, W. Va.; WJZ, Baltimore; WFMY, Greensboro; KBTB, Denver, KVII, Amarillo; WDSU, New Orleans; WBTW, Florence, S. C.; and WTIC, Hartford.

Other half-hour series sales include "Bachelor Father" to KVOO, Tulsa; KRLL, Dallas-Ft. Worth; WAVE, Louisville; KRON, San Francisco; and WBBF, Binghamton; "Love That Bob," WHO, Des Moines; WKBN, Youngstown; WCAU, Philadelphia; WKNX, Saginaw; WBBF, Binghamton; KSTP, St. Paul-Minneapolis; and "M Squad," KAKE, Wichita, WOKR, Rochester; and WLBT, Jackson; and "Restless Gun" to WCTV, Tallahassee; WTVY, Dothan; and KFBM, San Diego.

MCA's hours, "Thriller," "Checkmate," "Frontier Circus," have had new sales in such markets as Chi, St. Louis, Portland, New Orleans, Johnson City, Spokane, San Francisco and St. Petersburg. Oldies "Overland Trail" and "Riverboat" along with "Suspicion" are other hour packages have had scattered sales.

REVAMP AT COX UPS BARTLETT, GAITHER

Atlanta, Sept. 3.

Marcus Bartlett and Frank Gaither have taken over new exec responsibilities in a realignment of the Cox broadcasting organization. Bartlett, former general manager of WSB-TV, will be in charge of all community antenna tv operations, a new activity of the Cox company. Gaither, former general manager of WSB Radio, will be in charge of all Cox radio and tv stations.

Don Elliot Heald was named WSB-TV manager and Elmo Ellis is the new manager of WSB Radio. J. Leonard Reinsch is exec director for the Cox group.

KOB-TV's 'Emphasis'

Albuquerque, Sept. 3.

Taking a leaf from the network, NBC-TV's affiliate in Albuquerque—KOB-TV, plans to premiere its own local "Emphasis" show here starting on Sept. 9.

Show will be a local five-minute public affairs show daily Monday through Friday, in a new expanded full-hour news package on the station. Bill Fahan will be the show's narrator, producer, writer and chief cameraman.

WABC-TV's Circus Show

WABC-TV, New York has bought ITC's hour special, "Blackpool Tower Circus," a treatment of the ring show that has been performing every year since 1854 in Blackpool, England.

Singer Jo Stafford provides commentary for the circus and a tour of the city and its attractions.

From The Production Centres

Continued from page 24

Irish indie tv station... Guestspeakrs lined up for the annual dinner of the Radio-TV retailers association are Lord Hill, new ITA chairman, and Kenneth Adam, BBC's director of television. Guy Bloomer elevated to executive controller at Westward-TV where he now oversees program presentation and planning... BBC planning a 10-segment skein on car maintenance as part of its ETA schedule... Tyne Tees-TV picked up Samuel Bronston's half-hour film on the production of "55 Days at Peking" which it screened in its "Star Parade" show... BBC-TV bringing back its "Z Cars" smasheroo in Wednesday prime time from Sept. 4... Josh White, folksinger, recorded a half-hour show for BBC-TV on his current trip.

IN WASHINGTON

WTOP-TV will stop handling national events on its 6:30 to 7 p.m. "Newsmight" show. The CBS affil figures the expanded Walter Cronkite show will handle that portion of the news... WTTG-TV airing new kid show "Count Down Carnival," a 4-5 p.m. daily program. Show is hosted by Bill Gormley... CBS is bringing a batch of stars here Sept. 7 and 8 to promote its new schedule. Among the visitors will be Bea Benadaret, Marjorie Lord, Glynis Johns, Rose Marie, Rod Serling, Jerry Van Dyke, Ray Walston and Phil Silvers... Also scheduled for Washington appearances are NBC's Imogene Coca and ABC's Chuck Connors... WRC-TV will air the Moral Re-Armament special "The Crowning Experience," Sept. 1... "Jazz with Steve," hosted by Steve Allen is scheduled for Sept. 13 on WTOP-TV... Two educational series, each with 10 programs, will run on WRC-TV. The first, "U. S. Night" prems Sept. 9 and the second, "Studies in Creativity" goes on Sept. 23... WTOP-TV plans two football interview shows, "The Tom Nugent Show," featuring the Maryland University football coach premieres Sept. 15. On the same day, "Pre-Game News Conference" with pro Redskins coach Bill McPeak will preem with Bill McColgan and another sports reporter handling the interviews.

IN PHILADELPHIA

WCAU-TV to present the Philadelphia Orchestra in "Eugene Ormandy and Sounds of Genius," with pianist Andre Watts, and violinist Young Uek Kim, as soloists (12). Hourlong prime time special, bankrolled by Campbell Soup and Fels & Co., preempts "Twilight Zone"... Triangle names three new station managers—John L. Ellinger, member of the FCC Industrial Advisory Board, appointed manager of WNHC-FM in New Haven; Roger D. LeBrecht upped from sales manager gets promoted to manager at WBBF-FM, in Binghamton... Dr. Margaret Mary Kearney, WCAU educational director, named chairman for the Girl Scouts of Phila. Council Wide Ceremony, at the Art Museum (8)... WRCV-TV is the winner of two top awards from the Radio-TV News Directors Assn., for "Disorder in the Street," a documentary of violence involving pickets, and "The Sun Is Not for Sale," a photographic essay about a boy's reaction to the auction of his father's farm. "Sun" has already received two previous top awards... WFIL slated to move into its new location on City Line, opposite WCAU, late next month.

IN SAN FRANCISCO

Ira Blue replaces Les Crane (moving to WABC-TV New York) on KGO radio's phone interview show "I on the Town" from the hungry I. Blue, longtime sportscaster, was relieved of his sports assignments to concentrate on the new spot... Marty Pasetta is new executive producer of live programming at KGO-TV. He joined station in 1951 at age 18, has been a director... KSFO won gold medals at State Fair for best news program and best sports program categories... Keely Smith taped five Tennessee Ernie Ford shows at KGO-TV while appearing at the Fairmont Hotel Venetian Room... KPIX hosted 150 timebuyers at a Trader Vic's luncheon. Kay Shelton, media director of Botsford, Constantine & Gardner, won a sportscar as door prize... KQED (non-commercial tv) named Robert E. Sharpe, a Negro, to its development department—production, community relations and fundraising... Howard H. Marsh, assistant sales manager of KPIX, named sales manager, succeeding Lamont L. Thompson. William P. Hessian Jr., former AE, moves up to asst. sales mgr.

IN DETROIT

Big shifts on the local scene—Jim Wood, from host on WJR's morning and evening rush-hour traffic disk show, to emcee of the afternoon interview "Jim Wood Show." Wood's former "Music Hall" show to be split between Dale McCarren, a new recruit from Flint, and Jimmy Launce, formerly of WJR's "Showcase." Also, McCarren and Launce will team on a Saturday morning show, "Music Hall Cavalcade"... Dave Diles, former sportscaster on WXYZ-TV, named the station's sports director, succeeding Don Wattrick, who resigned after 20 years to devote fulltime to the play-by-play broadcasts of the Detroit Pistons' professional basketball games... David R. Klemm, formerly of the Balaban Stations in St. Louis and Dallas, named director of Press Information and Public Affairs for WXYZ, succeeding Leo V. Collins who has been promoted to director of Press Information and Public Affairs for WABC-TV, New York... New WJW-TV entry is the "Mickey Mouse Club" cross the board in the 4:30-5 p.m. time slot.

IN CLEVELAND

Arlene Dahl, in town for WBC's "Mike Douglas" show, parted by friends and announced she'll do "Kisses for My President" for Warner Bros... Bob Friend, ex-KDWB, and Frank McHale, formerly WCUY-FM, have joined WHK's deejay staff... Bill Mayer, onetime WTAM's "Mayor of the Morning," joined WDOK sales... Fran Corrigan doing KYW publicity... WJW-TV's production manager, Milt Frankie, teaching tv at Fenn College... Herm Spero readying WEWS "Miss America" show for Ohio Bell network featuring outgoing queen Jackie Mayer of Greater Cleveland... Dave Arnold moves from WEWS production to promotion directorship succeeding Bob Boerr who joined NBC... Higbee Co. renewed hourlong weekly stanza of Cleveland Orchestra records on WCLV-FM.

IN PITTSBURGH

It is ABC week in Pitt. Today (Tues.) Inger Stevens is in town to promote "Farmer's Daughter," Jason Evers in Wed. and Jack Palance comes in Thurs. to promote "Greatest Show on Earth." In the meantime, Jack Linkletter and the Hootenanny show will be taping at the Univ. of Pittsburgh on Thurs. and Fri. WTAE, the ABC affiliate, will have its p.r. men, Dave Crantz and Frank Bollinger, hustling all the time the stars are in the city... KDKA provided all the Group W stations with live coverage of the mine rescue efforts in Hazleton... "Kay Calls" began its fifth season on WIIC on Mon. (2). New segments set by program manager Sheldon Weaver are bulletin board announcements, Amy Vanderbilt's "In Good Taste," "Hootenanny Corner," and the verses, words and philosophies of the station's Ted Eckman. Old favorite features returning are "GoWo" with Mark Schaefer, "Hints from Kay's Kitchen," "Better Living," "Rwin Ones Cash Game" and Gospel favorites, "Luncheon at the Ones" starring Alice Weston and where all out of town guest stars are always welcomed, returned to WIIC on Tues. (3).

Brazil TV's Crime & Sex Curbs

Brazil, always a seeming troublesome market for Yank exporters, is living under a decree which prohibits telecasting of cops n' robbers films, westerns and sex-themed pix, prior to 10:30 p.m.

No crime, violence or sex provisions of the Presidential decree goes into effect Jan. 1, 1964.

Report of the new Brazilian Presidential decree came from the Television Film Export Committee of the Motion Picture Export Assn. of America.

Other restrictions include the division of the telecasting day in cities of 1,000,000 or more population into four periods of four hours each, in which the programs must be at least 75% "live." Thus, the provision, which also goes into effect Jan. 1, 1964, would limit film to one hour within each period. Another portion of the decree says that all foreign films other than sustaining cartoons of no more than 10 minutes length must be dubbed in Portuguese.

'BLESS OUR TV SYNDIE HOUSE'

Including the Scandinavian

It's a tale of international production and distribution suspense to raise the hair of a foreign syndication sales veep. Nordvision, the web link in Norway, Sweden and Denmark, made its first buy of a foreign broadcast in CBS-TV's hour wrapup of the civil rights march on Washington—but only on condition that CBS Films (the syndie wing) could deliver in one day.

With a nervous eye to future sales, the CBS Films execs plotted a cliff hanger that made the deadline by a single hour. The Walter Cronkite hour, in the 7:30 to 8:30 "CBS Reports" slot on Wednesday night the day of the Washington freedom event was first translated to the European 625 lines while being broadcast.

Then the translated show was flown to London, arriving at 10 p.m. Wednesday (28) night. It was cleared through customs by a standby rep and put on a plane to Copenhagen, arriving at 1:10 p.m. Thursday, with broadcast from Stockholm scheduled for 6:30 p.m. A Danish rep flew to Stockholm with the show, arriving at 5:30 p.m., an hour before show time.

Version, however, was without sound translation for the Scandinavian audience. But, meanwhile back in the states, CBS Films had winged an audio tape of the show to Bjorn Ahlander, Swedish Broadcasting Corp. correspondent in Washington. He worked out a translation Wednesday night.

CBS supplied the correspondent with a kinnie, and Thursday morning at 10:15, he matched his translation with the kinnie, reeling it off during a shortwave broadcast to Nordvision in Stockholm. The web taped the translation, matching it with the 625-line version. Show was aired at 6:30 with no rehearsal. It went off without a hitch to an estimated 4,000,000 viewers.

Peter Straus Parlays RPI Into \$1,200,000 Biz; Pact 135 Stations

Radio Press International, a smalltime newsgathering organization, just about ready to fall over the edge of bankruptcy less than four years ago, is now swinging as a \$1,200,000 a year operation with over 135 radio station subscribers across the country and in Canada. The only news service geared strictly and solely for radio, RPI has built a comprehensive news network with fulltime correspondents in Washington, London, Paris, Rome, Bonn, Moscow and Hong Kong backed up by some 200 stringers in other cities.

RPI was taken over by Peter Straus, head of WMCA, N. Y., in 1959 when the company which operated the news service ran out of funds. Even though the roster of subscribers has grown substantially in the last couple of years, the personnel and telephone line costs of RPI preclude it from being a highly profitable enterprise.

Straus said he was ahead of the game even if RPI only broke even. "The real excitement and reward, the professional sex appeal of being in radio," he said, "is in the news and public service. RPI gives WMCA a firstclass news service and, in addition, provides a service to the independent broadcasters which makes them competitive with the networks."

RPI feeds its subscribers by direct phone some two hours of reports daily. On some days, such as last Wednesday when the March on Washington was staged, the feed was extended to four hours. In contrast to the "rip and read" news formula, RPI reports feature the voices of the newsmen reporting from the spot.

The growth of RPI has corre-

(Continued on page 37)

Delta Rides With 'Carib Adventure'

Delta Air Lines has purchased "Caribe Adventure," the all-color Bill Burrud-Victor Jory hour special, on a full sponsorship basis in four major markets.

In addition to total sponsorship in the cities of San Francisco, Dallas, Houston and New Orleans, Delta has options to purchase the special in Chicago, Detroit, Columbus, Dayton, Cincinnati, St. Louis, Memphis, Birmingham and Miami.

In addition to the markets already listed, the Burrud-Jory program has been sold to WSB-TV, Atlanta; KSL, Salt Lake City and KSHO, Las Vegas.

"Caribe Adventure" was filmed by Burrud and Jory at the Mardi Gras in New Orleans, Puerto Rico and the Virgin Islands. The two producers also narrate the film, which Lloyd Nolan directed.

WCAU's Eagles Spread

Philadelphia, Sept. 3.

For the second consecutive year WCAU is airing all regular and post-season games of the Philadelphia Eagles, with Carlin Brewing picking up the tab. Bankrolling the sessions again this year is in keeping with the firm's policy of supporting big league sports in major marketing areas. Bill Campbell will again handle the play-by-play for the series.

Other stations broadcasting the entire schedule are WKBO, Harrisburg; WGAL, Lancaster; WEEU, Reading; WILK, Wilkes-Barre; WNOW, York; WPAA, Pottsville; WROK, Sunbury; WSCR, Scranton; WKAP, Allentown; WDEL, Wilmington.

TV Espanola's Par Features Worries Exhibs

Madrid, Sept. 3.

Television Espanola has inaugurated a new series of Paramount movie features on the late Sunday night slot dedicated to this type of program. In the past, films scraped together from various European celluloid junkheaps produced little impact on the small screen audience. However, the new series was unleashed with John Ford's "Union Pacific" and followed with the Bing Crosby starrer, "Going My Way." All at once, the program came alive and film exhibitors began to worry.

Others scheduled for tv screening in the near future are "The Emperor's Waltz," "Midnight," "My Friend Irma," "The Major and the Minor," "Calcutta," "Moon Over Burma," "Virginia," "The Heiress" and "A Yankee at King Arthur's Court."

Deal was made by distributors of old Par pix dating back to 1940. No entry less than 10 years old will be screened.

Coming Up: High Point

High Point, N.C., Sept. 3.

Channel 8 should be on the air sometime between Sept. 15 and Oct. 1, President James W. Coan of Southern Broadcasters, Inc., said this week.

Coan said everything is on schedule—the hiring of department heads, erection of a tower and construction of studios in the Sheraton Hotel building.

Station will have the call letters of WGHP, and carry ABC programs.

BAILS OUT SOME VIDFILMERIES

Syndication, sometimes treated as the stepchild of the industry, more than once has come to the rescue of a major vidfilmery and kept it in biz, when its network branch was ailing.

It happened in the days when Metro TV was little more than a gleam, to its then chieftain, Bud Barry, invading the network field only to come up with misses or near misses. Unbothered by the network fortunes was Metro TV's lucrative feature film syndication arm, which in effect kept coin coming into Metro TV, while the company prepared for another whirl on the network wheel, hitting the jackpot this season in terms of number of shows placed.

Warner Bros., compared to previous seasons, virtually has struck out on the network level. There's been a whole revamp of the production-sales setup as a result. The busy bee in the situation is the small syndication arm topped by Joe Kotler, which is reported to have racked up sizable coin in its first year operation. Kotler, incidentally, has broadened his sphere of operation. His syndication success has made his advise sought after by WB for its return bout on the network level.

Four Star, too, has had its share of bad luck on the network level this upcoming season, as has Desilu. Both companies, though, at this point, have syndication subsidies which turn over a neat dollar. The big coin and glamour remains in the network sphere and if companies such as Four Star and Desilu are to succeed they have to make it on the web level.

Yet, its important to such companies to realize the potentials of syndication. While a company may have an off-year on the webs, the same company could have a thriving year in syndication. Product supply would eventually dry up unless series were placed on the webs. The realization of a backstop, though, in the form of market-by-market selling of off-network properties, remains of no small consequence.

Another saving grace in the gambling biz most companies find themselves in is the development of the foreign market. Desilu's turn from red ink to black was explained in part by the strength of its overseas sales. In fact, Desilu's Dick Dinsmore, when he first took over that company's syndication operation, seemed to have spent more time developing the foreign market than the domestic one.

Four Star's foreign sales topper Manny Reiner is constantly circling the globe, in contributing some fancy loot, in the midst of Four Star's domestic network troubles.

What appears to be developing among key companies are syndication departments, set up initially to rake in residual coin, but in fact, proving out to be hedges to the rise and fall of network program fortunes.

ST. LOUIS' KSD-TV SEPIA WEATHER GAL

St. Louis, Sept. 3.

The American Negro's quest for equal job opportunity has registered in St. Louis television.

KSD-TV, the NBC affil here, announced the signing of former fashion model Dianne White as weather girl for its Sunday night news program, starting Sept. 8. Miss White is a Negro—and the first of her race to be booked as regular on-the-air talent in some years by a local commercial tv station here.

In private life Dianne is the wife of Arthur W. White, a salesman for General Tire Co. She is a 24-year-old native St. Louisan. Her only prior broadcasting experience was a service show on Negro-oriented radio KXLW.

B'cast Pioneers In Hassle Over Recipient of Golden Mike Award

Music To Die By

Denver, Sept. 3.

Capitol Mortuary of Denver has bought 25 hours in the syndicated series, "Great Music From Chicago," produced by WGN-TV, Chi., for airing on KBTU, Denver, Sundays at 4 p.m. beginning Sept. 8.

Deal, including 14 symphonies, five pop concerts, five musical specials and a ballet, was made via the Harker B. Spensley ad agency of Denver.

Flock of Stations Bump Net Entries For 'Battle Line'

Top syndication product continues to bump network shows out of prime time with Official Films' sales veepee Robert Behrens reporting several network preemptions for his firm's new entry, "Battle Line," new half-hour series of WWII archives documentaries narrated by author-columist Jim Bishop.

Behrens, who reports 73 markets sold in the eight weeks since sales intro of the series, cites the following preempts for "Battle Line": KRNT, Des Moines, for CBS' "Twilight Zone"; WILX, Lansing, for NBC's new entry, "Redigo"; WMT, Cedar Rapids, for CBS' new "Petticoat Junction"; KCPX, Salt Lake City, for ABC's "Farmer's Daughter"; KPRC, Houston, for "Redigo"; WBIR, Knoxville, for CBS' "Password"; WBKW, Buffalo, for ABC's "ABC Special Report"; WECT, Wilmington, for NBC's "Temple Houston"; WMAZ, Macon, for "Twilight Zone"; WGAN, Portland (Me.), for CBS' "Mr. Ed"; WBZ, Boston, for NBC's new "Bill Dana Show."

Cincy WLW-T's Tintup Pace: 66 Hours a Week

Cincinnati, Sept. 3.

Crosley's WLW-T will extend its color programming in the new season to 66 hours a week, 35 of them station originations and the others by NBC. Local and network specials of sports events and spectacles will boost the total substantially.

Through fall schedules WLW-T will offer 22 live originations and newly purchased syndicated properties and feature films. Among them continuing fixtures of the Ruth Lyons "50-50" Club and Paul Dixon show, Monday through Friday, and weekly presentations of "Midwestern Hayride," "Mr. Hop," "Signal Three" and Bob Braun's Bandstand.

New weekly tinted programs offer "It's Academic," a knowledge contest for Greater Cincy high schoolers; "It's A Wonderful World," travel series with John Cameron Swayze as host, and newly syndicated "Laramie."

The Monday through Friday 7 to 8 p.m. block will be in color, the first half by station originations and NBC's Huntley-Brinkley report the balance.

'Funny Co.' Cartoons

Hollywood, Sept. 3.

New animated cartoon series, designed to provide knowledge and entertainment, titled "The Funny Company," makes its debut this fall.

Ken Snyder produces series, consisting of five-minute episodes. Subject matter, falling into 10 basic categories, ranges from nature, history, inventions, business and commerce, folk tales and songs from all over the world.

The Broadcast Pioneers Foundation's Golden Mike Award this year has become as elusive as the bean in the old shell game. A hassle over who is to receive the guilded trophy and annual banquet honors has already caused the heated resignation of one BPF executive.

WHN, the Storer radio station in New York, was offered the honor and accepted back in May, but a new Foundation board appointed in July, has withdrawn the award, and will name an honoree of its own choosing, based partly on suggestions from Pioneer members around the country.

Mutual Broadcasting's Charles Godwin is the Foundation exec who arranged for the WHN award, and he has resigned in a letter to the new Foundation board president Clair McCollough.

Events leading to the hassle followed the death early in July of Arthur Simon, who is credited with playing the major role in establishing the Foundation and the Award in 1960 to raise funds for needy industryites. Simon had appointed Godwin chairman in charge of naming an award recipient this year, and the Mutual exec negotiated WHN, his network's New York affiliate (previous winners have been WLW, Cincinnati; WGN, Chicago; and WSB, Atlanta—and all stations must be among the pioneers in broadcasting, making Godwin's choice of the 40-year-old WHN a logical one re longevity).

After Simon's death, however, PB national prexy Ernest Lee Jahncke of NBC and other officials met and named a new Foundation board of directors with McCollough as board president, and it was then decided to rescind the award in favor of a new procedure in naming the recipient.

Questionnaires were sent to the membership of more than 1,000 around the country, asking for award suggestions. McCollough has scheduled a meeting of the board early this month. At that time, the suggestions of members will be considered and the board will name this year's Gold Mike winner.

Jahncke says he knows of several suggestions already submitted—among them WHN, WTIC, Hartford; WWJ, Detroit; and KDKA, Pittsburgh. Re the hassle, the BP prexy says that in the future "this

(Continued on page 30)

Buckley-Jaeger Buy Atlass Amer

San Francisco, Sept. 3.

Purchase of KKKH AM and FM from Atlass Broadcasting for \$750,000 has been consummated here by Buckley-Jaeger Broadcasting Co.

Richard D. Buckley Jr., vice president, said stations will continue present policy of offering "quality music," and expand facilities to make multiplex stereo broadcasts on FM.

Buckley-Jaeger operates KGIL, Los Angeles as well as stations in Hartford and Providence.

Frank Atlass bought KKKH nearly two years ago, converted its top-40 format to serious music, and inherited the mantle (and some of staff) of long-defunct KEAR longhair channel. (New KEAR is religious.)

Below-Border Sales On 'Romper Room'

Mexico will be the sixth country to air "Romper Room," the live syndie show for tots. Deal was made by Emilio Azcarraga, prexy of Telesistema Mexicana, and Fremantle veepee Wilbur Freifeld during a recent visit to Mexico by the latter.

Mexican "Romper Room" host will be Pepita Gomis Soler. She'll train at the "Romper" hq in Baltimore. Show will air over Mexico City's channel 2 in strip from 3:30 to 4:30 p.m., beginning Oct. 14.



GLOBE-TROTTER

One picture is worth 10,000 miles.

We believe. That's why our news directors from Grand Rapids and San Diego flew to Baghdad for the first film report out of Iraq on how communism was handed one of its rare defeats. Their handiwork is called MISCHIEF IN THE LAND. It will be shown on all five Time-Life Broadcast stations. So will another exclusive: the fast-moving COMMON MARKET OF SPEED, produced by our man from Indianapolis, where they know something about auto racing. It stars Jimmy Clark as he wins two Grand Prix races in Europe and very nearly upsets the "500." Our audiences get this unique mix of far horizons and local impact because we planned it that way, and because we're lucky enough to have expert guidance from the Time-Life News service around the world. We may rack up many tens of thousands of miles for that picture.



PULSE-TAKER

Mrs. McGrath wants a program about parakeets.

She may not get it, but at least we know about Mrs. McGrath. She was one of many thousands who submitted to lengthy interviews by sleuths from the Magid Company. The Magid surveys are marked TOP SECRET-FOR MANAGEMENT USE ONLY, and guide our managers in assessing the community's needs and desires in television and radio service. Who knows—there might be a good show in parakeets.



WASHINGTON

If you can't join 'em, beat 'em.

Network news programs from Washington, fine as they are, can't cover all the stories that affect particular states. Our Washington Bureau can. Bill Roberts, Carl Coleman, Norris Brock file radio and TV reports daily to our states on matters of area importance. They're backed by more than 20 of Washington's top specialized reporters, the bureau men of TIME, LIFE and FORTUNE. Thus we join the world's most important city to our audiences. Or to put it another way, Washington becomes our local beat.



BUILDER

پاکستان tv the best station in town.

No argument. The town was Karachi, Pakistan, and the station built by Time-Life Broadcast and Philips of Eindhoven was the only one in the country. It went up in 46 days for the Pakistan International Trade Fair, then stayed on the air months after the Fair closed, demonstrating the ability of commercial television to inform, instruct and entertain a new-to-TV country. Our International Division has substantial interests in Latin America, travels half a million miles a year servicing them and searching out new opportunities in what is surely the wave of the future: world television broadcasting.



INTERNATIONAL FORUM

We introduced Sir Zafrulla Khan to Mrs. Martin


in Grand Rapids, and to our stations' neighbors in Indianapolis and Minneapolis as well. The UN General Assembly President was one of a number of distinguished statesmen we brought to the cities where our television and radio stations serve the community. These face-to-face confrontations, we believe, deepen our own and our audiences' understanding of the world's peoples and problems. Part of our definition of a broadcaster's responsibility.



OWNER-OPERATOR

Our managers manage. They make decisions on the spot, they editorialize vigorously, they serve the community in person as well as on the air. They're board members and committee chairmen and workers for virtually every civic organization in town, and so are their staffers. New York group headquarters support all this wholeheartedly and wholebudgetly. New York also initiates projects like our summer series of spots on civil rights featuring President Kennedy and a host of the nation's leaders. Mainly, our stations in five states try to be good citizens. Awards and citations indicate they are. Balance sheets indicate they're good managers.

CALIFORNIA—KOGO-TV-AM-FM SAN DIEGO
 COLORADO—KLZ-TV-AM-FM DENVER
 INDIANA—WFBM-TV-AM-FM INDIANAPOLIS
 MICHIGAN—WOOD-TV-AM-FM GRAND RAPIDS
 MINNESOTA—WTCN-TV-AM MINNEAPOLIS/ST. PAUL



TIME LIFE BROADCAST

Canada TV

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tion will feature programming, which, to a considerable degree on the part of both nets, reflect the action-comedy-drama-medico creations that have been the big pullers below the border, and will continue to be so in the new season.

Mondays, for example, Phil Silvers' new show on CTV will lock horns with Red Skelton on CBC, and Garry Moore on CBC will buck "McHale's Navy" on CTV.

The war will continue on a prime viewing night like Friday, when CTV will show Andy Griffith opposite "The Defenders" on CBC, but it will be on Sunday that the battle royal will really rage.

CBC will continue with Ed Sullivan, but CTV has a lineup which includes Disney's "Wonderful World of Color" and "Hourglass," an egghead-type British import—which, for some unexplained reason (perhaps because it was produced by the British Broadcasting Corp.) qualifies as an item of Canadian content, alternating with "Malgret" every third week or so.

"Hourglass" will feature dramatic, musical and public affairs programs such as a Sadler Wells' "Mikado, Red Army Chorus, Lawrence of Arabia and Berlin Wall documentaries, etc.

Of limited interest is the fact that this is CTV's only venture into the realm of "high-level, quality" programming.

Two of the shows to be presented on the CTV network will be produced in and aired out of Toronto, to be seen in 60-minute stanzas on both sides of the border: The Jerry Lester opus—produced by Fellowship Productions—is one, and the other "The Littlest Hobo," a dog story.

CBC's lineup for the affil will feature an entirely new approach and complementary programming switch in public affairs video presentations for which, in the recent past, it has won very high marks in the tv sweepstakes on both sides of the border.

Documentaries on special subjects like "The Nature of Things" (science) and "Close-Up" (current affairs) are said to be on the verge of being replaced by a new program series "Horizon," dealing with documentary subjects from a wider angle.

Most important addition to the music and drama programming, is "The Serial," a series which will dramatize Canadian novels (eg. 10 episodes for Thomas Costain's "Son of a Hundred Kings").

To be seen again—and still going strong—is the "Festival" series of specials, and lined up are a Fletcher Markle version of Katherine Anne Porter's "Pale Horse," and "Pale Rider" starring Keir Dullea of the film "David and Lisa" fame. Also for the first time on English TV: The best of Canadian French theatre, in French, as for example, Jean Gascon's Theatre du Nouveau Monde in Montreal doing Moliere's "Le Medecin Malgre Lui."

CBC will also have six new top music shows and, for the first time in Canadian tv history, airing of morning shows in the education field, and in the afternoon, quiz, panel and youngsters' shows—"Password," "Take Thirty," "Razzle Dazzle," "The Friendly Giant," "This Living World," "Fireball X15," "Mister Piper" and "Woody Woodpecker."

B'cast Pioneers

Continued from page 27

award will go to a station qualified and deserving instead of the highest bidder." He commented no further, but it is believed that in the past it has been the practice of honored stations to back festivities with money. The annual banquet is a gala with numerous broadcast nabobs attending and last year was held in New York's Americana hotel.

The annual affairs have been successful financially, and the Foundation now has around \$50,000 in the treasury.

Members of the Foundation board named in July besides McCollough, Jahneke and Godwin (resigned) are Tony Provost of the Hearst stations; Ward Quaal of WGN; Robert Coe of ABC (prexy of the New York chapter); William Hedges, former NBC veepee and Bob Burton, exec veepee of BMI.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Cleveland • STATIONS: WEWS, WJW, KYW • SURVEY DATES: JUNE 14 - JULY 11, 1963.

KYW Total Area Homes: 140,900
Metro Rating: 16
Share of Audience: 34

MONDAYS 7:30-9:30

Program: MONDAY NIGHT AT THE MOVIES

- June 17 "KING OF THE KHYBER RIFLES"
Tyrone Power, Michael Rennie
1954, 20th Century-Fox, 20th Century-Fox TV
- June 24 "FROM HELL TO TEXAS"
Dianne Varsi, Don Murry
1958, 20th Century-Fox, 20th Century-Fox TV
- July 1 "HELL AND HIGH WATER"
Richard Widmark, Cameron Mitchell, Bella Darvi
1954, 20th Century-Fox, 20th Century-Fox TV
- July 8 "BOY ON A DOLPHIN"
Sophia Loren, Alan Ladd
1957, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tell The Truth 7:30-8:00	WJW 142,200
I've Got A Secret 8:00-8:30	WJW 159,600
Lucy Show 8:30-9:00	WJW 169,800
Stoney Burke 9:00-9:30	WEWS 205,300

KYW Total Area Homes: 78,100
Metro Rating: 7
Share of Audience: 35

TUESDAYS 5:00-6:30

Program: EARLY SHOW

- June 18 "WOMAN FROM TANGIER"
Adele Jergens, Ian MacDonald, Stephen Dunne
1948, Columbia, Screen Gems
- June 25 "THERE'S ALWAYS A WOMAN"
Melvyn Douglas, Joan Blondell, Mary Astor
1938, Columbia, Screen Gems
- July 2 "PAWNEE"
George Montgomery, Lola Albright, Bill Williams
1957, Republic, Hollywood, TV Service
- July 9 "THE LAST BANDIT"
William Elliot, Forest Tucker
1949, Hollywood TV Service

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Comedy Clubhouse 5:00-6:30	WEWS 113,100

WJW Total Area Homes: 87,300
Metro Rating: 9
Share of Audience: 39

WEDNESDAYS 11:15-1:00

Program: NITE MOVIE

- June 19 "CONNECTICUT YANKEE"
Bing Crosby, Ronda Fleming
1949, Paramount, MCA
- June 26 "THE LAST OUTPOST"
Ronald Reagan, Bill Williams
1951, Para-Pine, Colorama
- July 3 "SORROWFUL JONES"
Bob Hope, Lucille Ball
1949, Paramount, MCA
- July 10 "ADVENTURES OF ROBIN HOOD"
Errol Flynn, Olivia De Havilland
1938, Warner Bros., United Artist Assoc.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight, Pres. Trip 11:15-1:00	WEWS 92,800

KYW Total Area Homes: 80,500
Metro Rating: 8
Share of Audience: 41

THURSDAYS 5:00-6:30

Program: EARLY SHOW

- June 20 "MAN OF CONFLICT"
Edward Arnold, John Agar
1953, Atlas, M&A Alexander
- June 27 "JUDGE HARDY'S CHILDREN"
Mickey Rooney, Lewis Stone, Fay Holden
1938, MGM, MGM-TV
- July 4 "YANKEE DOODLE DANDY"
James Cagney, Joan Leslie, Walter Huston
1942, Warner Bros., UAA
- July 11 "ALIAS A GENTLEMAN"
Wallace Beery, Tom Drake, Gladys George
1948, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Comedy Clubhouse 5:00-6:30	WEWS 109,900

WJW Total Area Homes: 201,600
Metro Rating: 22
Share of Audience: 59

FRIDAYS 11:15-1:00

Program: SHOCK THEATRE

- June 14 "WAR OF THE SATELLITES"
Susan Cabot, Dick Miller
1958, Allied Artists, Allied Artists TV
- June 21 "TARGET EARTH"
Richard Denning, Virginia Grey
1955, Allied Artists, Allied Artists TV
- June 28 "THE SHE-DEVIL"
Mari Blanchard, Albert Dekker
1957, 20th Century-Fox, NTA
- July 5 "KRONOS"
Jeff Morrow, Barbara Lawrence
1957, 20th Century-Fox, NTA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight, Pres. Trip 11:15-1:00	WEWS 78,900

The New D.C. Posture

Continued from page 23

cently joined the FCC, moving over from the Dept. of Justice, where he was Bob Kennedy's deputy in charge of the anti-trust division. For as Minowism recedes in favor of a new doctrine that standards of tv programming should not, in any wise, be set by Government policy or intervention, there is fast emerging a new credo to break up the big broadcasting groups (the Annenbergs, the Stors, the Westinghouses, the Metro-medias, the Jock Whitneys, the Newhouses, the Scripps-Howards, et al., and, alas, the most profitable and all-powerful of them all—the three groups of major market stations owned by the networks themselves).

The drive, born of Justice Dept. anti-trust thinking, is to break them literally in half, and with new ownership to operate the hundreds of millions of dollars of tv stations thus spun off.

The impact of such a fast gathering trend, of course, is figured to alter the ownership of tv stations and add to the diversity of tv programming now available in such tightly controlled tv markets as Philadelphia, Boston, San Francisco, Pittsburgh, St. Louis, Washington, Baltimore, Cleveland, Milwaukee, Kansas City, Cincinnati, Atlanta, Memphis, Birmingham, Syracuse, Buffalo and many more key markets now locked in the "chain gang" vise of "group ownership."

The latest articulation of this rapidly emerging program of FCC action, which has the "fat cat" broadcasters more shaken than ever before, comes from the newest of the FCC members, Loevinger. It remained for this new New Frontier appointee to expunge Minowism in favor of a far more revolutionary philosophy when, on Monday, Aug. 26, in a speech to the Assn. for Education in Journalism at the Univ. of Nebraska, he said:

"Complaints have often been made that broadcasting—and particularly television—has mainly programs that are banal, boring and bad; that there are excessive and offensive commercials, and that there is a woeful lack of public service programming. It should be noted that these complaints have come principally from critics, intellectuals and the educated elite."

Studies show, Loevinger said, that "the public at large likes and is generally satisfied with television."

Thus recognizing that the vast public has, in its actual tv viewing, rejected the philosophy of Minow, presumably one of those Loevinger refers to as the educated elite, Loevinger concluded:

"I do not deem it the proper role of Government in a democracy to establish standards of taste or to dictate the intellectual or cultural level of expression of the mass media. Much television programming is trash by my standards. But one man's trash is another man's treasure; one man's vast wasteland is another's verdant vineyard."

Having thus delighted broadcasters by denouncing FCC meddling in programming, Loevinger made it clear that he is out to split up the vineyard's domain among more vintners. Too few, he asserted, are making the tv program wine consumed by a thirsty public. To get greater diversity and choice of tv wines available to the public, he advocated the classic anti-trust approach of "break up the big combines" who have been operating vast Government-sanctioned triopolies by forcing them to divest some of their stations to new owners.

In Washington, it's believed that FCC Chairman Henry and Commissioner Bartley are solidly in the Loevinger camp and that the administration should find little difficulty to recruit one more vote on the seven-man commission to dissolve today's tv oligarchies into smaller community-oriented and locally owned separate entities.

It remained for one grim broadcaster to see a tinge of humor in the situation. Said he: "Next time President Kennedy wants to break bread with the important tv broadcasters the White House dining room won't do. He'll have to hire the Washington Armory."

Detroit — Carl Barger, former program director and air personality at WFDF, Flint, has joined the announcing staff of WJR, Detroit. Barger initially will swing for vacationing WJR regulars.

(Continued on page 36)

Foreign TV Reviews

TAKE A NOTE

With Michael Flanders, Donald Swann, E. O. Pogson, James MacMillan, Jeremy Montagu, Marylin Wallis, Cephas Howard, Alan Cooper

Producer: Patricia Foy
30 Mins., Sat., 11 p.m.
NBC-TV, from London

This joyous and delightful half-hour allowed a bunch of enthusiasts for old musical instruments to describe and perform prize items from their collections. It was admirably linked by Michael Flanders, whose partner, Donald Swann, also contributed some dulcet harpsichord.

Rubbing his hands gleefully, E. O. Pogson indicated the virtues of unfamiliar reed instruments and gaily launched the show. Marilyn Wallis told how she had gone without food and drink to acquire a French hurdy-gurdy, which she played infectiously; Miss Wallis, in fact, was a memorable tv find. The brass section was irreverently represented by Cephas Howard and Alan Cooper, from the Temperance Seven outfit. They blew some rude and bizarre sounds on highly complex machinery. Climax was a concert performance of Grainger's "Country Dance," featuring such exotic instruments as the serpent and with Miss Wallis having the whale of a time on recorder.

Patricia Foy's production was faultless, and the whole thing went with a swing, communicating the passionate enjoyment and zest of its participants. *Ott.*

GO TELL IT ON THE MOUNTAIN

With Alex Bradford, Princess Stewart, the Bradford Slegers, Kenneth Griffith

Producer: David Jones
35 Mins., Wed., 10:30 p.m.
NBC-TV, from London

Last year "Black Nativity" came to London for a limited legit engagement, and has since won plaudits and return runs, both here and in Europe. These Kenneth Griffith, who claimed to have seen the show 75 times, hosted this survey of gospel-singing, with Alex Bradford and his group to provide musical illustration. David Jones' production was sparse, and perched the performers on stools, which hardly aided fervor. But this music would carry a punch in a blackout, and the main criticism of the outing was that the singing came in a bad second to the verbiage.

Griffith elicited from Bradford something about the development of the gospel tradition, how it connected with the blues, and the range of emotional expression available to the medium. But this was not especially lucid, largely because Griffith insisted on rephrasing what Bradford said, and, in so doing, confused it.

Bradford, who opined that European churches were spiritual deep-freezes, led his teams in zesty and joyful numbers, like the closing "It All Goes Back to You," and Princess Stewart soloed fetchingly in "All By Myself." The program, sponsored by the "Monitor" team of BBC-TV, failed clearly to inform, but invigorated when this purpose was not uppermost. *Ott.*

THE MONDAY SLOT

(Tomorrow Couldn't Be Worse)

With John Berger

Producer: Patricia Lagone

Director: David Cunliffe

32 Mins., Mon., 10:30 p.m.

Granada-TV, from Manchester

"The Monday Slot" is an anything-goes half-hour which has previously contained a classical string quartet and some effective nature-film segments. It has now launched into four programs in which John Berger quizzes oldsters about life at the turn of the century. First subject was an ex-miner, Joseph Roberts, who had started his working life in the pits at the age of 14 for about two cents an hour.

He was a sturdy and gritty personality, and had much to say about the lack of amenities, the long hours, the dangers of accident, and the general harshness of life 60 years ago. He also bristled up when he recalled music-hall visits, and generally painted a picture that was dour, with bright intervals.

Implicit in the program was the attitude that life was irredeemably dark in 1900. Interviewer John Berger was too intent on drawing this out, and was throughout portentious, glum, and too inclined to

nag for the dark facts. He crouched over Roberts, as if daring him to introduce a little light relief.

David Cunliffe directed Patricia Lagone's production with some sharp silhouettes of Roberts's craggy profile, but the result seemed tendentious and the talk did not flow easily. *Ott.*

Foreign TV Followup

Suspense

BBC-TV's ailing Monday night prime time series which isn't exactly hitting the rating heights has come up with one or two classy items, of which "See The Monkey Dance" by Lewis Davidson was one.

Brought in as relief to the heavier and intended seat-edge offerings, program struck a peculiar brew of comedy and suspense—and director John Crockett pulled off a neat trick in his punctuation of the laughter with the nailbiting.

Complicated, 50-minute yarn—involving three characters John Gregson, William Lucas (rivals) and Jean Harvey (prize)—took a number of precarious turns before it finally worked out with one of the loveboys kidding the other to kill the girl.

Offbeat script may not have come off so well had not the casting department been as adroit as it was in this instance. Gregson-Lucas "battle" which dominated most of the production was played up to the hilt. Both actors obviously relished their roles and their wholehearted portrayals were so

robustly ordered on a trousers-down farce—however, they avoided that particular abyss. Jean Harvey backed up splendidly, but had much the minor role.

Much credit is due to director Crockett who steered this piece of nonsense-with-teeth making it a unique cameo of the eternal triangle bit. With laughs. *Watt.*

The Sunday Play

Giles Cooper made a merited name as a radio dramatist and has now added several tv successes to it, including many scripts for the "Maigret" skein. His "Pig in the Middle" was adapted for BBC-TV's "Sunday Play" series from a memorable radio version, and gave a boost to this drifting drama spot. Strangely, despite a superb production by Naomi Capon, it lost a little of its edge in the transition, but the result was compelling throughout and packed a well-aimed punch about Cooper's favorite subject, which is the nasty depths of most humans.

Frank (William Russell) and his wife, Susan (Rona Anderson), were taking their annual vacation at a gusty East Coast resort, with their 10 year-old son, Angus (John Ross), and the decrepit Uncle Arthur (Maurice Denham), who had been shell-shocked in World War I and bored the pants off everyone by constantly reminiscing about it. Frank angrily jibbed at the situation, swearing at the wind and hankering after the romantic past, when he and Susan could make love without interruption.

A crisis was sparked off when Uncle Arthur recalled a salty interlude with a gal, whom he had brusquely deserted when she turned out to be a hunchback. Frank found a focus for his resentment, and he would not allow his son to go for walks with the old man, for fear of contamination. Uncle Arthur, bitterly heartbroken, took the lad on a night expedition—and laid some live, and forgotten, mines around the house. He had a stroke and died, so that the family had no idea where the mines had been placed.

They took a chance, and safely escaped. But the marriage had come to the parting of the ways. Uncle Arthur's revenge had worked. And the final shot showed Frank scornfully rejecting the kindness of an ice-cream vendor, who had gone out of his way to call with an ironical "party pack."

The theme was thus somewhat depressive, and sharp imagination of Cooper's radio original was slightly blunted by the pictures. A fine performance from Maurice Denham, right under the skin of the garrulous old man, gave it a centre, and William Russell and

(Continued on page 36)

CBS MORNING NEWS

With Mike Wallace
Producer: Av Westin
Director: Vera Diamond
30 Mins., Mon.-Fri., 10 a.m.
CBS-TV, N.Y.

CBS-TV's morning half-hour news show replacing "Calendar" premiered Labor Day and was a good example of how dull 30 minutes of news can be on a dull news day.

Show's stated aim is "to meet the specific informational needs of the modern housewife." It's hardly possible that the housewife needs any information on a couple of labor strikes in Peru, but she got it if she was around for the opener, which was about 60% rip-and-read and obviously pretty desperate for news.

Clearly needed is more film and more interview segments like the one with writer Philip. Wylie, re the violent murder of his niece in New York last week. Although the Wylie footage was in the category of that sometimes odious technique of backing victims against the wall, this time the victim had something pertinent to say.

A second special bit was CBS correspondent Stanley Levey in observance of Labor Day, but his comments, along with poorly matched archives film, did little but assure viewers that labor, despite its racketeer leaders, really can't be all bad.

Wallace was slick all the way, as usual, and wound with an editorial favoring repeat driver tests. *Bill.*

IN COMMON BROTHERHOOD

With Ralph Bellamy
30 Mins., Sat. (31), 7 p.m.
Producer: Joel O'Brien
Writer: David Davidson
WGB-TV, N.Y.

Tied in with the Labor Day weekend, "In Common Brotherhood" was an authorized AFL-CIO film designed to show how American labor is helping to educate and organize workers in the emerging nations. The major purpose of this uplifting effort, as defined in this show, is to prevent the Communists from exploiting for their own purposes the discontent that inevitably arises among the impoverished and the uneducated.

This half-hour film gave a quick run-through of the various overseas projects being supported by the American trade unions. Heavy emphasis was placed on the labor schools, here and abroad, which teach how to organize and negotiate contracts. The tone of these classes, as caught in this film, had about as much crusading spirit as could be found in the Harvard School of Business Administration. Also shown in this film were instances of economic and pedagogic assistance given by American trade unions, such as the ILGWU, to help raise the productivity of garment workers in Africa.

The film closed with an address by CIO-AFL president George Meany, who stressed the dangers of Communism and the superiority of Communism. In the fall of 1963, when other issues such as civil rights, unemployment, tax reform, etc., are now confronting the AFL-CIO leadership, Meany's speech sounded incontrovertible, but curiously irrelevant to the problems at hand. *Herm.*

DRONE FROM DINKYTOWN

With Jim McGovern, others

Producer-writer: McGovern

Director: Ed Swanson

30 Mins., Sun. (25), 7 p.m.

KMSP-TV, Minneapolis

This program took viewers into Dinkytown, a local small-scale replica of a Little Bohemia and New York's Greenwich Village. It's located on the U. of Minnesota's periphery, consists of small shop, rental tenements, pizza parlors and coffee shops and is the home or hangout of many professed and actual full and parttime students who qualify as beatniks. Many dialers probably were unaware of its existence until catching this program.

The exploration of Dinkytown by the KMSP-TV documentary was for the purpose of sampling typical local protesters against current society and the nature of their inveighing.

Dialers heard from the lips of these youthful agitators the usual complaints about how things are going today and the reasons for their discontent. The program also furnished an analysis of the beatniks by Dr. Jacob Berg, a local

(Continued on page 36)

CBS EVENING NEWS

With Walter Cronkite, Eric Sevareid, Harry Ransom, Charles Collingwood, others
Exec Producer: Don Hewitt
Producer: Leslie Minkley
Director: Fred Stollmuck
Writers: Peter Herford, John Sumner, Ronald S. Bonn
30 Mins., Mon.-thru-Fri., 6:30 p.m.
CBS-TV, from N.Y.

This is the season that finds CBS and NBC dedicated to a "war to the death" on the news front. With the two networks expanding to a half-hour cross-the-board and meeting head-on in many key cities throughout the country, the Huntley-Brinkley vs. Walter Cronkite rivalry has hit fever pitch. It's as though the very existence of the webs hinged on the outcome of the news competition and the entertainment aspects of the new season's schedule were merely thrown in to fill the gaps.

CBS, where the signals have been emanating from the very top, with both Bill Paley and Frank Stanton doing the four-star general bit in helping news chieftain Dick Salant call the shots on the multiple dry-runs, finally unveiled its 30-minute display on Labor Day. (NBC doesn't bow with the Huntley-Brinkley version until next Monday). And the tidings from the Columbia front are that Cronkite & Co. have got themselves a whopping good news show.

(On the WCBS-TV 0&0 in N.Y. the program goes on at 6:30, thus giving Cronkite a half-hour jump on the NBC strip. When the Nielsen points are tallied, what happens in the key N.Y. market will be of major consequence. Yet for all the fact that Cronkite is facing the less formidable competition of the local Pressman-Ryan Report in the earlier time slot, this could be of dubious merit. Those 7 to 7:30 N.Y. sets-in-use provide Huntley-Brinkley with a far more potent built-in audience).

For some time there's been evident in the H-B vs. Cronkite battle a greater reliance on the part of CBS on the "visual" (in the photographic documentation and backgrounding of the news) whereas NBC has been prone to capitalize on the stylized (and winning) delivery of Huntley-Brinkley, particularly the latter. It's basically this "let's give 'em pictures" motif, rather than any major reliance on the clipped Cronkite delivery that (for all the fact that Mr. C. has his own considerable following) scores a major point in CBS' favor. And in the new half-hour version this has been carried out to an even greater degree.

As news programs go, this CBS-TV edition parlays showmanship with good gab and good pictures, the whole executed to give it momentum and sustained interest. It's dressed up with a whole new facade, emanating from a "newsroom" to convey that this is the real thing. What made it real, however, was that it lost no time in getting out of the newsroom and into the world streets.

Cronkite's on top of it all and he maneuvers the expanded showcase with considerable finesse and authority. There is one distinctive asset in the new format—the appearance of Eric Sevareid (he'll be on regularly) for analysis. Here is a meaningful Sevareid, projected in his true metier, lending freshness and conviction in his outspoken comments (on this occasion on a Labor Day theme).

The premiere presentation combined news and feature elements that "played" for maximum interest. As the main attraction for the kickoff, Cronkite was not only delivering the news but helped make it with his chat in the sun with JFK at Hyannisport as he quizzed the President on such timely items as integration, the labor program, the tax cut, the test ban, and the hot war in Vietnam. As news department initiative and enterprise goes, it was commendable. But so, for that matter, were the other elements, ranging from pickups in Alabama and Louisiana on the civil rights issue and Bernard Kalb strolling along the streets of Saigon with Henry Cabot Lodge to a wonderful pickup of excerpts from the previous night's opening of "My Fair Lady" in Japan.

It all toted up to a compelling, graphic news show. *Rose.*

THE AMERICAN REVOLUTION OF '63

With Frank McGee, others
Producers: Chet Hagan, Robert Northshield (Robert Asman in Washington)

Director: Walter Kravetz
120 Mins., Mon. (2), 7:30 p.m.
NBC-TV, from N.Y., elsewhere

It isn't likely that television will see a more definitive portrayal of the momentous civil rights issue, or a more skillful and professional exposition of the events attendant to 1963's history-in-the-making as that which NBC-TV undertook on Monday (2).

In an unprecedented preemption of a whole evening's schedule NBC for three solid hours (7:30 to 10:30) let loose its whole battery of crack correspondents, sifted through mountains of footage to recap the more significant events in all their vivid and explosive ramifications, and wove it into a drama-packed tapestry of pride, courage, hatred, violence and hope. As a larger-than-life study of a nation in ferment as it explored in detail the major fronts on which Negroes are striving for equality, it was a stunningly executed production, heightened by a remarkable and eloquent narrating job by Frank McGee as anchor man.

How many stayed with it through the three hours is a moot point, particularly since, in the final analysis, it was a twice-told tale. For months, hardly a day or a news-cast has gone by that hasn't put major accent, through word and picture, on the integration story and the Negro on the march. As such it's asking a lot of the viewer to devote himself exclusively to 180 uninterrupted minutes on the Negro struggle. (This in-depth treatment in time may become a problem with which the networks will have to cope, since the era of the two-hour and perhaps three-hour program looms closer and closer on the tv horizon. Even a two-and-a-half hour Broadway show provides its 10 and 15-minute intermissions).

For those who stayed with it Monday night, the rewards were manifold. There were unforgettable vignettes, isolated from the thematic pattern as a whole, in vivid closeup studies of Negroes with their hopes and aspirations; the Freedom Riders in song assembly in the deep south; the Walden Park revisited segment on Thoreau; the eloquence of the Negro's Moses—Martin Luther King; Chet Huntley's brilliant pictorialized "essay" on the Negro as a stereotype; Mississippi Governor Barnett's scathing attack on tv as the real culprit in the whole issue, lending itself to the campaign for a centralized Government in Washington.

But mainly NBC stuck to its guns on the big and vital issue of the revolution of '63—the dedicated sit-in, the economic boycott, the freedom rider, the participation of the "young whites," the violent flareups (north, south, east and west) the challengers and the apathetic. It went to Montgomery, to Jackson, to Cambridge, Md., to North Englewood, to Los Angeles, to Harlem, to Chicago, to Little Rock, in fact to all nation's key focal points of past and present race hatred; the bigot had his say and so did the champions of integration; the politician, the labor leader, the educator, the civic leader, the minister, even the critic of the "frightened little people on Madison Ave."—all had their say. And to give it authority and conviction, NBC put into play its Sander Vanocur, Bob Teague, Herbert Kaplow, Ray Scherer, Tom Pettit, Dave Brinkley & Chet Huntley and Richard Valeriana.

It was a hurculean job that NBC tackled Monday night, and it brought it off admirably. Perhaps as a 90-minute or two-hour program, it could have been told as well. Yet there's no denying that its very impact lay in the extended chapter & verse recital and depth of the pictorial treatment. A lot that was good would have had to go. *Rose.*

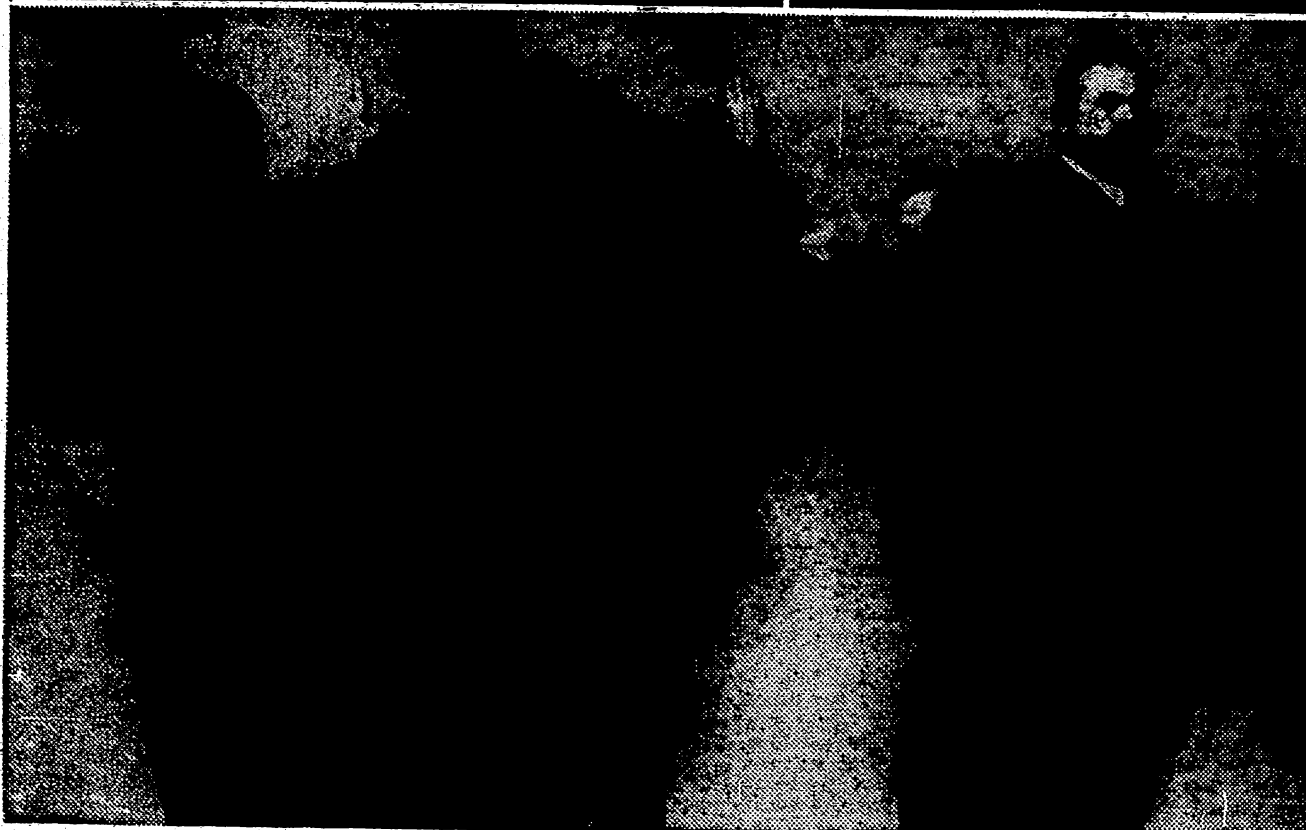
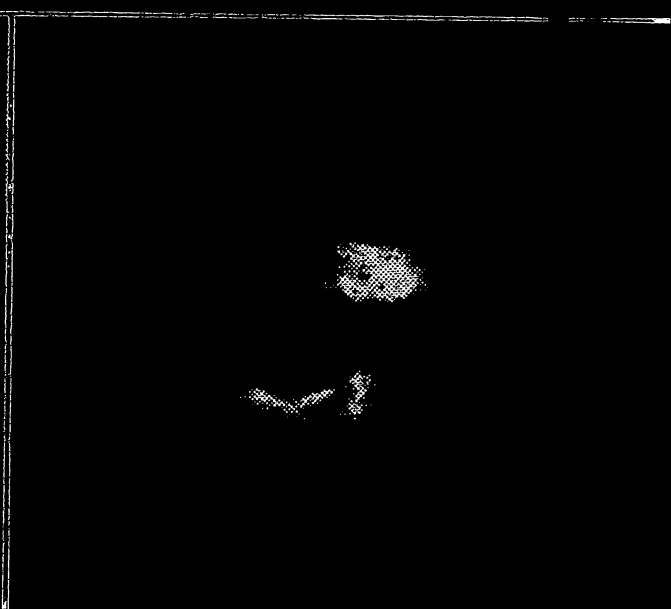
McGuire Helms WALA-TV

Mobile, Sept. 3.

H. Ray McGuire has been named vicepresident and general manager of WALA-TV here.

McGuire has been with United Artists Television as sales manager of various divisions during the last eight and one-half years.

REALIZATION



5

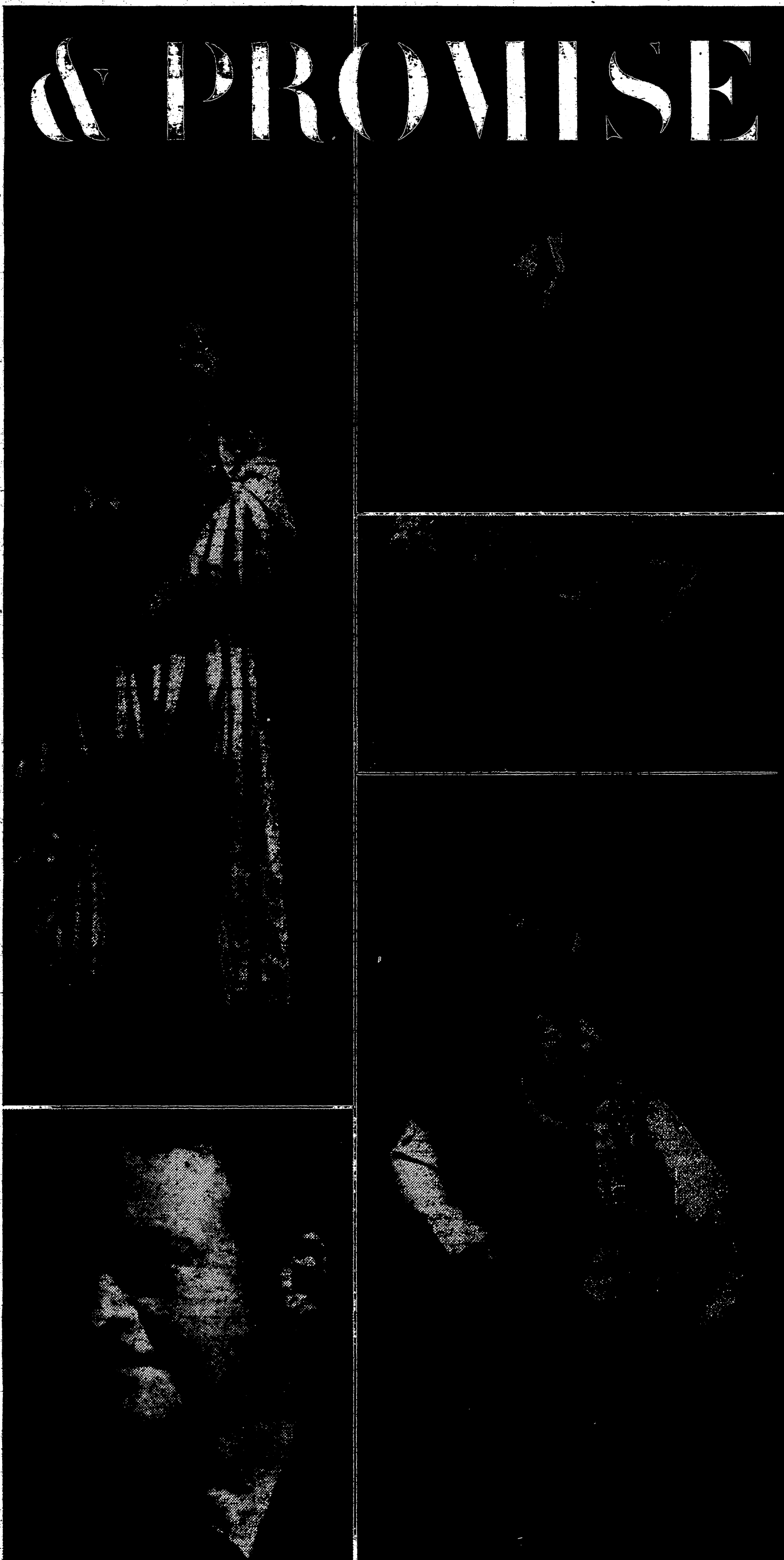
During the 1962-1963 television season, Channel 5 added new dimension and insight into the world's reality with such special programs as "In This Corner: Joe Louis," "What's Going On Here?," "The Rebirth of Jonny," "VNR: The True Story of Lowell Skinner" and "Songs of Freedom." We explored a great variety of interests with such programs as "The Rise of Soviet Power," "The Establishment," "China and the Bomb," "Boston Symphony at Tanglewood," "Second City," "The Rise of Labor" and "March on Washington: Report by the Leaders." To provoke thought and cultural tastes we offered such series as "Under Discussion," "Columbia Seminars," "Festival of Performing Arts" and "Community Dialogue."

Much more programming excitement is projected for this season. One series will be six unique hour-long programs of creative television theater produced by Robert Herridge. Scheduled for early fall is a remarkable hour by Joan Sutherland expressing the full range of her art of song. In addition, an outstanding selection of audience favorites will appear for the first time on WNEW-TV: "The Untouchables," "The New Breed," "Sam Benedict," "Gallant Men," "Stagecoach West," "Follow the Sun," "Bus Stop" and "Michael Shayne." Continuing our leadership in children's programming—"The Mickey Mouse Club," "Sandy's Hour," "Felix and the Wizard," "Just for Fun," "Wonderama"—we are adding "Astro Boy" and "Top Cat." You can count on WNEW-TV to delight and surprise you with the many other specials that are now being developed.

WNEW-TV New York

METROPOLITAN BROADCASTING TELEVISION
& DIVISION OF METROMEDIA, INC.

& PROMISE



VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1.	Paradise	WHDH	529,900	33	1.	Ripcord (Sat. 7:00)	WHDH	UA-TV	204,300	10	Regatta; High. Pat'l	WBZ	138,600
2.	Candid Camera	WHDH	471,600	31	2.	M-Squad (Fri. 10:30)	WNAC	MCA	193,500	18	Jack Paar	WBZ	325,400
3.	Ed Sullivan	WHDH	429,900	26	3.	Brave Stallion (Fri. 7:00)	WBZ	ITC	176,100	8	CBS News; Weather	WHDH	120,300
4.	Danny Thomas	WHDH	414,600	26	4.	Dragnet (Tues. 7:00)	WBZ	MCA	141,200	8	CBS News; Weather	WHDH	110,600
5.	Lacy; Gleason; B3	WHDH	409,400	27	5.	Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	132,200	8	CBS News; Weather	WHDH	116,500
6.	Lacy Show	WHDH	403,700	24	6.	Death Valley Days (Wed. 7:00)	WBZ	US Borax	119,400	8	CBS News; Weather	WHDH	95,000
7.	Andy Griffith	WHDH	396,800	25	7.	Sea Hunt (Mon.-Sat. 6:30)	WHDH	Economies	116,500	8	News; Wea.; Hunt-Brink	WBZ	252,400
8.	Dick Van Dyke	WHDH	396,600	24	8.	Biography (Mon. 7:00)	WBZ	Official	112,400	7	Fantasmic Features	WNAC	199,300
9.	Route 66; BB	WHDH	389,500	22	9.	Hennessey; Gunn; Rawhide	WHDH	NBC; Official	100,900	7	Combat	WNAC	189,600
10.	Alfred Hitchcock; BB	WHDH	389,300	22	10.	Rescue 8 (Sat. 7:00)	WNAC	Screen Gems	97,000	8	Internat'l Show; Trip	WBZ	267,200
											Brave Stallion	WBZ	176,100

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

1. What's My Line	KMOX	206,200	28	1. Big; Bonanza (Mon. 9:30, Sun. 8:00)	KSD	Official	95,700	12. Stump the Stars	KMOX	160,200
2. Beverly Hillsbillies	KMOX	185,800	27	2. Death Valley Days (Sat. 6:00)	KSD	US Borax	83,300	12. McCoys; Ed Sullivan	KMOX	94,800
3. Andy Griffith	KMOX	183,200	25	3. Third Man (Fri. 9:30)	KTVI	NTA	73,700	12. Big 4; Editorial	KMOX	117,900
4. Candid Camera	KMOX	179,000	24	4. Amos N Andy (Sun. 3:00)	KSD	CBS Films	62,000	10. Jack Paar	KSD	152,500
5. Password	KMOX	178,300	22	5. Life of Riley; Golf (Sun. 3:30)	KSD	NBC Films	53,100	9. Comm.; Space	KMOX	23,500
6. Dupont; Baseball	KSD	178,160	26	6. Superman; Tales West (Mon.-Fri. 5:00)	KTVI	Flamingo	51,500	8. John Conte Present	KPLR	20,900
7. Dick Van Dyke	KMOX	176,780	24	7. S.S. Popeye (Sat. 4:00)	KMOX	UAA, KING	44,900	7. Early Show	KMOX	62,300
8. Gunsmoke	KMOX	170,000	24	8. True Adventure (Sun. 5:00)	KTVI	Teledynamics	43,800	6. Wide World Sports	KTVI	46,600
9. G. Moore; K. Bransell	KMOX	163,900	22	9. Huckleberry Hound (Mon. 5:30)	KPLR	Screen Gems	42,700	5. Meet Press; Golf	KSD	61,400
10. Stump the Stars	KMOX	160,200	22	10. Waterfront; Pat'l; Gunn (Sat. 1:30)	KTVI	TV Makteers	42,600	6. Early Show; Sports	KMOX	46,200
								6. Top Star Bowling	KSD	18,600

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

1. Candid Camera	WJW	345,600	38	1. Shannon (Fri. 10:30)	WEWS	Screen Gems	280,300	24. Jack Paar	KYW	247,700
2. Ben Casey	WEWS	327,400	28	2. Thriller; Circle Thea. (Wed. 10:00)	WJZ	MCA	268,200	25. Eleventh Hour; Disc	KYW	142,800
3. What's My Line	WJW	312,000	34	3. Sundale 6 (Mon. 10:00)	WJZ	Warner Bros.	207,900	24. Ben Casey	WEWS	327,400
4. McHale's Navy	WEWS	281,600	31	4. Expedition (Tues. 9:30)	WEWS	ABC Films	156,600	14. Benn; Pic Th.; Hondo	WJZ	249,000
5. Moore; Bransell; Hondo	WJW	277,100	27	5. Adv. in Paradise (Thur. 10:00)	WJZ	26th Fox TV	146,900	15. Williams; Summer Spec	KYW	178,400
6. Beverly Hillsbillies	WJW	272,700	22	6. Death Valley Days (Wed. 7:00)	KYW	US Borax	136,600	12. City Cam.; Sports; Wea.	WJW	59,900
7. Andy Griffith	WJW	268,800	25	7. Man & Challenge; BB (Sat. Sun. 1:30, 4:30)	WJZ	Economies	128,200	13. Afternoon Mov.; Golf	KYW	84,700
8. Benny; Pic This; Hondo	WJW	249,000	25	8. Hong Kong; Golf (Sun. 6:00)	WEWS	20th Fox TV	113,700	14. Cheyenne	WEWS	99,600
9. 77 Sunset Strip	WEWS	237,000	24	9. San Fran.; Eddie; Pres. (Tues. 10:30)	WEWS	CBS Films	110,400	14. Golf; Meet Press	KYW	65,800
10. Bonanza	KYW	232,600	26	10. One Step Beyond (Fri. 7:00)	KYW	ABC Films	107,300	11. Lassie	WJW	105,100
								11. Moore; Bransell; Hondo	WJW	300,600
								16. Quick Draw McGraw	WEWS	79,400

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

1. Candid Camera	KXTV	131,400	33	1. 87th Precinct (Fri. 7:30)	KOVR	NBC Films	54,400	12. Internat'l Shwrm; Trip	KCRA	50,400
2. Bonanza	KCRA	116,600	30	2. Death Valley Days (Sun. 6:00)	KCRA	US Borax	54,100	9. Movie Greats	KOVR	49,600
3. Beverly Hillsbillies	KXTV	113,800	29	3. Across the 7 Seas (Tues. 7:00)	KCRA	Crosby Prod.	42,800	9. Command Performance	KXTV	45,800
4. What's My Line	KXTV	111,300	26	4. World of Giants; Gillis (Wed. 8:30)	KXTV	CBS Films	42,800	13. Virginian	KCRA	77,800
5. Flintstones	KOVR	110,400	30	5. Huckleberry Hound (Mon. 5:30)	KCRA	Screen Gems	39,000	8. Maverick	KXTV	33,400
6. Andy Griffith	KXTV	104,500	33	6. Mickey Mouse Club (Mon-Fri. 6:00)	KOVR	Buena Vista	37,500	9. Ch. 3 Rpt.; Hunt-Brink	KCRA	70,300
7. Ben Casey	KOVR	109,000	24	6. Divorce Court (Sat. 5:30)	KCRA	Storer Prog.	37,300	9. Outlaws	KOVR	24,900
8. Shelton; Talent Sets	KXTV	101,900	29	7. You Asked For It (Sun. 5:30)	KCRA	Internat'l TV	34,500	9. Wrestling	KOVR	49,200
9. Stoney Burke	KOVR	96,600	20	8. Hennessey (Fri. 7:00)	KCRA	NBC Films	34,400	11. Movie Greats	KOVR	49,600
10. Dick Van Dyke	KXTV	97,300	27	9. Sugarfoot (Tues., Thurs. 6:30)	KOVR	Warner Bros.	33,100	8. Rawhide	KXTV	44,000
								9. Channel 3 Reports	KCRA	44,500
								Perry Mason	KXTV	61,300

British TV Regionals

Continued from page 25

its contribution to the aforementioned dramatic show, is peddling its own programs to other stations on the network.

STV's "This Wonderful World," a general interest magazine program, will be taken by eight of the 15 indie outlets next month including major stations. Its cliche comedy "Francie And Josie," which took central Scotland by storm with its initial six-segment series last year, is, come fall, to be taken by other commercial stations like Tyne-Tees-TV, Anglia-TV and Ulster-TV. Same stations are picking up an STV-produced documentary on ancient fortification called "Towers of Strength."

Among other deals, STV, one of the more prolific producers on the whole network, has sold "Scotsport" to Grampian-TV, a neighboring operation.

Another key networking regional is TWW. Station is supplying all other regional companies on the indie web with "Disks-A-

Gogo" from Sept. 16, the whole web with its monthly prestige piece "Land Of Song." TWW is also expected shortly to pull off an unprecedented deal with its Oscar winning short "Dylan Thomas"—by selling it to BBC for an all-network screening.

Further stations affiliated to the ITA web such as Anglia-TV, which produces network dramas and the "Survival" natural history skein for the network, among other shows), Southern-TV (contributor to A-R's mag "Here And Now" and documentary producer) and one or two more, are now finding the way to the lucrative network pastures is easier.

Even the smallest stations have caught the production bug to some extent since the way has been paved by their more powerful regional brethren. For example, Grampian-TV is producing in association with three other local operators, a network bound documentary on shipyards. Westward-

TV, Ulster-TV and other indies are linked in another project called "Celtic Challenge," which will be produced and screened on an inter-regional basis.

Overall picture thrown up is one of intense production activity on the part of the local boys. All the sweat and the planning is paying off in timeslots now. What's left is the big question mark—will they also pay off in ratings?

Hal Tolchin

Continued from page 22

can tell their bosses, they cannot do.

Tolchin, however, says they can and must: that those casting for important tele assignments must be able to see beyond narrow confines of what a director has done previously. The execs, he says, must look for qualities that an artist is endowed with, how he handles ideas, talent and his medium. Then, perhaps, says Tolchin, television itself will be able to grow at the same artistic rate as individuals.

Froug: TV Trend Tester

Continued from page 25

on stories but in the casting as well," he says. "One of our stories would be perfect for Jack Benny and another for Lena Horne. One of the segs will be directed by Mickey Rooney and we're hopeful of getting Judy Garland for the lead. It would be great teaming with vast promotional possibilities. I think that Rooney will make a great director. He knows dramatic values."

With Rod Serling writing only four out of 13, Froug is not too worried about scripts. He himself has written for tv and may turn out a few himself. But, he insists, getting the kind of writers he wants is no problem. "They like the freedom of imagination, not tied down by strict formula. Nearly every writer has had a wild idea he'd like to see done and these are the people we're after."

For most of his tv years, Froug has written for and produced serious drama and has a Emmy to show for one (Alcoa Theatre). He's

always been a buff of whimsy and fantasy and this is his first opportunity to indulge this passion to go "way out." "Twilight" will have an advantage over competing shows. It's established, while across the channel will be two new entries—"Harry's Girls" and "The Farmer's Daughter." The feed off the adjacent "Route 66" is also a plus.

Wm. Dalton Resigns

Washington, Sept. 3. William Dalton will resign as president of the National Community Television Assn. effective Oct. 1, it was disclosed here.

He plans to go into consulting and sales for trade and professional groups and private industry while maintaining a tie with the CATV industry.

Though his plans are not firm, Dalton expects to work out of Washington.

Inside Stuff—Radio-TV

Figuring a show of special content and length should have some kind of special promotion, NBC-TV's public relations chieftain Syd Eiges came up with the idea of a whopping mailing to special folk to stump the web's three-hour civil rights show aired Monday night (Labor Day). Some 5,000 letters, over the signature of NBC News exec veepee William McAndrews were mailed to community leaders — "opinion makers" in government, communications, education, civic affairs, etc.

Last week (letters went out Aug. 22), NBC had already received close to a 20% return on the letters. A surprising number urged the network to advise them in the future on shows of special interest. There were several responses from the Senate and House, and a couple from White House execs.

There were a few backfires, too, like the following from the president of a southern university: "I have mixed emotions and mixed feelings about the upcoming program on civil rights . . . I doubt that this situation would ever have developed into anything like its present proportions if the newspapers and other news media had not fanned the issue."

Phil Silvers and Danny Kaye, re their forthcoming shows on CBS-TV, will be interviewed tomorrow (Thurs.) on a special closed-circuit broadcast staged by the network.

Video editors will be invited to view the interviews, being conducted by VARIETY's Army Archerd (Coast daily) in local station studios. The editors will get two weeks protection on the interviews with local stations allowed to broadcast the tapes in sustaining, promotional situations after the fortnight.

Clairrol, which is sponsoring eight daytime ABC-TV shows this fall, has come up with a "Showtime Sweepstakes" promotion for the web's daytime schedule. Top prize is \$5,000 with the winner required to match 10 phrases on a contest entry blank with the ABC-TV show or personality. Inger Stevens, star of the web's "The Farmer's Daughter" series, is being spotlighted in the Clairrol contest kit.

Motion Picture Export Assn. will set up tv committees in Australia and Japan similar to the indie org's video groups in other foreign countries.

Association's film export committee made the decision to form the Japanese and Aussie groups in the light of their ranking currently as markets for U.S. tv programs. Australia now ranks second, Japan fourth.

Writing-producing-packaging partners, Art Baer and Ben Joelson, whose "Picture This" made it as a summer game show on CBS-TV, never have been so busy.

Baer & Joelson now are engaged in writing two Perry Como shows for Oct. 3 and Nov. 21; they've written the pilot for "Lovable Louie" to be shot on the Coast for Sylvan Productions; they have a pilot in the works for a new game show; they're developing a situation comedy, and they've written three segments of "Harry Girls."

Six TV Stations Get Educ'l Grants

Washington, Sept. 3. The first Federal grants for educational television were issued to six stations.

The Dept. of Health, Education and Welfare divvied up \$858,152 of \$1,500,000 made available for this year by Congress.

The matching Federal-State grants were parcelled out in amounts of \$289,619 to the Chicago Educational Television Assn. on channel 20; \$129,143 to the Hampton Roads, Va., Educational Television Assn. on channel 15; \$99,865 to Utah State University of Agriculture and Applied Science for a new station on channel 12 in Logan and \$329,525 to the South Carolina Educational Television Commission for new stations on channel 29 in Greenville and channel 7 in Charleston.

Next year's funds for etv are being hassled over by the House and Senate Appropriations Committees. The Senate agreed to HEW's request for \$7,000,000 while the House voted \$5,000,000 for the project.

Houston — Jack Carnegie has been named veepee and general manager of KXYZ. He was formerly station manager.



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Ed Scotch's Formula For Radio Station At Bottom of Totem Pole

Minneapolis, Sept. 3. Although he said he believes the Twin Cities market is "overcrowded with radio stations," Ed Scotch, long associated with broadcasting in Chicago and the West Coast, has taken his savings, he says, to buy local KUYL, sans rating and, in his words, "at the bottom of the totem pole."

As soon as he obtains a permit to increase the station's power from 500 to 1,000, which he anticipates will take 30 to 40 days, he'll start it up with "Attention Programming," operating it himself.

Scotch says he'll aim at "entertainment"—not with comedy and drama programs, but with those designed to be notable for their "thought" and "ideas." And, he also asserts, all programs will be taped to be sold for syndication. He plans to file for full time operation and, eventually, for more than 1,000 power.

What's wrong with radio today, in his opinion, is that too much of it has ceased to be entertaining any more—this in contrast to the old days.

"At its best," he said, "radio today only provides some information and some service, but mainly it's just background music. As a result, few people now pay much, if any, attention to radio, but confine themselves to television dialing in their homes."

"Yet most of us remember the days when we paid attention to radio, when we turned to it for entertainment and gave it the attention were now giving to tv."

Scotch has worked as a radio and tv writer, producer and director in Chicago where he created the "Stump the Author" program for the ABC network, wrote the "Lights Out" mystery show series and gave Dave Garraway the latter's first tv appearance opportunity.

Moving to the West Coast, he worked as a tv director for the "Comedy Hour" and other shows. Then he went into business for himself, acquiring a Cincinnati radio station which he says he recently sold at a considerable profit.

Thus far he has signed only one staffer, Bill Jenkins, who at one time was associated with Arthur Godfrey in Washington.

Radio Review

BROADWAY PREVIEW
With Allan Jefferys
Prod.-Dir. Dick Hutchinson
25 Mins.; Sun. (1), 10 p.m.
WABC Radio, N.Y.

Stirrings of the new season along legit row were liberally sampled on this special kilocycle outing. Via taped interviews with authors, producers, performers, etc., WABC's drama critic, Allan Jefferys, was able to make a circuit of about a dozen plays in progress to give a glimpse of the shape of the upcoming Broadway season.

Joe Cates, producer of "Spoon River Anthology" opened up an interesting area of controversy with an attack on producers who only commute between New York and London, ignoring the creative resources of America. This, however, was an isolated comment, as was each of the other bits by Cyril Ritchard, on directing himself in "The Irregular Verb to Love"; producer Joel Shenger, on retitling the legit adaptation of Louis Nizer's "My Life in Court"; Colleen Dewhurst, on her characterization in an upcoming Albee play; Dore Schary, on opening nights; and odds and ends by Franchot Tone, Meredith Willson and others. *Herm.*

D.C. March

Continued from page 25

clearly tv attractions to murder the fun and games underway on NBC and ABC. (It can be noted that the Dick Clark dance party on ABC was integrated by a single Negro male participant among the youths bobbing away to hit disks. This, however, should not be construed as a salute to the big event of the day, since the network advises that Clark has been entertaining a few Negroes on shows of late.)

If NBC and ABC entertained the notion that fun and games might grab off some rating points while afternoon numbers leader CBS was tending its public affairs, they were sadly amiss. Early returns, anyhow, showed CBS snaring a 40.7% share during the 1:30 to 4:30 coverage, against a 19.5 for NBC and 11.3 for ABC. These were the Nielsen overnights for New York, which also indicated a big swell in audience from the previous week with CBS getting a 9 rating, NBC a 4.3 and ABC a 2.5.

ABC and NBC both came back at 4:30 p.m. for extensive wrapups that covered the afternoon's speeches and activities. But it was the network that lost time out got caught in a critical bind for cutting away (on the man shoot) which stuck this time for top returns all around.

CBS also had the only primetime special. Web fitted an hour summation nicely into the regular "CBS Reports" 7:30 to 8:30 slot. Walter Cronkite narrated the show, which delved into the history of demonstrations as well as the day's events and once again the network scored impressively with Nielsen's families. Show got a 12 rating for 23.2 share in the New York overnights against NBC's potent oater, "Virginian" in repeat (a 13 rating and 25.1 share) and ABC's "Wagon Train" rerun (a 12.9 rating and a 25 share).

NBC, in turn, copped final honors with a special from 11:15 to 12 p.m. that was a superbly edited and presented top-to-bottom run-through of the march. Speech highlights were just that, and the presentation was sparked by several segments of the meaningful entertainment—singing groups etc.—for a recap that was thoroughly entertaining without losing the gravity of the event.

Show had a most affecting closer in Martin Agronsky's interview from Washington with top participants Walter Reuther, A. Philip Randolph and Whitney M. Young Jr. All were touchingly effective in their articulation of reactions to the demonstration.

ABC also closed out with an excellent late-night half-hour wrap-up with Edward P. Morgan at the helm.

It's notable that the Nielsen folk stuck with the march to the end. The NBC 11:15 special had a 12.2 rating for 36 share in the New York overnights to CBS' 6.2 rating and ABC's 3.5.

Despite \$12,000,000 Loss On Its Second TV Network, West Germany Set to Go in '64 With No. 3 Link

By HAZEL GUILD

Frankfurt, Sept. 3.

Almost every one of the West German stations that join together to make up the First West German Television Network is quietly and efficiently making plans for a Third Television Program—with each one to be run separately by the local station instead of functioning as part of another network.

Each would have separate programs, separate financing, and be viewed only in one of the lands of West Germany.

At Hessischer Rundfunk, the Frankfurt outlet of the First TV Net, the station is starting production for this Third TV program. One series, called "Tightening and the Truth," and the other called "The Farmer with the Reckoning Machine." It is also planned that there will be school television with training programs for the students, and special entertainment shows for the teenagers.

If all goes well, this Third TV from Frankfurt will be offered to the viewers in this area on April 1, 1964—just one year to the date after the Second Television Network came into being and usurped the channel on which Frankfurt and the other participants of the First Net had formerly offered a second network program.

West German Television headquartered at Cologne (and generally considered the richest of the local German stations because it has the largest proportion of viewers from the Ruhr area and thus collects the highest portion of the monthly fees paid by set owners) is planning that its Third Program will begin on Oct. 1, 1964.

Dr. Guenter Rohrbach has been named the general director of the Third Program, and one of the initial projects will be the local production of a series called "Prisma of the West" documentaries that are now being aired by the Second German Television Network in Mainz. These shows originated from Cologne, and will cease from Mainz this October, being prepared for Cologne to use next year.

At Stuttgart, South German Radio is also making ready for its own Third Program.

There is no hope yet for color television, according to the station's general manager, Dr. Hans Bausch, but the station will have its own Third Program no later than 1965.

Dr. Bausch is now dealing with the representatives of the West German Federal Post Office (who collect the monthly fees and are responsible for the relays), with the radio industry officials, to see whether the Stuttgart outlet could offer stereophonic music as part of its special attractions.

There is no word yet as to whether these local stations would be commercial, but they will all probably have to set aside some time for spot ads in order to alleviate the tremendous costs of the new productions.

Meanwhile, a detailed study made of the Second Television Net-

work headquartered at Mainz shows that for its starting month of April 1963, the station produced just 30% of its own programs, took another 50% by contract with private producers, and 20% of the shows was made up of films which it purchased from outsiders.

In June, the count was up to 42.2% of the programming from films bought from outside, with only 25.3% of its own productions.

The network is reportedly about \$12,000,000 in the red right now, and obviously is headed for further difficulties when the competing local stations ask for a bigger split of the federal funds in order to get their own Third Programs going.

Brit. A-R 'Home Tonight' Cast Awarded Damages In Equity Fee Dispute

London, Sept. 3.

Queen's Councillor Gerald Gardiner has awarded damages to 15 members of the cast of "Home Tonight," an Associated-Rediffusion nightly serial stopped because of the Equity-commercial tv fee dispute and subsequent actor's boycott of the commercial network. Equity accountants are currently working out the detailed amounts payable to each artist.

Associated-Rediffusion, which utilized a different Equity contract from other indie stations, was ruled in breach of that contract when the matter was taken to legal arbitration. Station, is seems should have continued to pay "Home Tonight" artists their agreed salaries even though the series was taken off the air.

The amount of damages payable to thespians involved is being calculated by taking the figure each would have earned under their contract, less tax and less earnings from elsewhere during the period they were contracted to A-R.

British 625-Lines

Continued from page 25

strations have been arranged as an alternative to the Radio Show which has been dropped for this year, but will be back in 1964.

Joining the manufacturer's promo drive sometime in September will be BBC itself (Corporation has been criticized by dealers for not doing some tubthumping earlier) when its exhibition opens at the London Design Centre.

Acknowledged by BBC that it is going to take a major pr effort to stimulate interest in BBC-2 and, even more, in buying new tv sets, the network is planning intensive on-the-air plugs for its new service in addition to radio "commercials" and outside publicity such as color posters.

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Television Reviews

Continued from page 31

psychiatrist, and producer-writer Jim McGovern's conclusions.

This was as all of the foregoing faced the camera. McGovern was narrator and interviewer as well as producer-writer. He's an ace KMSP-TV staffer.

It developed that considerable beatnik disgruntlement here is with suburbanites who are growing in numbers so enormously. The program gave the beatnik participants the chance to accuse the suburbanites of lacking courage in a world "going to hell in a hand-basket."

While probably not much importance or significance attached to what the beatniks had to say and their views and complaints contained little that is new, leaving viewers with only a small amount of food for thought, what emanated was a program boasting considerable entertainment value. This was in consequence of McGovern's skillful handling of the material and Ed Swanson's direction. The two KMSP-TV staffers did their usual first-rate jobs.

If only because he dug up such colorful young beatniks to come before the camera and used this method to delve into their squawkings and if only for providing a camera visit to Dinkytown, McGovern, who put the program together, earned gratitude. Additional credit goes to him for the way he sounded out the malcontents and for taking dialers into one of the coffee shops where the beatniks congregate. In the shop viewers were introduced to the beatniks and entertained by a folksong singer who accompanied himself on the mandolin.

This program was one of the once-a-month praiseworthy "Pursuit" documentary series which, among other things, seeks to unveil fact and fiction in the pursuit of life. Produced by the local 20th-Fox ABC affiliated station and with McGovern responsible for most of the labor involved, it has won a good audience rating.

Rees.

RESCUE AT ONEIDA NO. 2

Producer-Writer-Narrator: Bob Shafer

30 Mins., Wed. (28), 7 p.m.

WNBC-TV N.Y.

A remarkable half-hour real life documentary, packed with drama, human emotion and Hitchcockian suspense, came out of the news dept. of WRCV-TV, the NBC o&o station in Philadelphia, last week and was slotted into the Wed. at 7 period on its sister N.Y. station, WNBC-TV.

For 30 heart-rending minutes, it concerned itself with a vivid step-by-step pictorial documentation of the two Hazleton, Pa., miners—Henry Throne and David Fellin—who were rescued after their two-

week entombment in a collapsed mine shaft. It was brought to the viewer in all its agonizing detail, each individual picture frame telling volumes as it captured the anxieties, the fears, the tension and the ultimate ecstasy as the two men were brought to safety. Both in the camera work and editing, and in producer Bob Shafer's narration it emerged as a tense and powerful actuality on the reclaiming of two lives by the valiant efforts of their fellow men. Rose.

FREEDOM IMPRISONED

With Bob Ryan, others

Producer: Kenn Barry

Director: Ed Kindt

Writer: Ryan

30 Mins., Mon. (19), 9:30 p.m.

MPLS. FEDL. SAVINGS & LOAN

KSTP-TV, Mpls.-St. Paul

Marking the East Berlin wall's third anniversary, Stan Hubbard's KSTP-TV contributed this exceedingly worthwhile documentary, "Freedom Imprisoned." It was a skillfully put together documentary that exposed Communism's destruction of one of democracies' most prized possessions, liberty, and did it in an engrossing, thought-provoking and compelling way. Coming at a time when the nuclear testing ban treaty occupies so much of the limelight, this local NBC affiliate's own splendidly produced program seemed especially apropos.

The documentary impressed as being particularly fortunate in having as its writer-moderator staffer Bob Ryan, inasmuch as he has experienced actual contact with the Berlin wall, visited a number of behind the Iron Curtain countries and has been making a careful study of the subject under discussion.

Well qualified thusly to express his own opinions and conclusions regarding Communism's destruction of freedom and to elicit the views of the program's four Iron Curtain escapees, now Twin Cities' residents, Ryan himself imparted stature to the proceedings. He also was commendably abetted by producer Kenn Barry and director Ed Kindt.

Action film clips were resurrected to supplement the abundant talk and, taking dialers behind the Iron Curtain to view riots and other happenings, to lend entertainment value to what, of course, was primarily documentary. In the choice of those clips and guests and in the way the program was put together, good judgment and skill evidenced themselves to the extent that what eventuated would have done credit to a network presentation.

Three of the guests, seated around Ryan in the studio and brought before the camera, were men and the other a woman—one man a Latvia escapee, another

from Hungary, the third Cuba, and the woman East Germany. While the documentary concerned itself in very small part with nuclear ban treaty opinions, what Ryan and the escapee had to say regarding it proved interesting.

As no doubt intended, the program's net effect was to make dialers realize how comparatively well off we in democracies are and what makes life behind the Iron Curtain almost tantamount to slavery.

Rees.

ADDOGRAMS

Exec Producer: Jack Barry

Producer: Albert C. Freedman

Director: Bill Howell

30 Mins., Mon.-Fri., 7:30 p.m.

KTLA, L.A.

"Addograms" doesn't add up to very stimulating entertainment, but it will suffice for viewers addicted to tv gameshows. Jack Barry will have to serve up better formats than this in his new CBS deal, but for a local level effort, this one should get by.

In "Addograms," two contestants vie for prizes in an orthographical battle, each in turn attempting to complete a word of specified length given from one to three letters.

Points are awarded on each letter, with first contestant to arrive at a total of 75 becoming the winner and receiving the opportunity to guess the "mystery word" or meet the next challenger. There's a "home game" gimmick to keep set-dialers coming back for more, whether they like it or not.

Albert C. Freedman produces and Bill Howell directs this unpretentious nightly affair. Tube.

BIG LEAGUES' WIVES

With Frank Buetel, others

Producer-writer: Buetel

Director: Dennis Falk

30 Mins., Sun. (25), 3 p.m.

PARTICIPATING

WTCN-TV, Minneapolis

This Time-Life non-network WTCN-TV live show probably hadn't the slightest difficulty in lining up sponsors. And such undoubtedly wasn't the case entirely because of the seeming certainty the program would be surefire as a setowners' magnet. This due to the clever idea behind it—having the wives of three Minnesota Twins American League baseball stars to

appear before the camera and answer feminine fans' queries.

What also was likely to have whetted advertisers' appetite for it was the fact this is a baseball-mad area now, it came between a doubleheader in Baltimore between two second-place in the race contenders, the Orioles and Twins; it was something new and different and the telecasts of the games already had a huge audience. But sans the foregoing it's a virtual cinch the program would have grabbed its high rating on account of its particular novelty and the enormous interest hereabouts in all baseball phases.

The young and pretty wives were those of third baseman Rich Rollins and outfielders Lenny Green and Bob Allison. Buetel, who is WTCN-TV's top-drawer sportscaster, occupied the moderator role as well as being the producer and having done whatever writing was necessary and he did his customary good job. He invited femme telephone calls from viewers desiring to ask questions.

Buetel handled the calls that swamped the one telephone line set aside to receive them and also had some interesting questions and observations himself. Inquirers, among other things, wanted to know what it's like to be a big league baseball player's wife, whether the wives attend games and are much interested in the diamond sport, how the hubbies behave after returning home when their club has lost, if nearby fans in the ball park ever become obnoxious, husbands' hobbies and even if they had any suggestions as to how to improve the club.

The wives proved to be exceedingly adept in answering the queries. They were good to look at and good to hear.

Rees.

Atlanta—WSB-FM will broadcast a "Game of the Week" featuring outstanding teams in the Atlanta Football City League. Series will start Friday (6) and continue through Nov. 16, with games aired Thursday, Friday or Saturday, depending on contest selected as most outstanding each week. Hank Morgan, the voice of the Atlanta (International BB League) Crackers on WSB-FM, will do the spilling for the gridiron clashes.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 30)

KYW Total Area Homes: 208,000
Metro Rating: 21
Share of Audience: 39

SATURDAYS 9:00-11:00

Program: SATURDAY NIGHT AT THE MOVIES

- June 15 "BENEATH THE 12 MILE REEF"
Terry Moore, Robert Wagner,
Gilbert Roland
1953, 20th Century-Fox, 20th Century-Fox TV
- June 22 "SAILOR OF THE KING"
Jeffrey Hunter, Michael Rennie,
Wendy Hiller
1953, 20th Century-Fox, 20th Century-Fox TV
- June 29 "WHITE WITCH DOCTOR"
Susan Hayward, Robert Mitchum,
Walter Slezak
1953, 20th Century-Fox, 20th Century-Fox TV
- July 6 "NO DOWN PAYMENT"
Joanne Woodward, Tony Randall
1957, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-10:00	WEWS 230,100
Gunsmoke 10:00-11:00	WJW 224,600

WEWS Total Area Homes: 137,300
Metro Rating: 14
Share of Audience: 31

SUNDAYS 8:00-10:00

Program: SUNDAY NIGHT MOVIE

- June 16 "DEVIL'S DISCIPLE"
Burt Lancaster, Kirk Douglas,
Sir Laurence Olivier
1959, United Artists, United Artists Assoc.
- June 23 "ON THE BEACH"
Gregory Peck, Ava Gardner,
Fred Astaire, Tony Perkins
1959, United Artists, United Artists Assoc.
- June 30 "FURY AT SHOWDOWN"
John Derek, John Smith, Nick Adams
1957, United Artists, United Artists Assoc.
- July 7 "TUNES OF GLORY"
Alex Guinness, John Mills
1960, United Artists, United Artists Assoc.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Disney's World 7:30-8:30	KYW 152,400
Ed Sullivan 8:30-9:00	WJW 138,400
Bonanza 9:00-10:00	KYW 232,600

Foreign TV Followups

Continued from page 31

Rona Anderson, with less to do, were okay. Naomi Capon's production was cunningly atmospheric, with fine visuals of the desolate beach and the lowering skies typical of an English summer. Otta.

Television Playhouse

Associated-Rediffusion's segment of this fast-improving drama skein was a polished light comedy, "In Confidence," by Peter Coke. It matched the wits of a couple of confidence tricksters, trying to get the better of the other in Venice. With elegant manners, they tried to baffle each other with a string of complicated tales, designed to extract money.

Angela (Vivien Merchant) was saved from the determined attentions of a lout by Colonel Aplin (Dennis Price). She spun him a story about being short of funds until a friend arrived from London. The Colonel paid up. But he had his own involved game to play. First of all, he claimed to be blind. Then he persuaded Angela to visit a famous painting, and draw a plan of its exact location. His excuse was that he wanted to buy it—but did not want to reveal that he was blind, lest he should be cheated. Climax was that he stole the picture, and made a rapid getaway. But not before Angela had collected more money for her services. He left with her gold cigarette-case. But she had also lifted his expensive watch.

This suspicious interplay of crookery was agreeably stylish, and Coke's script twisted and turned snakily throughout. The hour was also helped by smoothly sleek playing by Vivien Merchant and Dennis Price. Both pretended to an honesty they did not possess, and both revealed the practised rogues underneath. Whenever either made a slip and might have been shown up in true colors, they glibly saved the exposure with another neat bit of invention.

Bill Hitchcock's direction was poised and assured, and good use was made of Venetian location shots, which were nicely matched in to Michael Wield's studio sets. Otta.

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Atlanta—Jerry Vandeventer, 13-year veteran of WSB-Radio's announcing staff and for the last eight years editor and producer of the station's award-winning Nightbeat program, has joined the Protestant Radio and Television Center here as a producer-director.

Aussie TV Prefers U.S. to Home Fare

Sydney, Sept. 3.

Aussie tv viewers strongly favor the imported product in preference to homebrew material, hence the reason why local production is almost at a standstill in this territory. Sponsors shy off the home tag and local activity is mainly centered on commercials. Screen Gems, under the direction of Joe Joel, is the product topper here.

Politicians have been pressured in recent months by local teevie interests to introduce a quota as a protection against the influx of imported product. Politicians have likewise been pressured to introduce a Bill granting both protection to the local producer and governmental finance to set up local studios. So far, it's no dice either way.

The average Aussie viewer, who pays the government \$10 annually for a license, plus \$300 for a tv set, says what he wants to view and gives top priority to the imported product.

Commercial ATN, with solid sponsorship backing, features such shows as "The Beverly Hillsbillies," "Ben Casey," "Fred Astaire's Premiere Theatre," "Jackie Gleason Show," "The Alfred Hitchcock Hour," "The Joey Bishop Show," "Wagon Train," "International Showtime," "Combat," "The Defenders."

Austrian TV Gets Sole Rights on Filming Of Olympics at Innsbruck

Vienna, Sept. 3.

Austrian state-operated tv system will be in sole charge of filming the forthcoming winter olympic games at Innsbruck, Tyrol. Announcement was made on the return of Engineer Hans Trilleit, who had attended the last conference on this matter.

ABC, Intervention (eastern countries), Eurovision (western countries) as well as the organization committee, came to terms, that the Austrian tv will film exclusively the events. Eurovision, as well as all other foreign tv systems will thus take over the films, shot by Austrian cameramen.

Though it had not been certain that this arrangement would be reached, the Austrian tv system has been outlining plans since more than one year. Austrian tv has the necessary equipment. A developer and cutting laboratory is under construction. A helicopter will be at the service for foreign correspondents in cases of emergency, as traffic jams, etc..



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Dorfsman

Continued from page 22

show in a new time slot, there are three films plugging the first broadcast; and four films for every show on the nighttime schedule. In addition, each station has just received a special half-hour preview film which was originally displayed to the affils via closed circuit and which stations can use on the air. Similar film, prepared last year, was shown 300 times by various stations.

In line with the web's stepped up sports programming and general recognition of the sports coverage asset, web has prepared a special 15-minute film on CBS-TV sports for on-air use by stations. Web also is sending 150 audio announcements, to be used by each station under telops.

This season's campaign initially was put on display, in a series of regional promotion meeting in June, which were attended by 175 affils and 315 station reps.

As the promo campaign gets into high gear, Steinberg's press department is distributing an elaborate, hard-cover publicity binder, which serves as an encyclopedia of information about every program on the web's schedule. Week-end Star Junktets, according to reports coming in, has resulted in stars participating in over 200 interviews and contributing more than 300 promos for respective stations.

Peter Straus

Continued from page 27

sponded with the indie broadcaster's realization that news is a vital ingredient in the programming structure. "The listener," Straus said, "is no longer satisfied with an announcer reading the news reports in pear-shaped tones. The listener wants the dramatic sense of actuality provided by a well-informed correspondent who's on the spot." Straus conceded that tv can't be beat in coverage of set events, like the March on Washington or sports, but said that radio's strength is shown in its capacity to report the unexpected events quickly and comprehensively. The recent Pennsylvania mine cave-in represented the type of event in which radio excels.

RPI, which is helmed by v.p. and general manager Michael Minahan, also provides numerous feature shows during the week, including interviews with leading personalities in the news, financial reports, sports wrapups and UN reports.

FCC Guidelines

Continued from page 25

past, have been left to the judgment of broadcasters who by and large have acted fairly.

He warned the Commission of the "difficulty and impracticality of attempting to delineate specifically a standard as vague as fairness."

NAB earlier got the Commission to revise wording in the guideline which had required stations to allow rebuttals from "all" responsible community groups to editorials on civil rights and other controversial issues.

FCC changed the "all" to "other" groups wishing to express "contrasting viewpoints."

Clevo. News Rivalry

Continued from page 26

TV, has clear sailing at 7 p.m. following the Huntley-Brinkley stanza. Formerly, WJW-TV had challenged the WBC crew for the news audience. Bill Jorgensen, one-time WERE voice, heads the news team that includes Jim Graner, sports, and Dick Goddard, weather, plus other members of the staff with special features. The same team is available for the 15-minute segment at 11 p.m. prior to the station's Steve Allen show. KYW has the only major newscast during the day, a half-hour at noon. Channel 3 is also shifting to the news department two programs formerly handled public service. These are "City Future" and "Dimension 3," and both are expected to have greater community impact with their news overtones.

Sandy Howard's Quest For 'Good Old Faces' On 'Mack & Myer' Shorties

With Hollywood's tv producers and directors the chronic quest and question is, "Where are the new faces?" So says producer Sandy Howard, who asks back, "What about some of the good old faces?"

As producer-director-writer of Trans-Lux's new slapstick comedy series for kids, "Mack & Myer for Hire," Howard will be supplying several answers to his own query by way of guest stars. There's plenty of room for guests, since 200,111 1/2-minute segments are slated for the initial package now in production at the Hempstead, L.I., Studios.

Among the couple of dozen guests already signed, working or being negotiated to work with Joey Faye and Mickey Deems, title stars of the series, are Phil Foster, Jack Carter, Louie Nye, Cliff Norton, Loonie Lewis, Joe E. Brown, Al Nesor, Nina Verella, Nancy Andrews and many others.

Aside from the prominent names on his roster of guests, Howard submits that the balance are unknown to the producers and directors of tv comedy today. He points out that, with a few exceptions like Morey Amsterdam (Dick Van Dyke show), Ed Frawley ("My Three Sons"), video's endless string of situation comedies star line and character actors instead of comics.

There aren't a half-dozen real comic talents working behind scenes in the country, says Howard, and tv's situation comedy is vapid stuff, because, without comedians to run the show, it's nowhere. Faye and Deems, he says, make a shambles of the original script, which is as it should be, because they're the ones who know, by a combo of 50 years experience, what will go.

"Mack & Myer" (the title was cleaned up from "Muck & Myer") is shooting at the rate of three a week, and 13 segs are already in the can. Putting the traditional sight gags of slapstick in modern dress has called for a prop department of four people and a prop tab of between \$600 and \$700 a show. Location shooting in Florida, and possibly Hawaii and Europe, is in the future.

Anyhow, any industry folk interested in the good old faces can screen them on "Mack & Myer." And they may not have to catch them in the kid hours. One station's management, after seeing the early stanzas, is considering running the show as a lead-in to the late night feature pix.

'Uneasy Crown' To BBC

London, Sept. 3.

World Film Services, an independent tv film production company formed by producer-director Lloyd Williams, among others, has pulled off its first sale in Britain. Outfit has secured a network BBC-TV showing of the first segment of its "Uneasy Crown" documentary skein.

Episode, titled "The Reign In Spain," has a script by Wolf Mankowitz, and is narrated by Richard Burton. According to Williams, BBC is to slot the show sometime in September and, according to audience reaction, may or may not order more.

Series, which deals with rise and, sometimes, fall of various royal families throughout the world is mainly shot on location.

NEA's Exploitation of Com'l TV Shows For Educational Values

The nation's leading educational groups will be tying in closely with the commercial television networks this fall in a blend of culture and showmanship. The liaison between the educators and the broadcasters will be stepped up on multiple fronts during the coming year with a two-way exchange of material.

One of the biggest educational projects in commercial tv will involve CBS-TV's "Great Adventure" series, based on American history. The National Educational Assn. is including a 16-page booklet on the series in its October issue. Every week, the NEA and its National Council for the Social Studies will join with the networks in preparation of an individual study guide for that week's "Great Adventure" episode, and every week an NEA rep, a working teacher, will appear on the show with a special educational message based on the history just seen on the screen.

NEA is also working with NBC-TV on "Mr. Novak," the story of a young highschool teacher, through an advisory committee which scrutinizes all the program material. ABC-TV, with its "Discovery" series, will have a tieup with the American Library Assn.

As the world's largest professional organization, the NEA runs a fair sized tv operation of its own, providing films and spots for commercial video use in the public service area. NEA has also pioneered in showing teachers how to use both entertainment and information programs of commercial television for classroom purposes. And in recent years it has given a major boost to the preparation of educational materials in behalf of network shows. It began with the NEA publication of a special study guide of "Biography of a Missile," one of the early "CBS Reports" shows.

Spearheading the exploitation of commercial tv for its educational values in the CBS-TV operation under public information v.p. Charles Steinberg and executive editor Len Spinrad, each "CBS Reports" and "Great Adventure" show will get its own study guide made available by the web to individual stations for local imprint and distribution. The "Password" study guide, which is unusual in being on a straight entertainment show, will also be reprised and a series on football is in the works. There will also be the usual educational materials for "Do You Know," NBC "Exploring" also gets a handsome guide treatment.

Where once tv was regarded as competition for the classroom, it now is considered as a valuable adjunct. For the past three years, the National Assn. of Secondary School Principals has opened the school year with a special feature in its house organ on worthwhile tv shows. The National Council of Teachers of English also does special guides on special shows.

Throughout the school year, CBS publishes a weekly "Prospectus" sheet which lists curriculum subject alongside each program of educational interest for the week. The service reaches the nation's school system through CBS affils. CBS owned stations publish monthly reading lists in cooperation with the schools and libraries of their areas and the network also prepares a monthly program listing of programs of special interest.

Prudential Insurance puts out its own guides for "The Twentieth Century" for teacher's use, but for the most part the educational ma-

terials on tv shows come out of the networks themselves. There is no evidence that educators fear commercialism. Sponsor identification of Metropolitan Life on last year's "Years of Crisis" study pamphlet only resulted in more requests to Met Life's offices for copies.

N.Y. Murder Victim Was Daughter of Max Wylie, Author & Agency Exec

Tragedy hit the intimate family of veteran author, network and now ad agency exec Max Wylie, who is the brother of novelist Philip Wylie, when the former's 21-year-old daughter, Janice Wylie, was found mutilated and murdered in the fashionable east side Manhattan apartment she shared with two other girls. Her 23-year-old roommate Emily Hoffer, daughter of socially prominent Dr. and Mrs. Henry Hoffer, of Edina, Minn., fashionable Minneapolis suburb, was also a victim of what the New York police call a "sadistic murder." Preliminary inspection indicated the girls had not been raped.

Janice Wylie was a Newsweek employee, formerly a guide at NBC, and with "theatrical ambitions." She had spent one summer with the Great Barrington, Mass., strawhat.

Nick Keesley, a Lennen & Newell exec, the same agency with which Janice Wylie's father is associated, stated that the girl had complained of annoying anonymous phone calls, threatening and replete with obscenity, and that she had appraised her father of these.

The girls' third roommate, Patricia Tolles, 23, an employee of Time, presumably escaped the same fate because she left earlier for work. Her roommates were dressing when she left.

'Hollywood All-Stars' Vs. D.C. Press-TV Nine

Washington, Sept. 3.

The latest gimmick of the Washington Senators baseball team to take the fans' minds off the team's lowly status is a game between the "Hollywood All Stars" and a Washington press-radio-tv team.

The meet will precede the Senator's game on Sept. 6 here.

Playing for the Hollywood team will be Jerry Lewis, Fabian, Pat Boone, Phil and Dennis Crosby, Nick Adams, Doug McClure, Pete Brown, Scott Brady, Rafer Johnson and Johnny Bernadino, who used to play second base for the old St. Louis Browns.

Bat girls will be chosen among Angie Dickinson, Connie Stevens, Sue Lyon and Annette Funicello.

It was reported locally that the Hollywood team practices seriously every Sunday.

Part of the proceeds will go to the Hollywood Entertainers League.

Knoxville — Expansion of WNOX-radio, the Knoxville Scripps-Howard Radio Corp. outlet, begins soon with a new addition for studios and business offices. Enlargement of present modern brick auditorium building will cost an estimated \$175,000. Historic Whittle Springs Hotel, which is now used for studio and office space, will be razed.



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BARBRA STREISAND: "THE SECOND BARBRA STREISAND ALBUM" (Columbia). Barbra Streisand's vocal dramatics pulled her first LP effort into the best-selling class and further established her as one of the foremost young singers on disks, niteries and legit operating today. This followup set will enhance her reputation and bring more coin into the Columbia coffers. She's mostly on a Harold Arlen kick in this songbag ("Any Place I Hang My Hat Is Home," "Right As The Rain," "Down With Love," "When The Sun Comes Out" (a staple in her night club act) and "Like A Straw In The Wind." Arlen's moody melodies suit her perfectly and she kicks off each one with a potent delivery. Her first single disk, "My Coloring Book," didn't do too well in the sales department but its inclusion here shows that she can really belt a pop item as well. A newie, "I Don't Care Much," rates a spinning pullout and could create a splash in the singles market. Peter Matz's arranging and conducting is just right from the Streisand stride.

"WOMEN OF THE WORLD" (Decca). Riz Ortolani is rapidly developed into one of Italy's busiest composers on film row, as well as being a much-demanded man for musical direction chores in other areas. Among his recent doings has been the score, collaborating with Nino Oliviero, for Joseph E. Levine's highly successful film "Women of the World." This Decca disk nicely showcases this score, under Ortolani's baton. Being a documentary by format, "Women" required a varied score to highlight its individual and often very different from each other sequences. The composers have fulfilled this requirement effectively and so this disk offers a variety of moods and tempos, from rock to moody atmospheric pieces, all nicely presented by the maestro.

BILL DANA: "JOSE JIMENEZ IN JOLLYWOOD" (Kapp). For his latest outing, comedian Bill Dana has chosen Hollywood as a target for the spoofing patter of Jose Jimenez. With material by the writer-turned-comic, San Denoff and Bill Persky, this session contains some very funny bits, as the Latin-accented Jimenez turns child star, Shakespearean actor, dialogue director, columnist, surfer, playboy, psychiatrist and other guises. The character is now a truly polished and established one and so Dana doesn't push as hard on the accent bit as he used to, concentrating more on the material. He's again assisted by straight man Don Hinkley in what should be a solidly successful platter.

WAYNE NEWTON: "DANKE SCHOEN" (Capitol). The current single click, "Danke Schoen," is the big attraction in Wayne Newton's first package for Capitol. It should be enough to score strongly the sales area. His high-pitched vocalizing has an intriguing quality, especially for teenagers, and he does quite well for them in a roundup of standards that includes "Volare," "But Not For Me," "They Can't Take That Away From Me" and "I'll Remember April." The "Danke Schoen" click was arranged and conducted by Jimmie Haskell; Richard Behrke handled the arranging-conducting on all the others and his contribution helps Newton immensely.

THE CASCADING VOICES OF THE HUGO & LUIGI CHORUS: "LET'S FALL IN LOVE" (RCA Victor). The sound of The Cascading Voices caught on quickly when it was showcased in RCA Victor's first Dynagroove last March. With a fine sense of audio values, Hugo & Luigi bring together once again an appealing choral group topped by six sopranos who serve as an instrumental backing. The repertoire of standards are excellently suited to this setting of lush musicalizing. It's nifty programming material and the disk will serve as an excellent backdrop for building romantic atmosphere at home which should make it an attractive sales entry. The repertoire is of standard vintage but The Cascading Voices bring added charm to the likes of "Falling In Love With Love," "Let Me Call You Sweet-

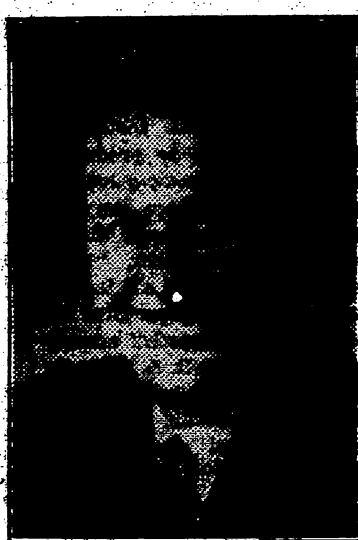
heart," "True Love," "As Time Goes By" and "Tenderly." The titles accent romance and the delivery helps carry over the mood.

BUDDY GRECO: "INTIMATE MOMENTS" (Epic). Dave Grusin's Enchanted Voices give this latest Buddy Greco package a different but an entirely appealing sound mood that's just right for the "intimate moments" heralded in the album's title. The "Voices" supply an instrumentation backing that spotlights the romantic qualities of the melodies on hand and sets the stage for Greco's lyrical voicings. He also gets some fine tootler backing from Shelly Manne's drums, Bud Shank's sax, Barney Kessel's guitar and Joe Mondragon's bass. The repertoire includes such nifties as "The Good Life," "As Long As She Needs Me," "Moon River," "If Ever I Would Leave You" and the bright bossa-styled "Desafinado." All are programming pull-outs.

ROBERTA SHERWOOD: "GONE GOSPEL" (ABC-Paramount). Supported by the Malcolm Dodds Singers and Orchestra, Roberta Sherwood turns her vocal attack to the religious idiom for this LP and the result is a spirited commercialization of the music. Dodds and his singers do a lot to give the session lotsa rhythmic vitality and authentic-sounding vocal drive. Miss Sherwood also lends considerable enthusiasm to the set which often nicely bridges the ethnic gospel sound and the pop market. Tunes included are from the more familiar repertoire of religious tunesmiths and this fact plus the slickly commercial presentation the songs are given should put this session in line for some consumer and programming action.

TED TAYLOR: "BE EVER WONDERFUL" (Okeh). Backed by an orchestra and chorus, singer Ted Taylor gets a chance to display some of his soulful vocal technique via this session. The tempo is mostly in the bluesy medium beat range with an occasional uptempo item included from time to time. Taylor takes to the beat with feeling and delivers the likes of "Close Your Eyes," "St. James Infirmary," "This Love of Mine" and others. His attack has a strong religious feeling and the chorus and orch add a nice touch to give him a strong debut LP.

CY COLEMAN: "PIANO WITCH-CRAFT" (Capitol). This is the second album in Cy Coleman's new association with Capitol, his first being "Broadway Panorama." There are enough keyboard kicks



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"SCARLETT O'HARA"

in this one to give the spinners plenty of programming opportunities which will help build its sales values. Coleman has a piano verve that gives each tune an instrumental spark and the backing by Billy May's orch enriches the overall sound. Coleman is especially effective on his own compositions ("Witchcraft," "I'm Gonna Laugh You Out Of My Life," "It Amazes Me," "You Fascinate Me So" and "Hey Look Me Over," the rouser out of the "Wildcat" legitimer but Erroll Garner's "Misty" and Jimmy Van Heusen's "I Thought About You" are not to be dismissed.

MANTAN MORELAND: "ROARK BRADFORD'S OL' MAN ADAM AN' HIS CHILLUN" (Caedmon). This is a delightful reading by Manton Moreland of Roark Bradford's "Ol' Man Adam an' His Chillun," a series of Negro-dialect styled interpretations of Bible stories. The stories are told with spirit and skill by Moreland who reads them stylishly and in highly entertaining fashion. "Chillun" is a rare piece of Americana, a combination Biblical authority and irreverent interpretation. There's lotsa boozing and conversation between the Lord and his Biblical flock, spiced with jokes and dialectical comedy. Howard Sackler directed the session which is something of a classic in the spoken word field. It is worthy of considerable attention and interest.

TIM BUCK & TWO: "SONG OF THE SEA" (Request). This album falls into the folk genre but it really is in a class by itself in that the tunes are offbeat and unusual. They're all pegged on the sea and they all have a springy spark that makes them spin-worthy. Tim Buck & Two deliver with a salty spirit and the programmers could take it for a payoff spinning cruise.

Longplay Shorts

Capitol Records Distributing Corp. will revise its album exchange policies beginning Oct. 1 by eliminating the 5% "cash-in-lieu" option and relying solely on more liberal product exchange and return plans. . . . Jeanne Lee & Ran Blake, RCA Victor diskers, have taped a show for the French TV Network which will be aired later this month. . . . John Woolford has been named classical consultant for Musictapes Inc., Chicago-based tape company. For the last four years, Woolford was director of sales for the classical division of Mercury Records. In his new post he'll headquarter in New York.

MGM's soundtrack of "The V.I.P.'s" was introduced to New York disk jockeys and radio programmers last week via a screening of the pic and a champagne party. Persons attending received "VIP" sweat-shirts, perfume and cigars. . . . Kapp Records has made four changes in its distribution setup: Elimination of Hartford (Conn.) as a distribution point with the territory being assigned to a) Music Suppliers of New England (Boston) who will now cover all of Connecticut in addition to Maine, Vermont, New Hampshire and Massachusetts, and b) Best Distributing Co. (Buffalo) who will service all of New York State as far south as Middletown; 2) Elimination of Cincinnati as a distribution point with the territory being assigned to Main Line Cleveland; 3) Elimination of Great Falls, Montana, with the territory now being assigned to Fidelity Electric Co. (Seattle); 4) Elimination of Phoenix, Arizona, as a distribution point with the territory being assigned to Hart Distributors (L.A.). . . . Amy-Mala Records is introducing a new series of \$1.98 LPs entitled "Adventure Stories In Sound," which is being released on Adventure Records and distributed by Sherman Sales.

Seven new releases including an opera anthology titled "Great Sopranos Of Our Time" with Victoria de los Angeles, Maria Callas, Regina Crespin, Birgit Nelson, Elisabeth Schwarzkopf and Joan Sutherland are featured in Angel's September release. . . . Capitol Records has 18 albums on its September schedule. . . . Babe Eliar Topps Records Distributing Corp. in Miami will represent Elektra in Florida. . . . Don Shauer, Columbia Records special products western region representative, has transferred his office from San Francisco to L. A. . . . Independent Producers Group has taken over the world distribution of Clock Records. The first album IPG will distribute for Clock is "The Golden Hits Of Dave (Baby) Cortez" . . . Leonkyne Price, currently out on RCA Victor with "Tosca," will open the season of the San Francisco Opera on Sept. 13. . . . Cosnat Distributing has taken over the Sir and Belart labels headed by Jackson Leichter.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

PETER, PAUL & MARY

DON'T THINK TWICE, IT'S ALL RIGHT

(Warner Bros.) Autumn to May
Peter, Paul & Mary's "Don't Think Twice, It's All Right" (Witmark*) is another Bob Dylan folk number which this red-hot combo turn into another sock entry in their catalog. "Autumn To May" (Papamar*) is a pretty song with moppet appeal.

THE SMOTHERS BROS.

JENNY BROWN

(Mercury) You Go This Away
The Smothers Bros. "Jenny Brown" (Wolf-Mills*) turns this folksinging duo loose on a typical melancholy saga, but this one has a humorous twist typical of this combo. "You Go This Away" (Folkways*) is a jumping folk number out of the late Leadbelly's repertoire.

THE DRIFTERS

I'LL TAKE YOU HOME

(Atlantic) I Feel Good All Over
The Drifters' "I'll Take You Home" (Screen Gems-Columbia*) shapes up as an arresting ballad with the type of lyric which the Coke set will go for. "I Feel Good All Over" (Roosevelt*) is a solid rhythm ballad nicely executed by the lead singer of this combo.

PATTI PAGE

NOBODY

(Columbia) Maybe He'll Come Back To Me
Patti Page's "Nobody" (Gilt*) shapes up as a potentially rocking ballad with a sound geared to the jukebox set in its firm beat and bluesy background. Could be Miss Page's biggest in some time. "Maybe He'll Come Back To Me" (Screen Gems-Columbia Music*) is another strong ballad with a torch message which the teeners will understand.

BILL BLACK COMBO

LONG GONE

(Hi) Monkey-Shine
Bill Black Combo's "Long Gone" (Arc*) shuffles down the same instrumental groove that has been marked out in click style by this swinging instrumental group. It'll get the juves up and dancing. "Monkey-Shine" (Jact*) is another good entry in a faster tempo.

LITTLE JOE COOK

I'LL NEVER GO TO A PARTY AGAIN

(20th Century-Fox) The Trolley Song
Little Joe Cook's "I'll Never Go To A Party Again" (Hill & Rangt*) registers as a solid rocking number projected very skillfully by this fine blues stylist for commercial impact. "The Trolley Song" (Feist*) is another standard that gets a rocking type of treatment which adds nothing to its stature.

RICK NELSON

FOOLS RUSH IN

(Decca) Down Home
Rick Nelson's "Fools Rush In" (BVC*) steps out with this nifty rhythm workover of the oldie dressed up by this young singer for the younger set. "Down Home" (Screen Gems-Columbia*) is an attractive paean to the backwoods life.

CATERINA VALENTE

JA JA JA JAVA

(London Int'l) My Hawaiian Melody
Caterina Valente's "Ja Ja Ja Java" (See Lark*) is a colorful, offbeat Latin-styled production with a non-stop drive to give this songstress her best chance in some time to hit again in the U.S. market. "My Hawaiian Melody" (January*) is a fast-tempoed Hawaiian number that's too energetic for the locale.

THE SURFARIS

POINT PANIC

(Decca) Waikiki Run
The Surfari's "Point Panic" (Champion*) bow on the Decca label with a sock surfing instrumental spotlighting their non-stop guitar-sax jamming which has caught on with the juve set. "Waikiki Run" (Champion*) is another striking offering in a jumping instrumental groove.

THE ANGELS

COTTON FIELDS

(Ascot) Irresistible
The Angels' "Cotton Fields" (Westside*) spotlight this high-flying gal combo in a swinging slice of a traditional number which should fit right into the current folk cycle. "Irresistible" (We Threet*) is a more conventionally styled rocking ballad, also handled very effectively.

WALTER BRENNAN

WAITING FOR A TRAIN

(Liberty) Keep A Movin' Old Man
Walter Brennan's "Waiting For A Train" (Peer International*) gives this veteran performer another solid try at his trademarked recitative style on an arresting folk saga with some good musical backing by a vocal combo. "Keep A Movin' Old Man" (Glo-Mac-Metric*) is another nifty talking side, also with a hobo theme.

SHEB WOOLEY

HOOTENANNY HOOT

(MGM) Old Rag Joe
Sheb Wooley's "Hootenanny Hoot" (Channel-Soon*) shapes up as a bright country-styled number pegged to the current rage for hootenannies. It's a catchy juke-styled number. "Old Rag Joe" (Apt*) is a sentimental recitation-type number with doubtful chances.

NINA SIMONE

LITTLE LIZA JANE

(Colpix) Blackbird
Nina Simone's "Little Liza Jane" (Sam Fox*) is a bright workover of the old folk tune with enough fresh angles in this rendition to earn widespread spins. "Blackbird" (Sam Fox*) is an excellent piece of material with a moving message that appears to have reference to the current civil rights struggle. Its tragic tone and message may limit its pop appeal.

THE RUN-A-ROUNDS

UNBELIEVABLE

(KC) Hooray For Love
The Run-A-Rounds' "Unbelievable" (Comet-Neems-Maresca*) is an okay ballad in a standard rocking format that'll get the kids snapping their fingers. "Hooray For Love" (Comet-Neems-Maresca*) is a fair slice with a similar kind of sound. Herm.

*ASCAP. †BMI.

BMI'S B'WAY MUSICAL BOOM

At Least Give 'Em Credit!

Even in the P.D. heydays when Stephen Collins Foster made the 1940 Hit Parade with "Jeannie With The Light Brown Hair" during the BMI-ASCAP battle nobody displaced the mid-19th century songsmith as the true author of the song. He never enjoyed the performing rights fruits of his song labors but at least he got paid off in billing.

As more and more turn-of-the-century pops become P.D., under the existing 56 years' maximum protection of property rights, there will be increasingly "new arrangements" of these vintage standards. If the diskeries choose to "applepolish" favorite artists by giving them royalties for "new arrangements," that's strictly up to them, but it does have a ghoully ring to also "bill" these song stylists, arrangers, et. al. as "authors." Under the present scheme of things, when Irving Berlin's 1911 "Alexander's Ragtime Band" expires a few years hence—unless that new Copyright Act being rewritten comes to pass to protect him—some anonymous "arranger" or song interpreter could, technically, "bill" himself as "author" of the song which set the ragtime pattern around the world.

Music men endorse VARIETY spotlighting this curious evolution but claim they are "helpless" to control it. Whether it's ASCAP or the MPPA, it should not be difficult for the copyright owners of the original copyrights to project to the Record Industry Assn. of America that its members maintain an ethical recognition of at least retaining the true authors' songwriting credits.

Folkies, of course, have in recent years copyrighted their own arrangements, treatments or rewrites of P.D. folk doggerels, but that is understandable because the traditional ethnic airs have frequently been confused in memory. But when a film company's arranger puts out "Babes In Toyland" with the arrangers getting prominent billing and, in small type, "based on melodies of Victor Herbert," it's both ridiculous and dishonest. In that case, "Toyland" is Victor Herbert, period; it may not be as pure and simple as the original Herbert, under modern treatment and orchestral arrangement, but Herbert it is.

But for Charles K. Harris, for example, a charter-member of ASCAP, to find his "After The Ball" credited to some modern arranger-adaptor-stylist combination, is certainly inconsistent with realities. Or "In The Good Old Summertime," composed by a yesteryear great minstrel, George (Honeyboy) Evans; or Charles B. Lawlor-James W. Blake's "Sidewalks of New York."

This is probably chiefly a thoughtless rather than deliberate appropriation of credits. The artists and modern arrangers are compensated sufficiently for their ultramodern versions and, as above stated, if the record companies want to "sweeten the royalty pot" by paying the "new authors" fees, that's up to them. But appropriation of fundamental authorship credit is something else again. "Billing" just happens to be a fundamental show business obligation.

British Disks Handicapped In U. S. By Lack of Promotion: EMI's Paramor

London, Sept. 3.

One of the contributory factors to the rather thin representation of British disks in the American top selling charts is that many American diskeries don't work on foreign stuff when they have plenty of domestic product to push.

Opinion emanates from Norrie Paramor, one of EMI's executive a&r men. An example of what happens when a Yank company does put some effort behind a British disk is in the rise of Cliff Richard's "Lucky Lips," which has been given the big promo treatment from Epic.

"We have always got the American market in mind when we record," says Paramor. But whether or not the U.K. would get a bigger slice of the U.S. disking melon if the foreign wax got equivalent treatment, the a&r exec is reluctant to pass an opinion. "The Americans produce a lot of good records," he says, "the competition is very stiff."

In the local market, Paramor believes the British wax producer has developed a mind of his own. The American influence in pop music, he says, has become international and the U.S. pop disks set the trend for the world. But in the U.K. waxers have developed the influence and Britain has a modification all its own of what the Americans started.

An illustration of the home appeal now associated with British made disks is the fact that with such million-plus sellers as Acker Bilk's "Stranger On The Shore" and Frank Ifield's "I Remember You," which were both topnotchers in the U.S. and Britain, the majority of sales came from the domestic market and not the American release. And, at the moment, 32 of the top 50 British hits are locally-produced.

RCA's Uruguay Licensee

Montevideo, Sept. 3.

George H. Prutting, merchandising & licensee services manager of RCA Victor (U.S.A.) appointed a new licensee to manufacture and distribute RCA records in Uruguay.

Distribution will be handled here by American Products S.A., Isaac Wegbraut manager.

Disk Sale Payoff Adds Extra Coin To British Tours

London, Sept. 3.

Upcoming American songsters who reject offers to come to Europe in favor of more lucrative U. S. engagements are taking the short-term view, in the opinion of Vic Lewis, partner with Alan Blackburn in the Blackburn-Lewis agency, which is a major importer of Yank talent.

Exec states that it is difficult to persuade American sources that whatever an artists' following in the U. S., the same does not necessarily apply over here. Says Lewis: "It is my opinion that American singers who want to establish themselves on an international basis should come to Europe at least once to promote themselves, to get themselves seen."

By undertaking a concert tour, the Yank performer can, it is estimated, (Continued on page 40)

MAJOR THRUST THIS SEASON

By MIKE GROSS

The emergence of new songwriters on the legituner scene over the past several years continues to broaden Broadcast Music Inc.'s Broadway opportunities. With the legit producers opening their doors wider to young writers, the BMI breakthrough this coming season looms larger than ever.

There is still a strong representation of the ASCAP cleffing contingent due via such veterans as Howard Dietz & Arthur Schwartz ("Jennie"), Meredith Willson ("Here's Love"), and Noel Coward ("The Girl Who Came To Supper") and such newcomers as Tom Jones & Harvey Schmidt ("110 In The Shade") but there are already seven tuners with BMI-writer representation on schedule, and, according to Bob Sour, BMI veepee in charge of writer relations, several more are waiting in the wings.

The hefty action lined up for the 1963-64 season is the payoff on BMI's longrange efforts in the legituner field via a theatre department under the direction of Allan Becker, a Musical Theatre Workshop under the guidance of Lehman Engel, and the concentration of a music publisher like Tommy Valando on the development and nurturing of young clefters with Broadway aspirations. E. B. Marks, one of the old-line BMI firms, is now stepping up its legitune activities and is readying two scores for the coming season. And last season, Howie Richmond made a potent entry into the legitune area with the Lionel Bart score for "Oliver" and the Anthony Newley-Leslie Bricusse score for "Stop The World—I Want To Get Off."

Valando, however, continues to remain in BMI's legit forefront. He's dominating BMI's Broadway activities today just the way Max Dreyfus and his Chappell combine were in the vanguard of ASCAP's show score operations.

Valando was responsible for BMI's major breakthrough in the legit field in 1959 when his writers, Jerry Bock & Sheldon Harnick, copped the Pulitzer Prize for "Fiorello." Bock & Harnick are currently repped on Broadway with "She Loves Me," which won the VARIETY critic's poll for "Best Musical" this past season, and are due back again this coming season with "Teyve," which is to be produced by Fred Coe and directed by Jerome Robbins.

Also due from Valando's Sunbeam firms are Rick Besoyan's "The Student Gypsy" (or "The Prince of Liederkrantz"), Fred Ebb & Paul Klein's "Morning Sun," Fred Ebb & John Kander's "Golden Gate" and Ebb & Klein's "Simon Says."

E. B. Marks' action is concentrated so far on two of Alexander Cohen's productions, "Baker Street" and "Barnum." Both scores are by newcomers Marion Grudoff and Raymond Jessel.

Waiting in the wings for production commitments are Cy Young's "Italian Straw Hat" and the Don Wolfe-Marvin Schofer musicalization of "The Loving Couple."

BMI's theatre music activity is also extending this coming season to the non-musical play. William Flanagan has written the integral music for Edward Albee's "Ballad Of The Sad Cafe," Colin Farrell has a song in Morton Gottlieb's British import "Chips With Everything" and David Amram has written the music for Paddy Chayevsky's "Passion Of Joseph D." Chayevsky, incidentally, is an ASCAP songwriter.

There also has been a stepping up of activity by BMI writers in the field of opera. William Flanagan is now working under a Ford Foundation grant to create an opera with Edward Albee for the N.Y. City Center's 1965 season and Peggy Glanville Hicks is collaborating with Lawrence Durrell on "Sappho." Last year, BMI-writer Robert Ward copped a Pulitzer Prize for his opera adaptation of Arthur Miller's "The Crucible."

Columbia Records Launches Global Publishing Operation Under Shapiro

Cameo Acquires Chips

Philadelphia, Sept. 3.

Cameo-Parkway Records has acquired the Chips Distributing Co., Philly wholesale record outlet, to be operated as a wholly owned subsidiary.

The new subsidiary is one of the larger local retail disk suppliers representing more than 25 different waxeries, including its parent company. Cameo-Parkway sells to Chips on the same terms as it sells to other distributors.

Ettore Stratta Set As A&R Manager For Col's Int'l Div.

In a reshuffle of assignments at CRI International, Columbia Records global division, Ettore Stratta was promoted to manager of international repertoire and creative services, and Peter Rosaly was upped to manager of Latin American artists & repertoire.

Stratta will be responsible to Harvey Schein, CRI International's veepee-general manager, for a&r and creative services functions in all of the division's international operations except Latin America. Among his duties will be recommending records produced by CRI for use by affiliated companies. He'll also recommend repertoire produced by affiliated companies in the U.S. and, he'll assist in maintaining artists' relations and liaisons with creative services on overseas products to be released in the U.S. Stratta succeeds Nat Shapiro, who has been promoted to director of CRI International's newly-created International Music Publishing Operations Department. (See separate story.)

Stratta has been with Col since June, 1961, and has served as pop producer in the a&r department.

Rosaly will have similar duties but will work solely in the Latin American area. He'll continue to record Latin American artists and ensembles in the U.S. and to maintain liaison with the Miami Records Co., licensee for CRI International in the States.

He transferred to Columbia from CBS International in 1960, as coordinator for Latin American a&r and creative services.

Warner Label Lines Up Distrib In Colombia

Warner Bros. Records lined up its seventh affiliate in South America last week with the tie-up of Compania Colombiana De Discos, Colombia. The firm will preem the WB label in Medellin and Bogota with the soundtrack LP's of "Lovers Must Learn," "The Chapman Report" and "Gypsy" plus recordings by Raoul Meynard, Glenn Miller, The Everly Bros. and Peter, Paul & Mary, among others.

In addition, Codiscos will initiate a special campaign in behalf of the first Spanish-language recording by Emilio Pericoli for WB of "Mariolina" and "Roma de Noche." Codiscos owns its own manufacturing plant in Medellin with distribution throughout Colombia.

Tepper Joins Capitol

Ron Tepper has joined the publicity staff of Capitol Records on the Coast. He succeeds Mark Braley, who resigned to join the U. S. Information Agency. Tepper was on the radio-tv staff of the L. A. Times for four years before coming to Cap. The diskery's p.r. staff on the Coast is headed by Fred Martin.

Columbia Records is tightening its global grip on music biz activities with the launching of an international music publishing operation. The music publishing activity is aimed at giving the diskery worldwide representation as it has been developing in the recording field with the CBS label.

For the past year, Columbia and the CBS label have been creating wholly-owned subsidiaries or affiliations around the world and now the music publishing setup will give it copyright control as well. The international music publishing operations department will be part of the CRI International setup and will be headed by Nat Shapiro who was upped from his post of director of international artists & repertoire and creative services to take over the new assignment.

Shapiro will handle the development and operation of CRI's music publishing companies outside the U. S. CRI already has music publishing operations in such countries as Argentina, Australia, Brazil, Canada, Japan, Mexico and South Africa. Shapiro's initial program includes the development of 14 European music publishing firms. Although he'll continue to maintain headquarters with CRI in New York, he leaves for Europe Sept. 15 to further the establishment of the Continental activities.

The Col move into international music publishing is part of the mushrooming activities of U. S. diskeries into the global market. There's now a wholesale invasion going on of the major overseas markets by the top U. S. companies for worldwide distribution rights of important foreign artists, for self-owned distribution of U. S.-produced repertoire and for overseas music publishing to control and cash in on the side profits of U. S. hits in international markets.

In addition to its activities with the CBS label (now in England, France, Australia, Canada and Latin America), Columbia is also pouring its U. S. artists into the foreign market. Mitch Miller is recording his current disks in Japanese, The New Christy Minstrels are translating their "Green, Green" click for the German market, The Brothers Four recently released a French version of a single before the American market English copy was available, Steve Lawrence and Eydie Gorme regularly translate material into Spanish and Italian, Barbra Streisand is singing German versions of her U.S. songs, Jerry Vale has been doing some of his material in Tagalog for the Philippines, and Andy Williams recorded his latest single in French, Spanish, German and Italian.

Col's buildup of an overseas music publishing network is just part of the growing involvement by U. S. companies in all phases of music business activities around the world. In the U. S., Col is in the publishing field with its April and Blackwood subsidiaries.

Commodore Records Files Under Chapter XI; Assets At 48G, Liabilities 145G

Commodore Records filed a voluntary proceeding in bankruptcy under Chapter XI of the Chandler Act in N.Y. Federal Court last week. Joel Gabler, veepee of the firm, stated that the company desires to stay in business and if the courts do not allow, a valuable asset will be lost and debtor will not be able to effect the arrangement proposed.

The petition listed assets of \$48,397 and liabilities of \$145,948. Unsecured creditors were owed \$138,286 and the balance is in taxes.

Commodore is now in the business of manufacturing vinyl compound and records. It started as a disk manufacturing company in the early 1940's by the Gabler family, which included Milt Gabler, now veepee in charge of artists & repertoire at Decca Records.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	2	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	3	4	ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
3	7	19	EYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
4	2	34	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
5	9	7	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
6	6	27	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
7	13	7	LITTLE STEVIE WONDER (Tamla) 12 Yr. Old Genius (240)
8	4	96	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
9	10	4	TRINI LOPEZ (Reprise) Trini Lopez at P.J.'s (6093)
10	8	22	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
11	11	11	CLEOPATRA (20th-Fox) Soundtrack (FXG 5008)
12	17	10	JAMES BROWN (King) James Brown Show (826)
13	5	16	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
14	18	67	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
15	19	20	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
16	14	8	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
17	20	26	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
18	16	11	AL MARTINO (Capitol) I Love You Because (T 1914)
19	15	21	JOHNNY MATHIS (Columbia) Newest Hits (CL 2018)
20	12	23	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
21	29	57	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
22	22	11	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
23	39	3	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
24	28	14	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
25	45	2	SURFARIS (Dot) Wipe Out (DLP 3535)
26	23	21	NANCY WILSON (Capitol) Broadway My Way (T 1828)
27	35	14	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
28	49	2	BOBBY VINTON (Epic) Blue on Blue (LN 24068)
29	21	4	OLDIES BUT GOODIES, Vol. 5 (Original Sound) Various Artists (M 5007)
30	25	6	FERRANTE & TEICHER (UA) Themes From Cleopatra (UAR 3290)
31	32	70	ANDY WILLIAMS (Columbia) Moon River (CL 2017)
32	31	3	KINGSTON TRIO (Capitol) Sunny Side (T 1935)
33	33	10	FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
34	46	2	JAMES BROWN (King) At the Apollo (826)
35	50	2	NANCY WILSON (Capitol) Hollywood My Way (T 1934)
36	38	13	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
37	43	3	JOHNNY CASH (Columbia) Ring of Fire (GL 2053)
38	37	8	BILLY VAUGHN (Dot) Sukiyaki & 11 Hawaiian Hits (DLP 3523)
39	—	1	THIS IS ALL I ASK (Columbia) Tony Bennett (CL 2056)
40	—	1	MONDO CANE (United Artists) Soundtrack (UAL 4105)
41	—	1	LAWRENCE WELK (Dot) Scarlett O'Hara (3528)
42	26	5	TYMES (Parkway) So Much in Love (P 7032)
43	40	8	PERCY FAITH (Columbia) Themes for Young Lovers (CL 2023)
44	47	23	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
45	38	19	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
46	27	5	ASTRONAUTS (Victor) Surfin' With the Astronauts (LPM 2760)
47	24	23	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
48	30	34	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
49	—	5	DEL SHANNON (Big Top) Little Town Flirt (12-1308)
50	34	5	ROLF HARRIS (Epic) Tie Me Kangaroo Down (LN 24053)

Spanish Musicians Find Wage Boost a Disaster In Diminishing of Jobs

Madrid, Sept. 3.

Spain's musicians had the misfortune last week of receiving a substantial wage increase. As a result, they are richer on paper, but find their new collective agreement contracts decidedly indigestible.

When government mediators and sindicato negotiators doubled musicians' salaries in a new wage pact, the immediate result was that the municipality of Bilbao dissolved its band and symphony orchestra, Granada curtailed the town band and musicians working for the city administration of Leon, Lugo, Orense, Soria and La Coruna found themselves unemployed.

Municipalities recently lost a time-honored right to impose local taxes in a government effort to nationalize the tax structure and bring about tax reforms and benefits. Many cities claimed they were now unable to absorb added costs that the new salary hike for musicians imposed on them.

In Barcelona, local government is not affected as radically because musicians there are municipal employees and are paid as such for their musical services. However, the Board of Directors of the Gran Liceo Opera House went into emergency session to study possible budget solutions for the wage boost 90 members of the opera symphony will receive during the coming lyric season.

Dissolution of provincial capital city bands, and many more are expected, writes finis to a tradition of long-standing in the hinterlands where musical groups are trotted out to the town hall or plaza mayor for religious processions, bull-fights, Sunday morning concerts, welcoming parades and for a hundred and one other reasons to set the air with music bravely ringing.

For the entertainment sindicato, the wave of dismissals is expected to raise a storm within musical ranks, and it is expected that pressure will be brought to make government funds available on loan or as outright subsidies to save the musician and the tradition.

Light opera, Zarzuela and music hall impresarios have declared, through spokesmen, that they are unable to cope with the recently-admitted financial strain. Showmen in this area feel the market can not absorb a compensating increase in boxoffice price scales. Chances are, they will seek to reduce pit ensembles to a skeletal minimum.

Bellson-Breines Author Book on Sight-Reading

"Modern Reading Text in 4/4," by Louis Bellson and Gil Breines, has been published by Henry Adler, Inc., for music students, to develop speed and accuracy in sight reading. It covers all instruments.

Bellson is a drummer, composer and arranger. Breines, a former percussionist with the Chicago Symphony, is now engaged in tv, recording and theatre work. He will be in the orchestra for the upcoming Broadway musical, "110 in the Shade."

Disk Sale

Continued from page 39

timated, build up a following of many thousands who would provide a solid base for future record sales.

Even more mature artists going the rounds in the U. S. could benefit from a concert trek here, Lewis feels. Both Johnny Mathis and Nat Cole have found this out, he says, with Cole emerging as a new name to the kids here. Latter artist's 10-day visit of one-night stands grossed well over \$100,000, Lewis reveals, an indication of the coin that can be made in these parts.

He warns, however, that selection of venues in U.K. is important. Artists have been booked into London restaurants, he says, and have in no way come in contact with the potential disk buying public. Promoter opines it is important that visiting artists be exposed to the "right crowd" as opposed to the exclusive "night crowd."

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.
Wk. Wk. On Chart

Label

1	8	5	MY BOYFRIEND'S BACK Angels	Smash
2	33	2	BLUE VELVET Bobby Vinton	Epic
3	7	4	HELLO MUDDER, HELLE FADDUH Allan Sherman	Warner Bro.
4	2	5	IF I HAD A HAMMER Trini Lopez	Reprise
5	1	8	CANDY GIRL Four Seasons	Vee Jay
6	5	10	FINGERTIPS Little Stevie Wonder	Tamla
7	25	3	SURFER GIRL Beach Boys	Capitol
8	11	4	THE MONKEY TIME Major Lance	Okeh
9	18	3	HEAT WAVE Martha & Vandellas	Gordy
10	9	8	JUDY'S TURN TO CRY Leslie Gore	Mercury
11	24	6	HEY GIRL Freddie Scott	Colpix
12	10	7	DANKE SCHOEN Wayne Newton	Capitol
13	6	10	WIPE OUT Surfaris	Dot
14	3	8	BLOWIN' IN THE WIND Peter, Paul & Mary	Warner Bros.
15	14	8	MOCKINGBIRD Inez Foxx	Symbol
16	13	4	FRANKIE & JOHNNY Sam Cooke	Victor
17	4	8	DEVIL IN DISGUISE Elvis Presley	Victor
18	—	1	THEN HE KISSED ME The Crystals	Philles
19	12	6	MORE Kai Winding	Verve
20	15	5	GREEN GREEN New Christy Minstrels	Columbia
21	21	4	YOU CAN NEVER STOP ME LOVING YOU Johnny Tillotson	Cadence
22	32	4	PAINTED TAINTED ROSE Al Martino	Capitol
23	16	12	SURF CITY Jan & Dean	Liberty
24	22	8	DENISE Randr & The Raindrops	Rust
25	—	1	KIND OF BOY YOU CAN'T FORGET Raindrops	
26	20	13	SO MUCH IN LOVE Tymes	Parkway
27	31	6	TRUE LOVE NEVER RUNS SMOOTH Gene Pitney	Musicor
28	26	12	EASIER SAID THAN DONE Essex	Roulette
29	28	6	LUCKY LIPS Chiff Richard	Epic
30	36	4	WAIT TILL MY BOBBY GETS HOME Darlene Love	Philles
31	23	4	I WANT TO STAY HERE Steve Lawrence & Eydie Gorme	Columbia
32	19	4	MAKE THE WORLD GO AWAY Ray Price	Columbia
33	17	12	MEMPHIS Lonnie Mack	Fraternity
34	46	3	DESERT PETE Kingston Trio	Capitol
35	29	10	JUST ONE LOOK Doris Troy	Atlantic
36	34	13	ABILENE George Hamilton IV	Victor
37	43	2	IT'S TOO LATE Wilson Pickett	Double-L
38	42	10	DETROIT CITY Bobby Bare	Liberty
39	30	6	I, WHO HAVE NOTHING Ben E. King	Atco
40	40	3	DROWN MY SORROWS Connie Francis	MGM
41	50	8	I WONDER Brenda Lee	Decca
42	38	4	DAUGHTER Blenders	Witch
43	—	1	MICKEY'S MONKEY Miracles	Tamla
44	—	1	WONDERFUL, WONDERFUL Tymes	Parkway
45	—	1	MAKE THE WORLD GO AWAY Timi Yuro	Liberty
46	—	1	I'M NOT A FOOL ANYMORE T. K. Hulin	Smash
47	—	1	SALLY GO ROUND FOR ROSES The Jaynettes	Tuff
48	—	1	A WALKIN' MIRACLE The Essex	Roulette
49	35	13	TIE ME KANGAROO DOWN Rolf Harris	Epic
50	39	7	TILL THEN Classics	Musicnote

Inside Stuff—Music

ASCAPer Hans Holzer is also a parapsychologist and tv personality known as "The Ghost Hunter." He has put his findings about haunted houses in the metropolitan New York area into book form, called "Ghost Hunter," which Bobbs-Merrill will publish. He did his research under a grant from the Parapsychological Research Foundation which is dedicated to ferreting out haunted houses and its legends.

Singer Angela Martin is doubling as a clef. She penned the lyrics for "What I Don't Know Won't Hurt Me," current release by The Essex on the Roulette label, and the lyrics to "Won't You Give Him One (Just One More Chance)," which will be Solomon Burke's next release on the Atlantic label. Miss Martin's next disk release under the Golden Crest banner will couple "What Did I Do" and "Two Pairs of Shoes." Words and music to both songs, however, were written by Billy Mure. Pianist Marjorie Mitchell has been set for a State Dept. tour of seven countries in Europe and Asia beginning in mid-October. Miss Mitchell will be soloist with the Lewis String Orchestra. Prior to the tour, Miss Mitchell will be guest soloist of the Orchestra of America, under the direction of Richard Korn, in a concert recital at New York's Carnegie Hall on Oct. 2.

"Music, The Expressive Language," a 16mm animated color film produced by Sam Fox Publishing Co., in association with John Sutherland Productions, has won the 1963 Golden Eagle Award. It was awarded by the Committee on International Non-Theatrical Events (CINE). It also won first prize in its class at the 15th International Festival of Films for Children in Venice. In addition, the film will be the U.S. entry in the Edinburgh International Film Festival, to be held in the fall.

Glen Gray, the veteran bandleader who died last week, was once asked what killed the big band business. He answered, "Autos, high costs, and kids that don't know how to dance. Outdoor films, restaurants, the mobile life in general steered students away from the ballroom and more formal types of entertainment. As for costs... a first-rate trumpet player in 1929 would draw \$75 a week. During the war I was paying \$275 a week. Right now for the kind of man I need it would be \$600 a week. And young people can't dance anymore."

Raymond Paige, longtime chief conductor of Radio City Music Hall orchestra, makes occasional guest conductor appearances with various symphonies, though his commitments at the Hall do not permit consecutive engagements. He conducted this month with U. of Miami Symph at a Miami Beach "Pops." Paige provided a mixed repertory, unusual for a symphony, to wit: Beethoven's Fifth, "Never On Sunday" theme, "Highlights From the Radio City Music Hall" and "The Roaring Twenties."

Surfaris Sail Into Decca Stable; UA Tags Alice Ghostley; Other Signings

The Surfaris, California combo currently clicking on the Dot label with "Wipe Out," have been tapped by Decca Records to a long-term deal. The group's first single under the Decca banner is "Point Panic" couple with "Walkin' Run." All subsequent Decca diskings by the group will be under the direction of Charles Bud Dant, the label's Coast artists & repertoire staffer. The combo consists of Jim Fuller, guitar; Jim Pash, sax; Ron Wilson, drums; Pat Connelly, guitar and leader; and Bob Barryhill, guitar. The age range is from 14 through 18.

United Artists: Alice Ghostley, comedienne Alice Ghostley is set for an album release under the United Artists Records banner. The material will be written by Lucille Kallen and the disk will be produced by Paul Wexler.

Coral: Big Tiny Little, pianist Big Tiny Little has signed a new deal with Coral Records. He's already had 15 albums out under the Coral banner. In his next package, he'll be paired with Joe Fingers Carr.

Composer Nolan Charges 'Fraud' In Suit Vs. Pubs For 'Tumbleweed's Rights

A complex hassle over the renewal rights to "Tumbleweed" came up last week with the filing of a suit in N.Y. Federal Court by Robert Nolan against Williamson Music and Sam Fox Publishing Co. The suit seeks a declaratory judgment that the Fox agreement and the renewal assignment have been rescinded by plaintiff and that the defendants, since the date of the rescission, have no rights. The plaintiff also requests that a receiver be appointed to collect and receive all income from the tune.

The complaint states Nolan wrote the tune prior to May, 1934, and assigned it to Sunset Publishing Co. on July 11, 1934. The Sunset agreement was rescinded by mutual consent and on that day, Nolan, Harry Walker (doing business as Sunset), and Harry Hall, all designated as composers (although Nolan was the sole composer) entered into a publishing agreement with Fox and assigned

Liberty Ups Feigin

Ted Feigin has been upped at Liberty Records to the post of national promotion director replacing Bob Skaff who was set as general manager of the newly-acquired Imperial Records.

Feigin, who had been Liberty's eastern promotion manager, will now be based on the Coast and will also be in charge of the diskery's sub-labels, Dolton, Double L and Imperial.

Spanish Song Fest Alert To Ballot-Stuffing

Barcelona, Sept. 3. While Israel and its Arab neighbors are tuning up for combat, the Hebrew nation and its perennial foe, Egypt, will be competing pacifically for top honors at the fifth session of Barcelona's annual Mediterranean Song Festival. All told, the song fest is spreading its wings this year to embrace participants from France, Italy, Spain, Greece, Monaco and Algiers, as well. Malta and Cyprus, contenders last year, were eliminated when their entries failed to meet standards set by the organizing committee.

Spain heads the list with six contesting acts in the Sept. 20-22 song fest, France and Italy have four each, Greece is in with three, Monaco is sending two tunes, while Israel, Egypt and Algiers will compete with one each for the golden trophy, the 10,000 peseta-prizes and the festival medallion.

Spain also has the heaviest performer contingent with Tito Mora, Francisca, Salome, Los TNT, Michel, Lita Torello, Raimon, Teresa Maria and Maria del Carmen. Invited by the sponsoring organizations, Spanish National Radio & Television Espanola (in cooperation with Director Generals for Tourism of Italy and France), are warblers Ennio Sangiusto, Achille Togliani, Gino Corcelli, Rosella Massegia Natale, Elsa Quarta, Marisa Frigerio and Lilly Bonato from Italy; Georges Bal-

German Mag Into Disks

Frankfurt, Sept. 3. Hoer Zu, top weekly publication here concerning doing in the radio and television field, has announced the formation of a new corporation together with Electrola and Teldec, to sell Hoer Zu disks. The initial plan is to bring out classics promoted by Hoer Zu, and then to bring out light classics and popular tunes.

The publication will present two pages of publicity for the records in every issue.

Roulette Angels 'Kelly' For 100G

Roulette Records is the latest diskery to get in on the Broadway legituner angeling kick for the coming season. The disk company is set to invest \$100,000 in Edward Padula's scheduled production of "Kelly."

The musical, which will be presented by Padula in association with January Productions, was written by Moose Charlop (music) and Eddie Lawrence (book and lyrics). Already signed for the lead is Richard Harris, Irish-born London actor.

The production is scheduled to bow on Broadway in March and Roulette will put original cast album in the groove soon after. Roulette's last venture into the Broadway field was with the Carol Channing starrer, "Show Girl," a few seasons ago.

COL'S HARBERT TO CLEF LIDO DE PARIS REVUE

Jim Harbert, a Columbia Records artists & repertoire producer, has been set to write the next Lido de Paris revue. Harbert and his wife Charlene left for Paris last week where he'll pen the music and lyrics for the production.

Harbert is the first American in the Lido de Paris' 50-year history to get the writing assignment. After his Paris stay, he'll spend four weeks in Las Vegas rehearsing the show for its Oct. 23 opening at the Stardust Hotel. Columbia has given him a special nine-week leave of absence to complete the project.

For the past several years, the show had been written by Jean Pierre Landreau and Henri Betti.

Dick Clark Troupe Set For 4-Week Tour

Disk jockey Dick Clark will hit the road again later this fall on a four-week tour with 15 recording artists. The show is now being cast by the William Morris Agency, which is packaging the project.

According to Rosalind Ross, head of Morris' music department, Bobby Vee and Brian Hyland have already been set. The tour will kick off Nov. 8.

Clark recently concluded a tour of 21 one-nighters and pulled in a reported gross of more than \$250,000. Johnny Tillotson, Gene Pitney and Paul & Paula topped Clark's roster of diskers on that tour.

S.F. Symph & Opera Get 15G Requests

San Francisco, Sept. 3. Paper tycoon J. D. Zellerbach wasn't the only member of his family who remembered the San Francisco Symphony in his will, it turns out. A \$10,000 bequest to the orchestra was contained in the will of his sister, the late Claire Zellerbach (Mrs. Alfred B.) Saroni, which was probated recently. She died Nov. 13 at 66.

Mrs. Saroni also left \$5,000 to the San Francisco Opera Association and similar amount to local charities, plus \$164,000 to Mt. Zion Hospital and Medical Center, of which she was a director.

She was the widow of Alfred B. Saroni, sugar and rice tycoon, and her estate totaled \$4,403,609. Most went to her three children.

Linsky's London Post

Herb Linsky has been added to the London Records sales staff to handle rack jobbers and one-stops for all London and London Group product.

Linsky formerly handled national promotion for United Artists and Epic Records.

AFM Prexy Kenin Orders Fast Merger Of White & Negro Chi Tooter Locals

Brit's Ken Ball to N. O.

New Orleans, Sept. 3. The New Orleans branch of the English Speaking Union and the New Orleans Jazz Club will co-sponsor a two-day British Jazz Festival here featuring one of England's top jazz attractions—Ken Ball and His Jazzmen. Ball's crew will give a concert in Municipal Auditorium on Saturday, Sept. 28 and will do a reprise in the concert hall of the Royal Orleans hotel, Sept. 29.

The jazz clubbers also have set two other concerts during the month featuring top bands. Al Hirt will be featured at the Royal Orleans hotel, Sept. 8, while on Sept. 22, the Last Straws will be presented at the hotel in "Sights and Sounds of Jazz."

Brit's Own 'Sound' Pulls U.S. Names For Disking O'seas

London, Sept. 3. Evolution of Britain's own best, perpetuated by the rise of literally dozens of instrumental-vocal beat groups, has become such a force in the current British pop recording scene that one or two American singers are flying in to catch some of the local atmosphere on wax.

One leading recording company instigating this is Pye, whose current beat release "Sweet's For My Sweet" by The Searchers is top of the sales charts. Working on the theory that while American recordings may go down well in their home market, they are often "not right" for Britain, the diskery is recording contracted Yank singers in this country backed by the local sound.

Pye has already tried this with Bobby Rydell and clicked with his "Forget Him." Now, Rydell, whose Yank waxings are normally more prominent in the U.S. than on this side of the water, is scheduled for more recording sessions with Pye in September.

Similarly, Chubby Checker, over here on tv dates, etc., is down for waxing with the local sound at Pye. He is also to record in Germany to pick up the local flavor there which, he states, he couldn't get in the U.S.

As one of the first American performers to come in for this local sound treatment, Checker says it is no longer necessary for a British diskery to send artists to Nashville—as EMI did recently with Helen Shapiro—because "there's a good sound here that fits the British market."

If the projected British-sound Rydell and Checker waxings pay off in high sales, there is little doubt that other record companies will jump on the bandwagon and snare the increasing invasion of visiting American pops singers for recording dates.

Fact that Checker has faith in the project is illustrated by his comment: "Since I was here last, British recording has improved 100%."

Danish Bassist, 17, Joining Count Basie

Copenhagen, Sept. 3. Niels-Henning Orsted, 17-year-old Danish bass player, has been offered a job with the Count Basie band. The schoolboy musician will be paid a minimum of \$100 a week. He has been granted a year's leave from the college he attends to be able to join the Basie organization in Paris on Oct. 2. From Paris the band flies to Hollywood to play and appear in a new Jerry Lewis comedy.

"Baby," as Basie has nicknamed the young Dane, is considered one of Europe's finest jazz bassists. He has worked occasionally with such U. S. jazz men as Lucky Thompson, Shahib Shihab, Bud Powell, Dexter Gordon and Quincy Jones. After a year with Basie he intends to finish college.

The American Federation of Musicians has stepped into the integration hassle between two Chicago Locals, the all-Negro Musicians Protective Union, Local 208, and the predominantly white Local 10. Herman Kenin, AFM president, has instructed the two Locals to "enter promptly into good faith negotiations looking toward a merger."

In an identical "statement of policy and order" sent to the officers of the two Locals, the international executive board of the AFM declared it "is dissatisfied with the merger developments in Chicago since March of this year," and issued the following directives.

Both Locals are to enter promptly into good faith negotiations looking toward merger; during such negotiations, and until further action by the international union, neither Local shall induce nor accept membership applications from the other Local; all members of either Local who already have applied may enjoy dual membership, provided they shall have paid the full initiation fees and dues not later than Oct. 1, 1963. The latter provision bears the status of Negro members of Local 208 who recently applied for membership in Local 10.

The order, Kenin emphasized, reaffirms the policy of the Federation "to effect with all possible speed a program for ending its Local segregation, separation or exclusion based on race, color, creed or national origin."

The AFM's order stressed that "all parties must be constantly aware that a real merger presupposes a joining of equals, with mutual respect and with full regard for previous contributions of all parties to the labor movement," and that, "any such merger must contain the assurance of future equality and opportunity for those joining together."

While making it clear that the parent body "prefers that the terms of the merger be negotiated by equals," Kenin said the AFM is determined that the merging process shall not be delayed unduly. To that end, unless the international union is satisfied that the joint negotiations will produce agreement no later than March, 1964, Kenin said the parent union "will take such action as may be deemed necessary to accomplish the merger with due regard to the rights and privileges of all concerned."

Last week the Congress of Racial Equality (CORE) had appealed to the AFM prexy to do what he can to effectuate full integration of the two unions.

Roulette Use of 'Golden' Fer 'Goodies' Disks Hit By Golden Records Suit

A suit challenging the use of the name "Golden" was filed in N.Y. Federal Court last week by Golden Press Inc. and Pocket Books against Roulette Records. The suit seeks to enjoin and restrain the defendants from using in connection with the sale of records the words "Golden Goodies" or any other name including the word "Golden" or any imitation of the plaintiff's trademark or trade name. The suit also seeks an accounting.

The plaintiff, Golden Press, has been selling and distributing records, books and other publications under the "Golden" tag since 1942. The suit claims that by agreement they have granted the exclusive license to Pocket Books to produce and distribute records under the name, Golden Records. The action claims that recently the defendants have distributed recordings containing prominently on the recording the mark "Golden Goodies."

The suit charges that the defendants adopted the name with the full knowledge of the exclusive use by plaintiffs and have a secondary meaning. Plaintiffs have asked defendants to discontinue the usage and infringement and have been refused.

MUNCY'S NEW WB SLOT

Bill Muncy has taken over as Coast district manager for Warner Bros. Records. He'll headquarter at diskery's Burbank offices.

Bob Dylan, 22, a Folknik Hero

Composer-Performer In Click Groove With His Civil Rights Themes

Bob Dylan is emerging as the big wheel in the current folknik spin. He's scoring in the recording, songwriting and concert field and is considered by many guitar-hooters as the single most important creative force on the folk scene.

In addition to clicking in the pop field with the authorship of "Blowin' In The Wind," the 22-year old singer from the midwest is also in the vanguard of the Negro protest movement with his composition, "Only A Pawn In Their Game," a song saga of Medgar Evers. As a diskier, he's now clicking with his Columbia Records LP, "The Freewheelin' Bob Dylan," which Col sales execs re-

port to be selling at the rate of about 10,000 copies a week.

Dylan also appears to be shaping as the folksingers' folkster. He's being championed by such folkniks as Peter, Paul & Mary, Pete Seeger, Joan Baez, Odetta, among others. At the recent Newport folk Festival, Peter Yarrow, who was to sing "Blowin' In The Wind" with Peter, Paul & Mary, said, "This song as written by the most important folk artist in America today." Miss Baez called him on stage to share her concert and at the conclusion of Dylan's own performance, every major star at the Festival joined him on stage for a "We Shall Overcome" finale.

Since Newport, Dylan has been appearing, unannounced, as part of Miss Baez's concerts. At the recent Forest Hills (N.Y.) concert, Miss Baez devoted the first half of her program to several of Dylan's songs, and then she introduced him in the second half in which he performed solo and did duets with her. In October, he starts his own concertizing with one-man shows in New York (Carnegie Hall), Philadelphia, Boston and Chicago. Plans are also being made for a college tour.

Dylan started his professional career a little over a year ago singing in Greenwich Village clubs after coming to New York to see veteran folk writer Woodie Guthrie who is ailing in a local hospital. He was signed to a long-term disk deal by John Hammond of Columbia's artists & repertoire department.

The label has released two albums: "Bob Dylan" and "The Freewheelin' Bob Dylan." In the first album, only two selections were written by him; on the second, only one was not written by him.

His song catalog was recently put into folio form by M. Witmark & Sons under the publication title of "The Bob Dylan Song Book."

Mills' New Western Rep

Paul Jonathan Ely has joined Mills Music as an educational and sales representative for the west and southwest territories.

Spanish Song

Continued from page 41

ness, Katia Valere, Frida Boccara and Gerard Vincent from France; Yenny Vanou, Yannis Voladzis and Aleko Pandas from Greece; Jacques Revaux and Agnes Fontaine from Monaco; Rika Zarai from Israel; Bentir from Egypt; and Bentir from Algiers.

The fest this year will abandon the Sports Palace and return to the Palace of Nations overlooking Barcelona's fairgrounds. Voting will be public—both in selection of 10 song finalists as well as on closing night when spectator ballots will determine the winning tunes.

The organizing committee, under the watchful eye of government authorities, will be particularly careful to avoid ballet-stuffing operations that turned last year's final night award ceremonies into a shambles for Catalan spectators as well as for millions on radio and television.

Tin Pan Valley

By RED O'DONNELL

Nashville, Sept. 3.

Johnny Cash reportedly moving his business office back to Nashville. He'll maintain residence, however, on West Coast.

Tom Pall and Glaser Bros. — Jim and Chuck — winged out the past weekend for two-months tour of Far West. The Decca recording trio opens this week in Manila.

Switcheroo Dept.: The annual WSM Country Music Festival will be known this year (Nov. 1-2) as the 38th Anniversary of the "Grand Ole Opry."

Sue Thompson in California rehearsing act which opens Thursday (5) in Reno.

Liberty artist Gordon Terry in Hollywood discussing appearances on syndicated television show (country music) being produced by Cliffie Stone & Associates.

Kathy Copas in her first personal (at Evansville, Ind.) since death of her husband. Randy Hughes and father Cowboy Copas.

SHORT SHOTS

Ferlin Husky on tour of Northwest, after which he returns to Nashville for Capitol recording session. Columbia a. and r. men Don Law and Frank Jones in New York for business meetings.

Veteran promoter-booker Oscar Davis, who suffered stroke in New York last month, has been removed to Vanderbilt Hospital. Docs report that Davis is responding to physical therapy; may be back on his feet in early autumn.

George Jones and Melba Montgomery (out of the Bob Neal Agency) joined Frankie Fontaine for attendance-setting one-nighter at Buck Lake Ranch, Angola, Ind. The Wilburn Bros. (Teddy and Doyle) on road through East and Midwest until Oct. 26.

WSM granted month's extension on Ryman Auditorium lease for "Grand Ole Opry" shows. No new rental contract signed at this writing.

Red Foley & wife Sally Sweet moving back to Nashville. Wesley Rose delayed his jaunt to Europe until mid-November. Guitarist Harold Bradley & wife Eleanor on two-weeker in Europe.

Brenda Lee cut some new singles at Decca.

Al Caiola down from Manhattan to cut a country music album for United Artists. Titled, "City Boy Goes Country," session was oversupervised by LeRoy Holmes. Webb Pierce trying something new on his latest single: backed by violins and trumpets.

Noel Ball, ex-Dot a&r rep in this territory, returned to deejaying with WMAK radio.

Nolan Charges

Continued from page 41

the tune. Under the Fox agreement, Sunset assigned the copyright to Fox.

The complaint further states that on Jan. 28, 1946, Fox assigned the tune, in a partnership deal, to Williamson and latter agreed to pay certain royalties. Nolan claims that the Williamson agreement was made without his consent and only learned of the terms late in 1962.

The suit charges that the defendants have breached the agreements by a) their willful and fraudulent failure to account and pay in an amount exceeding \$200,000 for use and publication and for income from all sources; b) their complete failure to account and pay royalties since 1960 despite demand by plaintiff; and c) their refusal to permit inspection and audit of the accounts. Nolan claims that by notice on May 16, 1963, he rescinded the Fox original and renewal agreements. Nolan contends that all rights of defendants have been terminated, but the defendants have refused to recognize it and have continued to assert their rights.

The second cause of action claims that for the purpose of inducing Nolan to execute the renewal assignment, Fox falsely and fraudulently represented that it would exploit the tune and increase royalties and that Fox concealed the fact that the original had been assigned to Williamson. Nolan also claims that the renewal assignment was secured through fraud and collusion and that Fox paid Edward M. Gray, Nolan's personal manager an undisclosed sum and that Nolan is now sole owner of all rights.

On the Upbeat

New York

Angela Martin, thrush on the Crest label, signed by Ford of Canada for industrial shows from Sept. 4 until Sept. 20. Organist Jack Skelly begins his 16th year at Madison Square Garden's Ice Skating Club on Sept. 7. Irving Fields Trio back at the Park Sheraton Hotel's Mermaid Room. Ramon Argueso, Latin Maestro, began his 19th season at Roseland Dance City last night (Tues.). Thrush Pat Scott begins a five-weeker at Sniffen Court tomorrow (Thurs.). Lionel Hampton booked for another concert tour of Japan to begin Jan. 15. Columbia singer Terri Thornton goes into Basin Street East for five weeks beginning Sept. 19. Michael Allen, who came out of CBS-TV's "Talent Scouts" show, at the "Living Room for the next week. He's being managed by Don Owens. The Novelties at the Crystal Bay Club, Lake Tahoe for the next two weeks.

London

Actor Tom Courtenay cut his first wax for Decca. Titled "Mrs. Brown You Have A Lovely Daughter," it is set for August release. Negotiations have been reopened for the exchange visit of Britain's Brian Poole And The Tremeloes and America's Bill Haley group. U. S. promoter Jolly Joyce is thinking about booking the British group for about 21 days. Ember Records musical "brains," John Barry, selected to pen the score to the Elizabeth Taylor lookaround London tv stint. After 12 years with EMI, Roland Rennie quits the diskery to become president of Trans-Global music of New York. Ember Records holding a one day national sales convention in London's May Fair hotel. Goldisk presented to Leslie Gould, general manager of Philips Records, by J. D. R. Kelly, United Nations rep in the UK, to mark 1,000,000 world sales of the UN LP "All Star Festival." The Shadows, click British guitar group, won their eighth silver disk for "Atlantis." Reports from the Harold Davison office indicate that Ray Charles has been firmed up for a trip this side of the water next May.

WB takeover of Frank Sinatra's Reprise label — released here through Pye — does not affect distribution of Reprise in the UK. Kenny Ball's clarinetist hospitalized during the band's tour of Ireland. Andy Stewart will headline a package tour — featuring all Scottish artists — destined for Canada and America in September and November respectively. Tommy Steele signed to kick off Associated TeleVision's vaude series "Sunday Night At The London Palladium." Oriole Record's a&r chief John Schroeder taking the label's mobile recording unit to Wales in order to seek out local talent (a la the Liverpool goldmine). New company formed by agent Tito Burns to handle chart topping beat group The Searchers, is known as NVA-Burns Ltd.

Joe Bott, sales chieftain of London Records, flew in for huddles with British Decca bossman Sir Edward Lewis. Skiffler Wally Whyton a&r'd first ever British Hootenanny waxing at the Decca studios. Disk is "Hootenanny In London," features Alex Campbell, Lou Killen, Redd Sullivan, Martin Carthy, Nigel Denver, Bob Devendorf among others. Local click singers Cliff Richard and Frank Ifield set for an "Ed Sullivan Show" recording sesh here on

Sept. 22. "Kangeroo" man Rolf Harris recorded an album designed specially for the Yank market where it will be released in the fall. Brian Epstein, who is agent for such "in" beat groups as The Dakotas and The Pacemakers, is launching yet another Liverpool group, namely, The Fourmost. Signed by Oriole Records are a new West Country outfit, Dave Lee & the Stagger Lees.

Rothchild Joins Elektra

Paul Rothchild has joined the artists & repertoire staff at Elektra Records. He recently left the Prestige label where he was involved in folk a&r.

Rothchild will share the recording duties of the Elektra and Crestview labels with Jac Holzman and Mark Abramson.

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"... among the finest contemporary folk performers... alive, vigorous and wholly convincing." — *Downbeat*

FA2396 New Lost City Ramblers, v. 1
FA2397 New Lost City Ramblers, v. 2
FA2398 New Lost City Ramblers, v. 3
FA2399 New Lost City Ramblers, v. 4
FH5263 Moonshine & Prohibition Songs
FH5264 Songs from the Depression

FOLKWAYS RECORDS

121 West 47th St., New York, N. Y.

THE ANSWER MY FRIEND IS

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BOB DYLAN • COL. CL 4986
DENNIS & RODGERS • CRS 300 X
ARTHUR LYMAN • HI-FI L 1013
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CNE Peers at Piers to Relieve Weekend Population Explosion

Toronto, Sept. 3.

Series of large midway piers extending out into Lake Ontario, as in Atlantic City, is proposed to solve the problem of over-crowding at the Canadian National Exhibition on weekends and national holidays by Hiram McCallum, g.m.

A CNE midway, on stilts, is advocated because there is no available land east and west of the 350-acres of Exhibition Park, plus the new expressway to the north, this emphasizing an immediate move southward into Lake Ontario if CNE attendance continues to keep pace with the extension of metropolitan Toronto, which now has a population of some 1,500,000.

With the exception of a new horticultural building, the 10-year expansion program of the CNE is now completed, he said. Construction of amusement piers out into Lake Ontario would not be as difficult as an ocean—as at Atlantic City—and would accommodate new buildings for exhibitors and meet the demands of turnstile-clickers.

McCallum rejected the opening of the CNE on Sundays as an answer to the outstanding problem and revealed that a survey of CNE exhibitors was overwhelmingly opposed to the idea. He also was opposed to extending the length of the annual fair and noted that the present CNE has been moved back one week because few persons were interested in attending after Labor Day.

Fair's Spanish Exhib To Showcase Antonio

Antonio, one of the top Spanish concert dancers, will make his first New York appearance since 1955 with an engagement next year opening the Spanish Pavilion of the New York World's Fair April 22. He'll have a company of 50, including dancers, musicians and singers.

Antonio, who once played cafes as part of the team of Rosario & Antonio, last appeared in N.Y. in an extended engagement at the Mark Hellinger Theatre. The Spanish Pavilion is lining up other renowned Iberian artists for engagements during the Fair.

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CCE'S 1963 EDITION PULLS PEAK 602,493

Ottawa, Sept. 3.

In spite of two Fridays of rain, the 1963 edition of the Central Canada Exhibition topped all attendance marks. Total for the eight days (Aug. 23-31) was 602,493, over the 1962 record of 601,383. CCE's gate record was helped by an alltime record for a single day, when last Saturday (24) hit 115,622. Admission was 50c.

Gate for the grandstand show, billtopped by Andy Griffith, Anita Bryant and Ronny Howard (Opie on Griffith's video stanza), has not been announced but a fair official reported it was down from 1962 and 1961.

Charles Loses In Winnipeg

Winnipeg, Sept. 3.

Ray Charles orchestra grossed a meagre \$8,100 and drew only 2,621 to the 10,000-seat Arena Saturday (24). Top was \$4.

Date was locally promoted by radio station CJOB.

GV ALSO SPAWNS MUCH NEW TALENT

By JOE COHEN

Greenwich Village has taken on the combined colorations of Broadway, the Bowery, and 52d Street of the old days of the swing era. Today, the Village has more entertainment enterprises than virtually any other area of its size anywhere with a diversity that is nothing less than amazing. The combined coffeehouse and off-Broadway legit together with the strip spots, twist parlors, home hospices, bars and jazz joints patronized by beards and weirds is giving the entire area a draw that is unique even for New York.

Yet it retains its status as a talent incubator, but the variety has shifted. In a former era, writers and artists lived in the low rent ateliers until they attained recognition. There are still writers and artists in the area, but they are exceeded by the hopeful youngsters wielding a guitar, singing with a twang or reciting the lines of Eugene O'Neill. The atmosphere of hope is something that its grow-

(Continued on page 48)

Minn. Fair's Teen Danceland Clicks As Route to Curb Midway Rowdiness

St. Paul, Sept. 3.

KINGSTON 3, LOUIS NYE CRACK DUNES' RECORD

Las Vegas, Sept. 3.

The Kingston Trio four-framer, with Louis Nye as comedy star, which closed last week (29) at the Dunes has broken all records for attendance and turnaway records at the hotel, and possibly for all shows on the Strip with two-a-night policies, according to hotel prexy Major Riddle.

During the first week, show played to 9,703. Second week chalked up 10,060 patrons; third week, 11,487 (made possible by virtue of \$32 in for special celeb third show on Saturday); and 10,505 for final seven days.

Figures are flexible, according to Riddle, because even a capacity house may have booths which seat six people having less than that amount at the booth holder's discretion.

The Betty Grable-Dan Dailey starrer was until the Kingston show the Dunes b.o. champ.

Much Twin Cities and out-state parental and police interest was aroused by an innovation, Teen Danceland, designed to curb juvenile delinquency on the grounds of the Minnesota State Fair which ended its 10-day run yesterday (2) after a more than 1,000,000 attendance.

Teen Danceland was a dance hall to which only teenagers from 15 to 19 were admitted—for 50c—away from the Midway. The Fair management itself operated it.

Believed to be the first exclusively teenager entertainment of its kind ever provided by any state fair, it proved to be a big success in every way, pulling around 2,000 youngsters and eliminating most youthful misbehavior, a problem for the exposition's management in recent years. A riot, however, did occur on the final weekend but did not destroy the success of the experiment.

Teen Danceland was a Fair board idea and came into existence because members felt that if the kids

(Continued on page 48)

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30—PARAMOUNT THEATRE,
Springfield, Mass.

Oct. 1—PARAMOUNT THEATRE,
Lynn, Mass.

3—MURRAY STATE COLLEGE,
Murray, Ky.

6—Chicago, Ill.

10—KANSAS STATE COLLEGE,
Emporia, Kan.

12—UNIVERSITY OF SO. MISSOURI,
Kansas City, Mo.

13—Tulsa, Okla.

15—COLORADO STATE UNIVERSITY, Ft. Collins, Colo.

16—UNIVERSITY OF UTAH, Salt Lake City, Utah.

17—Boise, Idaho.

18—OREGON STATE UNIVERSITY, Corvallis, Oregon.

19—Portland, Oregon.

20—Seattle, Wash.

21—EASTERN WASH. STATE COLLEGE,
Cheney, Wash.

22—Salem, Oregon.

23—Berkeley, Calif.

25—San Francisco, Calif.

26—Pasadena, Calif.

31—EL CAMINO COLLEGE,
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Nov. 1—LOYOLA UNIVERSITY,
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| 4—Knoxville, Tenn. | 19—UNIVERSITY OF MISSISSIPPI, |
| 5—Columbus, Ga. | Oxford, Miss. |
| 6—Jacksonville, Fla. | 20—MISSISSIPPI STATE UNIVERSITY, |
| 7—Savannah, Ga. | Starkville, Miss. |
| 8—Columbia, S. C. | 23—WHEATON COLLEGE, |
| 9—Augusta, Ga. | 25—MIAMI UNIVERSITY, |
| 10—Charlotte, N. C. | Oxford, Ohio. |
| 11—Macon, Ga. | 27—Baltimore, Md. |
| 12—Chattanooga, Tenn. | 28—Newark, N. J. |
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MINN. FAIR PULLS 1,181,865 AT GATE

St. Paul, Sept. 3.
Annual 10-day Minnesota State Fair, ended Labor Day with second largest attendance in its history, 1,181,865, just short of all-time record breaking 1,193,661 in 1958 when gate admission was 50c instead of present 75c this was despite rainy, cold Labor Day this year.

The 10-day Minnesota State Fair, one of the nation's foremost such expositions, was off to one of the best starts in its history with a weekend that set an all-time attendance record. On the opening Saturday and Sunday 258,569 passed through the gates. This was nearly 18,000 more than the previous record of 240,603, set in 1962.

Helped by favorable weather, the first six days' attendance was 658,882, a 63,680 gain over the corresponding period last year. The total 10-day attendance unfailingly is in excess of 1,000,000.

The Minnesota State Fair is one such exposition where every adult passing through its gates must pay the 75c admission. Even its officials and employees, exhibitors, grandstand and Midway performers and newspapermen covering it do not receive passes.

Cow Palace, S.F., Is Now Official

San Francisco, Sept. 3.
Cow Palace, Frisco's huge exhibit hall, scene of many a show biz bash and political convention, has changed its name legally.

Originally christened the city's Livestock Pavilion, it was dubbed "Cow Palace" by a sarcastic newspaperman, and the name stuck.

Attorney General's office announced last week that the U. S. Patent Office has granted exclusive rights to the "Cow Palace" name as a trademark.

SAMMY DAVIS' WHAM 80G AT ONTARIO CLUB

Detroit, Sept. 3.
Sammy Davis Jr. established a new attendance and grossing records in the 18-year history of Al Segal's Elmwood Casino in Windsor, Ontario, in 12 performances last week.

He grossed \$79,700 and played to 10,000 customers in the 800-seat Ambassador Room for the two shows a night for six nights. The cover charge was \$2 Monday through Thursday and \$3 on Friday and Saturday nights.

Previous record gross was \$64,520 set by Davis a year ago.

Deny Sabotage Report Anent Berlant's Crash

Report that the plane crash in which Louis John Berlant, millionaire real estate developer, and his son, Frederick lost their lives two weeks ago in Florida was due to sabotage, was denied by Florida authorities.

WTVJ, a Miami station, reported that Cuban agents might have planted a time bomb in the twin-engine plane but Sheriff Roy C. Baker of Stuart, Fla., said that an investigation showed no evidence of sabotage. Berlant, who was one of the major investors in Tierra Verde, multimillion dollar realty development off St. Petersburg, which involved the Murchison Bros., and Guy Lombardo, was reported to have pledged \$500,000 to help fight Fidel Castro. WTVJ said it had uncovered evidence that Castro agents had sabotaged the plane.

Harrah's, Lake Tahoe, Pacts Danny Thomas

Danny Thomas, who has played only one cafe date annually during the past few years, will expand his nitery operations next year. He has inked a stand at Harrah's, Lake Tahoe, starting next July 13 for two weeks. His sole nitery date of late has been the Sands Hotel, Las Vegas.

Whether Thomas will accept other dates next year isn't known as yet. His tele shows, both as actor and producer, keep him fairly busy.

Vaude, Cafe Dates

New York

Davis & Reese to be at the Copacabana on the Jane Russell, Connie Haines & Beryl Davis show Oct. 31... Alberto Rechi, Paulette, and Amelia Condes on the opening bill of the Viennese Lantern Friday (6)... Don Sherman has inked with the Ashley-Steiner-Famous Artists Agency... Larry Spellman to work with Sherman Tankel in the college division at the William Morris Agency... Lou Menchell & Vicki Stuart head the International bill starting tonight (Wed.)... Earl Wrightson and Lois Hunt new toppers at the Latin Quarter... Vaughn Monroe into the Elmwood Casino, Windsor, Ont., Oct. 28... Damita Jo to the Holiday House, Milwaukee, Oct. 28... Bandleader Bela Babal, who was at the Hotel Waldorf Astoria's Empire Room for several seasons, returns to his old haunt, the Chardas, starting an extended engagement tonight. Lia Della is the headliner.

Chicago

Sue Carson skedded for three weeks at the Blackstone from Sept. 23... Felicia Sanders down for Mister Kelly's Nov. 25 for a fortnight... Dorothy Donegan set for the Edgewater Beach Oct. 21-Nov. 16... Yonely plays the Brown Hotel, Louisville, Oct. 11-24... Don Cherry into the same spot Dec. 12-31... Coronados play the Caravan, Austin, Texas, Sept. 23 for a week, and Arlene Fontana is booked Oct. 28 for a week... Mary Kaye Trio inked for a week.

Ankara, Pitt, Gearing For Legit-Style Policy Under Will Disney's Helm

Pittsburgh, Sept. 3.

Will Disney, who has produced theatrical productions at his own Little Lake Theatre for over 20 years and who ran the cabaret theatre in the round this summer at the Beverly Hills Hotel here, branches out into one of Pitt's top niteries on Sept. 20 when he starts a series of plays at the Ankara.

The lineup set so far with each show in for two weeks is "The Perfect Setup," a new comedy; "Champagne Complex," "Funny Thing You Asked," "Shot in the Dark," "Clutterbuck," "Send Me No Flowers" and "Charley's Aunt." The plays will be presented on a conventional stage in the dinner-theatre style that was used at the Vogue Terrace last spring before the room burned down. The Ankara had been a stopping place for some of the top acts and ice shows around, but did without shows this summer due to spotty biz and did not want to return to conventional nitery fare.

BUFF'S TOWN CASINO RESUMES NITERY LIFE

Harry Altman, operator of the Town Casino, Buffalo, will retrieve his spot which has been used as a Roman Catholic Church for the past two years while a new church was being built. Altman volunteered the use of his spot after a fire razed the house of worship.

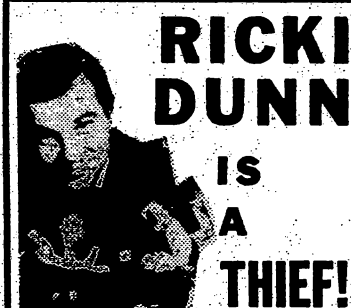
Altman plans to break in the spot with a few banquet dates before opening on a regular basis. He has signed the Frank Sinatra Jr., Tommy Dorsey Orch., Pied Pipers and Helen Forrest for Oct. 14 for two weeks.

at the Chase Hotel, St. Louis, Sept. 17... Kirby Stone Four into the Holiday House, Milwaukee, Nov. 11 for a fortnight... Frank D'Bone goes into Eddy's, K.C., Nov. 29-Dec. 5... Kim Sisters, currently at Harrah's, Lake Tahoe, play the Sultan's Table, Denver, Oct. 25-28, Chase Hotel, St. Louis, Oct. 28-Nov. 10 and the Vapors, Hot Springs Jan. 6-18.

Tony Toyoda, singer from Tokyo, began a two-week engagement at Detroit's Caucus Club yesterday (Tues.)... Comedian Lee Caron begins an eight-weeker at the Boulevard Room of Chicago's Conrad Hilton Hotel tomorrow (Thurs.)... Florian Zabach opens at Sutt-miller's Supper Club, Dayton, Saturday (7) for one week.



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vic dana

By Neil Graham
Hollywood Reporter

When Vic Dana, 37, stepped into the spotlight at the New York City premiere of "The Rat Patrol" last night, he was the only man in the room who didn't look like he was in a hurry to get out.

By 8:30, Dana, who has been in the business since 1955, was the only man in the room who didn't look like he was in a hurry to get out. He was the only man in the room who didn't look like he was in a hurry to get out. He was the only man in the room who didn't look like he was in a hurry to get out.

Neil Graham, Hollywood Reporter

Dana Olsen, Daily Variety

Barney Glazer



TALENT MANAGERS: ARTHUR W. COHEN, NICK HENNING, RICHARD ROSEN

STYLING: BOB BROWN, HAIR: JANE ROSS, MAKEUP: JANE ROSS, STYLING: BOB BROWN

Greenwich Village Boom Holds

Continued from page 43

ing commercialism and din cannot obscure.

The Village retains its revolutionary character, but a lot of people are making more money at it. It has become the prime area of development for entertainers, even exceeding the Catskill country as the major act incubator. The list of those that have moved up from Village ranks is growing. In the past few years, there have been Odette, Limelites, Vaughn Meader, Alan Arkin, Geraldine Paige, Jose Quintero, Chad Mitchell Trio and others. Accepted headliners are returning to Greenwich Village to renew themselves in its off-Broadway atmosphere in offbeat vehicles.

What's more, the Village is attracting a set of gawkers who will find amusement in its atmosphere, gaping at the odd denizens of the sector, and spending a few bucks here and there.

Many enter the Village at Third St., peek into the many types of entertainment spots and finally settle for one. One of the first sights is the Samauri where at virtually any time, an Amazonian girl with a big tattoo on her arm, sings in a hard and bluesy manner. A few steps away is a strip spot. Further

down, "beat" poetry readings is advertised. Then there are the flamenco spots and the many folk-nik havens. Some of them have odd characters hawking in front just like the old "pulls" in the Delancey St. clothing stores. One can have a wide choice of spots or one can have a good time just by looking at the assorted citizens.

Campus Kiddies

However, the main draw seems to come from what appears to be college kids who are invading the areas in hordes. The Village entertainment spots have a hard-core financial base with the presence of New York University, an institution, whose growth also threatens to engulf the Village one of these years. The students provide nucleus of its trade for coffeehouses, legitimate operations and some of the experimental items. But kids from all over town are coming down to participate in what they feel are the new movements stemming from the area.

The Bitter End seems to be one of the largest in the heart of the Village. Max Gordon, who owns the Village Vanguard is still one of the intellectual leaders of the area. But spots such as the Bitter End and the Village Gate are

providing strong and legitimate reasons for its rise.

At the Bitter End, the current draw is The Tarriers, which had its genesis in the area and are now big-concert earners. On the bill are newcomers Jimmy Gavin and Louise Lasser, neither of whom are yet ready to ignite the world. The Tarriers also have still far to go by uptown standards. Yet they all have one item in common, a degree of freshness. Except for Miss Lasser, who does music-comedy tunes, the others are in the folk-nik vein.

The calibre of entertainment is less professional than that which obtains uptown. Yet, this is what the youngsters prefer at prices that are comparable (and maybe more expensive than uptown) and in far less comfortable surroundings. The humor of The Tarriers is sophomoric at times, but at least it's not of the standup "Ladies and Gents" type. The kids coming here do not want the entertainment of their elders. They are establishing their own patterns, even if they have to go back hundreds of years into folk art to do it. To that extent, the Village movement is revolutionary, and most kids are rebellious at that age.

Somehow folk art remains the safest, as far as bonifaces are concerned. It's one art form upon which the student liberals and the conservatives both agree. The liberals love it because it concerns

people and it comprises tunes of the masses. The Tories respect it because it proves the eternal varieties of the old songs and the old ways.

A major resentment is seen in the residents in the area. The expression on an elderly woman looking out of her ground floor Macdougall St. apartment seemed to typify reactions. There was just too much din to sleep and she sat in the darkness looking malevolently at passersby. The peace and quiet of this picturesque street has been broken by these odd looking characters that she doesn't understand. She sees mixed races going together, strange looking boys wearing dark glasses in the middle of the night, the girls with muscles that would look better on Rocky Marciano, music that is strange to her. All this is making her as well as the other residents in the neighborhood resentful of this new invasion. It is a good thing too that there are a lot of policemen around at night.

The world that she once knew of espresso and soft laughter has been replaced. She can't understand the espresso spots started this Village revolution. Java and jive were the first mixtures and now every coffeehouse has entertainment of some sort, which have brought all these undesirables to her part of the world. Now she cannot sleep at night.

High-Rise Motel Set For Atlantic City In 1964

Atlantic City, Sept. 3.

To be completed before another season rolls around, the tallest motel-motor inn in the resort, 12 stories high, will be constructed near the up-town boardwalk on Pennsylvania Ave. as a major segment of a three-building project planned by Max Gurwicz & Son.

A second motel will be built on the southeast corner of Mississippi and Pacific Aves., on the site of the present old Tripolitania hotel, a landmark in the bistro section of the city for more than 75 years. Gurwicz also announced plans to construct an apartment house on the west side of Iowa Ave., between Atlantic and Pacific Aves. in the down-town section of the resort.

Costs of the three projects would be approximately \$3,000,000. Gurwicz said. The uptown motel-motor inn will have facilities for conventions.

Continental Room is scheduled to reopen in Houston Sept. 12 with two bands, Carmen Cavallero and the Paul Neighbors' orch.



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Minn. Fair

Continued from page 43

could have something like it of their own it might curb them away from the Midway which so many were making their hangout while at the Fair and where youngsters engaged in individual and gang fights and their "rumbles" were in evidence nearly every night, making for much disorder, commotion and trouble all around.

Board members proved to be right in going through with the Danceland. In contrast to what had been happening before, there wasn't a single teenager arrest this time on the Midway or Fair grounds elsewhere. Thus, it's pointed out, Teen Danceland justified itself.

Before deciding on Teen Danceland, the board called in St. Paul veteran showman Morrie Steinman for his opinion. He thought the idea "great." He then was asked if he'd agree to tackle the assignment of being the first to run it and be its initial "guiding light."

Steinman acquiesced on condition that his MGM employer would give him the necessary leave of absence. This it did. He's an exploiter out of the New York office and will return to Gotham this week.

The Fair spent nearly \$10,000 in remodeling part of one of its buildings into Teen Danceland. Steinman played a major part in working out the details and the room's format.

For their 50c the teenagers could get two-and-a-half hours of entertainment. They could dance to the live music of rock 'n' roll bands—four of the latter were employed during the 10 days. In addition, such headliners and other acts, including the Smather Bros., came over from the grandstand night show to perform for them. There were three shows daily at 1:30, 4:30 and 7:30 p.m.

The Fair police feel it has worked "miracles." There were three uniformed police and the same number of police matrons keeping watchful eye on the goings-on, but they had very little to do.

Twin City radio station KDWB was so taken with the teenager danceland idea that, during the Fair, it continuously devoted spot announcements gratis to it.

JACK DURANT

"THE BIGGEST FAIR OF THEM ALL"

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CABLE ADDRESS "CANNATEX"

TELEPHONE EMPIRE 6-7551

Thirty-first
August
1963

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c/o C.N.E. Grandstand Show
Toronto, Ontario

Dear Jack:

As you know, the Canadian National Exhibition Grandstand has played the biggest names in show-business. Some have been more successful than others but none have been better received by the audience than you have. I am sure you get as big a kick out of the applause from the 18,000 to 20,000 people we play to nightly as I do.

Best wishes for your continued success and I do hope that the C.N.E. engagement will lead to bigger and better things.

It has been a pleasure having you aboard.
Kindest personal regards.

Yours sincerely,

CANADIAN NATIONAL EXHIBITION ASSOCIATION

Jack Arthur

Jack Arthur
Executive Producer
Grandstand Show

:JA

AND HE LEFT THEM CRYING FOR MORE

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CURRENT BILLS

WEEK OF SEPTEMBER 4

NEW YORK CITY

MUSIC HALL — Dolores Davis, Paul Dixon, Alan Cole, Ronnie Ronald, Perry Forst, Helen Wood, Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Garg, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Fredrick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.

SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James), **AUCKLAND** — Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maurice Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BLACKPOOL (Grand)—Jimmy Clitheroe, Peter Butterworth, Albert Burdon & Mollie Sugden, Robert Webber, Tommy Godfrey, Billy Winer, Vera Howe, Frank Moorey, Ron Davies.

Winter Gardens (Pavilion)—David Whitfield Pinky & Perky, Dallas Boys, Vermon Girls, Maria Neglia, Derek Dene, Hope & Keen, Los Zafros & Fred Iles Trio.

Tower Circus—Charlie Caroli & Co., Great Puzat Troupe, Flying Zengannos, Rudi Llata, Los Onas, Ruppert's Bears, Circus Animals, Eugen Weidmann, Robert Bros., Bobby Roberts, Barantons Sisters, Hermanis, Sacha Houcke, Sacha Houcke & Edith Schickler, Bearis, Desmond Marks, Our Sammy, Little Jimmy & Circusettes.

BRIGHTON (Hippodrome)—Dickie Henderson, Eve Boswell, The Charivels, The Tiller Girls, Aleta Morrison, Eddie Vitche, The George Mitchell Singers, Peter Vernon, Jimmy Curries, Tropical Cascades.

LONDON (Palladium)—Tony Hancock, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeville Jazzman, Rudy Cardenas, The Walter Gore Ballet Group, The Ross Taylor Dancers, Dorothy Dampier, Leslie Norrie, Jimmy Jewel & Ben Warriss, Ted Lunde, Polka Dots, Elizabeth Lerner, The Skylons, Twelve Lovelies, The Bill Shepherd Singers, Virginia Vernon, Willie Martin.

VICTORIA PALACE — The George Mitchell Minstrels featuring John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & His Jazzers, The Schaller Brothers, The T.V. Toppers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BASIN ST. EAST — Chad Mitchell Trio, Stan Getz, Paul Gregory.

BITTER END — The Tarriers.

BON SOIR — Felicia Sanders, Jorie Remus, Morty Storm.

BLUE ANGEL — Woody Allen, Max Morath, Emily Yancey.

CHARDAS — Lia Della, Bela Bahai Orch, Elemar Horvath, Tibor Rakossy, Dick Martia, Janos Hozsu.

CHATEAU MADRID — Jonas Moura Revue, Emilio Reyes Orch, Carbin Orch.

COPACABANA — Jerry Vale, Ronnie Martin, Ralph Young, Joseph Mele Orch, Frank Merli Orch.

EMBERS — Tyree Glenn 4.

GRINZING — Kalman Banya, Henry Butz, Future Fillion.

HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fal & Huiabeles.

HOTEL AMERICANA — Phyllis Diller, Al Conti 3, Charlie Fisk Orch.

HOTEL ASTOR — Eddie Lane Orch.

HOTEL NEW YORKER — Joe Furst.

HOTEL PARK SHERATON — Janet Vaughan Trio.

HOTEL PLAZA — Enzo Stuarti, Milt Shaw Orch, Mark Monte Orch, Plaza 9 Room, Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT — Lenny Herman Orch.

HOTEL ST. REGIS — Charles Turecamo Orch.

INTERNATIONAL — Stuart & Menchell, Naomi, Mike Duro Orch.

LATIN QUARTER — Wrightson & Hunt, Dominique, Glenda Leigh, Art Johnson, Jo Lombardi Orch, Sam Bidner Orch.

LIVING ROOM — Michael Allen, London Lee, Anna English, Brothers Cain, Bob Ferro Orch.

FIFTH AVENUE — Hankinson & De Maio.

SAHARA — "Land of Milk & Honey," Yael Shan, Lily Fawell, Menasha Baham, Leo Fuld, The Phillips Orch.

SQUARE EAST — "To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARIOT — Ellison Singers, Herman Stevens.

UPSTAIRS DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VIENNESE LANTERN — Paulette, Alberto Rochi, Amelia Condes, Ernest Schoen Orch.

VILLAGE BARN — Doc Morgan, India Adams, Zeb Carver, Lou Harold Orch.

VILLAGE GATE — Bill Cosby, Charlie Minus.

VILLAGE VANGUARD — Pee Wee Russell, Bill Evans 3.

CHICAGO

BLUE ANGEL — "Calypso Jamboree," Marilza Pons, Fayray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Charlton, The Duke, Al Placey Orch.

CONRAD HILTON — "Hat's Off," Lee Caron, Blackstone Jr., Helga Neff & Theo Ernst, Sherry Stevens, Ernie McLean, Boulevard Dons (5), Boulevard Dears (5), Jimmy Palmer Orch.

DEL PRADO HOTEL — "Hits of Broadway."

DRAKE HOTEL — "Vaudeville '63," Bill Starr, Bert Vallencourt, Shirley White, Joy Hawkins, Jimmy Blade Orch.

EDGEWATER BEACH — Johnny Desmond, Edgewater Guys & Dolls, Don Davis Orch.

GATE OF HORN — New World Singers, Outsider, M. King Sellers.

LE BISTRO — Joe Williams, Connie Milano Trio.

LONDON HOUSE — Dizzy Gillespie Quintet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S — Smothers Brothers, Carol Sloane, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM — Buddy Greco, Palmer House—Myron Cohen, Jennifer Marshall, Ben Arden Orch.

PLAYBOY — Frank Giordano, Dodo Greene, Ruth Gillis, Doc Circo, Berle Williams, Harold Harris Trio, Joe Parnello Trio, Bob Davis Trio, Joe Iaco Trio.

SECOND CITY — "13 Minotaurs" Ann Elder, Sally Hart, Dick Schaaf, Avery Schreiber, John Brent, Jack Burns, Del Close, Bill Mathieu, Omar Shapli.

LOS ANGELES

COCONUT GROVE — Barbara Streisand, Pierson The Arc.

CRESCENDO — Dick Gregory.

DINO'S — Lois Denny, Jack Elton, Steve LaFever.

JERRY LEWIS — Tony Marsh.

LOSERS — January Jones.

MELODY ROOM — Bobby Doyle Three.

INTERLUDE — Pat Collins.

SLATE BROS. — Dave Ketchum, Vic Dana.

STATLER HOTEL — George Arnold Rev. Town House—Red Nichols & Five Pennies.

TROUBADOUR — Hoyt Axton, The Journeymen.

YE LITTLE CLUB — Billy Storm & Marilyn Burroughs, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET — Lyn Keath.

DESERT INN — Eddie Fisher, Jack Durant, Lounge: Ted Lewis, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES — Frankie Lane, Rip Taylor, Bill Reddie Orch, Lounge: "Vive Les Girls," Gil Bernal, Merri Ellen.

FLAMINGO — Pearl Bailey, Joe E. Lewis, Russ Black Orch, Lounge: Frank Sinatra Jr., Helen Forrest, Sam Donohue, Cleopatra's Belly Dancers, Tommy Dorsey Orch.

FREMONT — Newton Bros., 4 Fabes, Emblems, Bill Britton.

GOLDEN NUGGET — Rose Maddox, Diplomats, Cut-Ups.

HACIENDA — "Les Poupees de Paris," Grove Shore Trio.

MINT — Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA — Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER — "Oriental Inferno," Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA — Burns & Provine, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orch, Lounge: Billy Williams Revue, Tony Thomas, as, Phil Palumbo 5, La Verne Baker, Dave Rodgers.

SAHARA — Kay Starr, Don Adams, Moro-Landis Dancers, Louis Basil Orch, Lounge: Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Cantor.

SANDS — Dean Martin, Copa Girls, Antonio Morelli Orch, Lounge: Jackie Heller, Yacoubian Co., Red Norvo, Morry King Strings, Ernie Stewart.

SHOWBOAT — Bob Luman, Johnny Paul, Silver Slipper—Hank Henry, Sparks Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo Redman Orch, Lounge: Funtastics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARBUCK — "Lido de Paris," Eddie O'Neal Orch, Lounge: Robert Sherwood, Don Cornell, Nalani Kele, Bernard Bros, Andriani Bros.

TALLYHO — Patti Kim, Eduardo Sasson, Marty Heim 3.

THUNDERBIRD — "Flower Drum Song," Jack So, Arlene Fortna, Juana Hall, Nat Brandwynn Orch, Lounge: Dukes of Dixieland, Christine Chatman, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA — Folies Bergere '63, Ray Sinatra Orch, Lounge: Jerry Colonna, Gene Sheldon, Hi-Lo's, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe)—Gordon & Sheila McRae, Donn Arden Show Girls, Matty Malneck Orch, Lounge: Winds of Notre Dame, Dave Burton, Trini Lopez, Town Pipers.

CRYSTAL BAY CLUB (Tahoe)—Novelties, Andriani Bros., King's IV.

GOLDEN — Holiday for Strings, Maaka Nua Hawaiian Revue, Teddy Randazzo, Tony Martini, Sparklers.

HAROLD'S — Rusty Draper, Stanton & Peddie, Blue Ribbon Belles, Don Conn Orch.

HARRAH'S (Reno)—Sam Butera and Witnesses, Jimmy Wakely, Salmas Bros., Partners, Joyce Almee Quintet, Co-quettes, Red Coty.

HARRAH'S (Tahoe)—Mitzel Gaynor, Volantes, Moro-Landis Singers and Dancers, Leighton Noble Orch, Lounge: Kim Sisters, DeCastro Sisters, Top Notchers, Joe King & Zaniacs, Dusty & Sylvia, Pia Beck.

HOLIDAY — Leo Diamond, Matys Bros., Giovanna, Hank Penny, Charles Gould's Satin Strings.

HOLIDAY LODGE — Sal Carson Orch.

MARIES — Les Brown Band, Deedy & Bill, Frank Fanelli, Silver Strings, Joe Kaynes.

NEVADA LODGE (Tahoe)—Vive les Girls, Al Bell Orch, Bob Hall & Cindy Lane, Mickey & Bonnie, Arthur Walsh.

NORTH SHORE CLUB (Tahoe)—Bobby Page and Musical Pages, Merlene Garner, Murray Arnold.

PRIMADONNA — Shapes Ahoy with Benson and Mann, Al Trontli Orch.

RIVERSIDE — Vagabonds, Sue Evans and Scamps, Jackie Gayle, Los Mariachi Estrella.

SPARKS NUGGET — Tony Martin, Pat Cooper, George Arnold Singers and Dancers, Foster Edwards Orch.

WAGON WHEEL (Tahoe) — Sheeky Greene, Scott Smith Quartet, Louis Jordan with Reno-Palmer Four, Esquires, Marilyn Maye with Sammy Tucker Trio, International IV, Bob Rinard, Naida Lani, Ron Rose.

SAN FRANCISCO

BIMBO'S 365 — Dave Barry, Carol Brent.

CLAREMONT HOTEL (Berkeley) — "Ecstasy on Ice" in Churchill's Restaurant.

THE COMMITTEE — Topical revue, Kathryn Ish, Irene Riordan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.

EARTHQUAKE McGOON'S — Turk Murphy and his band, Clancy Hayes.

FAKIE'S — Frances Faye.

FAIRMONT HOTEL — Venetian Room, Mills Bros.

GALAXIE — Jack (Glive) Schafer, Tony Tomaro Trio.

GOLD RUSH — Irwin Corey.

HOLIDAY INN (Oakland)—Mel Torme.

HUNGRY I — The Establishment.

JAZZ WORKSHOP — Miles Davis.

OFF BROADWAY — Stan Kenton big band.

PURPLE ONION — "Parade," Carole Cook, Tucker Smith, Beverly Sanders, John Castello.

SHERATON-PALACE — Bola Sete.

SUGAR HILL — Carmen McRae.

TIN PAN ALLEY (Redwood City)—Four Amigos.

TRIDENT (Sausalito)—Vince Guaraldi.

New Acts

PAUL DRAPER & SHEAREN ELEGASH WITH EUGENE MANCINI AND HERBERT LOVELLE

Songs, Dances, Comedy 100 Mins.

Goodspeed Opera House, East Haddam, Conn.

Timing, trimming and editing could develop this duo into a bit for more sophisticated showstopper/concert halls. As it stands now, it is redundant and overpeddled.

Relatively new to pro entertainment is Shearen Elegash, a two-year vet of the convention circuit as a storyteller and singer. Material shows effect of that circuit approach and need sharpening and editing to appeal to sophisticates.

Elegash is a personable, talented and saleable young man whose work complements and supplements the turn by Paul Draper. Latter flashes continually his top talented terp turn.

Divertissement gets underway slowly with Draper, in a tap dance to "Gigue" by Bach. Hand body motion abet Draper in this turn as well as following Bach interpretive number. Both routines are longhaired and perhaps too arty. When he moves into his "Sonata For A Tap Dancer," Draper starts to relax and breaks the deadpan of prior two numbers. Turns on the personality, wips and starts effectively selling, upping the pace.

Elegash is a saleable product that needs sandpapering. Hangover material from convention shows needs polishing. His vocal rendition of "Joshua," while he accomps self at the ivories, is his initialer and segues into a satire on political speeches for good comedy effect. Singer makes the most of his wide vocal range and familiarity with dialect, especially on his takeoff on opera stereotypes.

Draper scores heavily when he gets away from the arty stuff and into the more familiar tap routines, enhanced by his fluid body movements. Pair get together for a brace of numbers, "When Johnny Comes Marching Home" and "Too Darn Hot," that gets auditor's applause.

Pair is aided and abetted by Eugene Mancini at piano and Herbert Lovelle at drums. Eck.

LINDA FONTANETTE Songs 20 Mins.

Rendezvous Room, L. A.

Linda Fontanette is a sepi songstress who works a little too hard on a sultry sex image through a series of tunes styled very much like Pearl Bailey.

Singer has nice voice, her soft, velvety tones oozing through most of her turn with a clipped undulating kind of delivery that could be particularly salable in a small, dimly lit bar.

"I Love to Love" was fine in show caught. "Smack Dab in the Middle," in which she uses the Jimmy Sheldon Trio for background vocal effect, doesn't have sufficient authority. "Squeeze Me" is squeezed into sensuality with too much sex. Singer also gowns for same image. Dale.

MICHAEL DEES Songs 20 Mins.

Tidelands, Houston

Michael Dees is a personable young man (he'll turn 22 during this engagement) who is departing as a member of Eddie Lawrence Trio to start career as single. He has pleasant pipes and is at ease before an audience. While Houston is his home, much of experience has been on road.

He fits an intimate room well, for he's a hand with a ballad, and seems to have appeal for older patrons as well as those of his own generation.

Tunes on this outing are "Got a Lot of Living," "Time After Time," "This Is All I Ask," "Avalon" — with a change of tempo, "Maria" and "Day In, Day Out." He seems to have okay career ahead. Skip.

Ice Show Review

Ice Capades of 1964 (MADISON SQ. GARDEN, N.Y.)

John H. Harris production with Otto & Maria Jelinek, Cathy Machado, Romayne & Steele, Alan Konrad, Hans Lieter, Brigitte Labrecque & Bussey, Three Bruises, Doug Austin, Dick Haskell, Hisashi Kuchiki, Hugh Forgie & Shirley Marie, Doris Winter, William Rider, Spanky & Dave Pitts, Jan Tors, Sheila MacFarlane, Lorraine Mayor, Gille Vannasem ans Muller, Don Bearson, Ice Capettes, Ice Cadets, James N. Peterson Orch. Costumes, Billy Livingston, sets, James Tritippo, vocal arrangements, Lyn Murray, musical arrangements, James N. Peterson. Opened at Madison Square Garden, N. Y., Aug. 28 at \$6 top.

The annual Madison Square Garden visitation of "Ice Capades" is probably one of the most colorful events of the N.Y. theatrical calendar. For some years, "Ice Capades" has been brightening up the period immediately preceding Labor Day and indications are that the b.o. downbeat, normal at this time of year, will be reversed with the 24th edition of the John H. Harris extravaganza.

This year represents one of great change for this longrunning show. Not only have the various arena managers relinquished their ownership of the layout to Metromedia, but some of the veterans connected with the show are no longer on the roster. However, with Harris retaining the production controls, few visible values are lost. Viewers will, of course, miss the dazzling frappe exhibition of Ronnie Robertson, who couldn't get together on terms with the production toppers. In his stead is the skilled Japanese skater Hisashi Kuchiki. Jimmy Grogan, one of the smooth skimmers of the ice, is also missing as are the vets Markhus & Thomas. However, there are picturesque and highly competent replacements for all. The flavor of the show remains and the quality is unimpaired.

In fact, Harris seems to have gone all out to impress the new owners. The costuming is lavish, and the gait is sharp and fast. It's entertaining throughout. The production ideas give color to the session and the strength of individual skaters provides a constantly invigorating touch.

The vets in the show are Romayne & Steele whose ice ballroomology is probably tops in the field. Romayne's lifts and the lithe dance work of both is a constant applause getter. They have several spots, all of which give them maximum returns.

The weakest link this year, is the femme contingent. There aren't many femme singles, in this show, which is a factor which weakens Cathy Machado's glaze glides, since there is little contrast for her. Yet she manages to impress under extremely difficult conditions.

Hisashi Kuchiki, who seems to be the logical Robertson replacement, develops great speed in the spins and his straight passages are graceful. He is still self-conscious about his work and needs more development in the dance department before he can top his field, but he seems on his way.

One of the most promising newcomers is Doug Austin, whose dance style is reminiscent of Fred Astaire and who shows skill in the speed division as well. He is still in the formative stages and indicates great promise.

The Czech skaters, Maria & Otto Jelinek, a brother and sister team, provide one of the surprises of the occasion. They are polished and skilled skaters, who in a season or so, should be a strong hard-water draw. The pair are not too far removed from amateur ranks, but they give the feeling of being pros. They have skill and speed and skate imaginatively. They seem to be the discovery of the year.

Doris Winter and Brigitte work well, albeit with little lift, and Alan Konrad indicates a proficiency at dance and skating.

The show is long on comedy. The Three Bruises, with Noble Rochester a replacement, hit paydirt with a Hawaiian rib and a satire of the western television shows. But it's still essentially the

scrubwoman routine, their forte for many years in the business.

Hans Leiter does excellently in his "Cleopatra" rib getting laughs from some very elemental bits of business. Labrecque & Bussey perform a familiar brand of knock-about comedy, and the specialty acts hit it well with Spanky the Chimp getting a top reception with his barrel jumping. Dave Pitt handles the animal well. The mechanical act doll is transferred to ice quite successfully. Jan I. Tors is billed as the manipulator. A similarly named citizen, Jan Tors, has a weird sense of humor. He skates on three legs. Hugh Forgie with Shirley Marie, reprises his badminton exhibition.

The production is probably the best of any ice show presented here. The big numbers, a kiddie circus, a tribute to Cole Porter and "Viva Italia" are colorful, fast, and at times breathtaking. The musical support by James N. Peterson is first rate. The costuming by Billy Livingston, Ron Fletcher choreography of the top numbers and the Annapolis routine by Rosemary Stewart & Robert Dench, and above all, John H. Harris' overall production endowments make this the top effort of a long career. Jose.

French Teenagers

Continued from page 2

jackets and toughness is about out with sleek dressing and even Anglo-type umbrellas for the boys. They still hang out at Le Drug Store on the Champs Elysees, if more well healed, or at the Left Bank St. Germain Des Pres if less moola is in the family.

But rock disks can be bought by both groups and some have skyrocketed to million sales giving the record business a new shot in the arm here. Music halls were also helped by these singers being able to pull them in at the box-office plus some curious oldsters. However most showed they needed more roadwork and bearing. And regular polished pro singers also get plenty of attention from the degenaires.

Schooling hours allow them more time for pic matinees and they can perk up oater pix attendance. They seem to go both for offbeatness and Yank comedies and musicals. Legit is less important to them but they sometimes go for a tuner with a more modern format, over the general hoary operetta aspect still in fashion, or for avant garde shows or new playwrights.

This group is now a segment of the populace to be reckoned with and beckoned to by show biz. A recent open air local rock 'n' roll star concert drew over 150,000 of this new breed who proceeded to break things up a bit in an excess of spirit and zeal. But it did not go as far as some riots of a few years ago that had a more beatnik and leather-jacket flavor.

Cafes with rock singers or disks, and discotheque with twist get solid play from these more well-heeled youngsters. Show pundits feel this will eventually change the face of show biz drastically here because until fairly recently it was geared for more general adult and older audience tastes. This led to a mass aspect with sometimes oldfashioned adjuncts. But the hipper new set may have Yank legit tuners eventually a part of the picture here as well as jazz, rock etc.

French pix may have to get more dynamic, less talky and actionful for this paying group too with a big-enough part also probably helping the more arty in film fare.

It might be added that up to now this age group has simply been called "Les Teenagers" and their importance is evident by their own French name now.

Nat King Cole Kicks Off Latin Casino New Season

Riviera, Las Vegas

Las Vegas, Aug. 26.

George Burns & Dorothy Provine, The Lettermen (3), Dick Humphreys, Joye Roberts, Humphreys Dancers (11), Jack Cathcart Orch. (13); presented by Elias Atol, stage direction by Milt Brown; produced and staged by Tom Hansen; wardrobe, Travilla; arrangements Billy May; \$4 minimum.

George Burns has a new literary partner — Dorothy Provine — and the combination is a happy one. Miss Provine, a blonde looker, is radiantly fresh; she's versatile, showing top drawer talent as a singer, dancer, and actress; it's a good balance for the master of comedy timing who again gets yocks with his distinctive delivery of ancient songs.

Burns initials the act ("The reason I'm opening the show is because they won't let you smoke backstage... This cigar is complimentary... I got it at the dice table... Cost me \$748... I'm not only going to save the butt—I'm going to save the ashes") and after some stories typical of his brand of humor brings out Miss Provine, establishing her as a beautiful and naive young girl who is unaware that men are beasts. Her singing style, however, proves to be more aggressive, and she belts such numbers as "Get Happy," "Yes Indeed," "It All Depends On You," and "76 Trombones" as if she really enjoys singing them. She changes the pace with a dramatic "Motherless Child," and later emerges in a flapper outfit for her very up and very entertaining "Rearranging 29s" medley, in which she's strongly assisted by Howard Parker and Garrett Lewis. She and Burns click smoothly with their song and dance bit ("I Ain't Got Nobody") and after slight opening night scissoring doubtless will settle the session into a potent Vegas drawing card. Bob Hunter at the 84 guides the fine Jack Cathcart orch. (13) for the stars.

The Lettermen (3) is a group of handsome young men who have a superb blend with their singing. They offer "How Look Me Over," "Love Is A Many Splendored Thing," and a "West Side Story" medley, and are joined by Burns in an amusing version of "Ain't Misbehavin'."

Dick Humphreys has modeled a most effective choreographic splash for the curtain-raiser, which features himself and Joye Roberts, plus eight girl and three male dancers. Harry Belafonte returns here Sept. 23. Duke.

Edgewater Beach, Chi

Chicago, Aug. 28.

Monique Van Vooren, Edgewater Beach Guys & Dolls, Don Davis Orch.; \$2.50 cover.

Previous Polynesian Village shows have interworked the resident Edgewater Beach Guys & Dolls troupe with the headliner in varying degree, but this is the first show fully integrating the topliner into a unified production. In this case Monique Van Vooren. The result is an unequalled success, and will no doubt inspire Edgewater Beach g.m. Gene Barrett to look for similarly compatible acts.

Miss Van Vooren is a glittering jewel in the diadem of this show. While her eye-popping beauty could easily prove a distraction from her canny showmanship, Miss Van Vooren firmly and astutely asserts herself as a first class song-and-dance girl. The famed frame and face are much in evidence, but her knowledgeable showmanship in the ingredient that makes this show the winner that it is. Her patter and song intros are charming and wisely designed to minimize the understandable envy of femme ringleaders.

Show is fast-moving from its "Circus De Paris" terp and tune stagesetter for Miss Van Vooren, which is particularly noteworthy for the outstanding costumes worn by the chorus. Among the numbers in which Miss Van Vooren solos or is backed by the Guys & Dolls are "I Love Being Here With You," "Second Time Around," "What Kind Of Fool Am I," "Call Me Irresponsible," a medley of tunes in foreign tongues, and her tenderly-handled version of "Little Child."

Miss Van Vooren's gowns are dramatic, but always in good taste,

and her semi-strip in her closing medley from "Guys and Dolls" is neatly executed.

Producer Robert Simpson's house troupe has been largely recast, and the new group carries off its chores in first-rate fashion, particularly in their choral work. Net unit consists of Bill MacAdam, Stephen Jones, Lee Oliver, Mary Ann Colston, Jean Piller, Lee Beery, Dick Stephens, Scott Pearson, Pamela Randall and Paul Renault. Mor.

Hotel Roosevelt, N. O.

New Orleans, Sept. 30.

Gloria DeHaven (with Doug Talbert), Carter DeHaven, Leon Kelaer Orch. (11); \$2.50 weeknight minimum; \$4 Sat.

Songstress Gloria DeHaven, making her first appearance in Seymour Weiss' swank Blue Room, Thursday (29), gave one of the best shows to open here in some time.

The former film ingenue and band thrush acquits herself as a savvy performer. She is a slick, svelte pro with a show biz background and proves it. Her parents, the Carter DeHavens, headlined in vaude and musical comedy a generation ago, and she comes by her heritage in the best tradition. Miss DeHaven presents a well-paced songalot, alternating torchy ballads with old pops and romantic tunes, gives adequate evidence of her experience.

Not to Miss DeHaven's discredit, a high spot at the opening show was the appearance of her 76-year-old dad, Carter DeHaven, who came out of semi-retirement to accompany her and wound up in her act. He delighted the big first night audience with five minutes of songs and soft shoe dancing. His bit capped a highly entertaining and solid crowd pleasing show.

Miss DeHaven does "Who's Sorry Now," "I Remember You," "Everything's Coming Up Roses," "The Best Is Yet To Come," "Our Language" from "Irma LaDouce," and others.

An asset is her musical director, Doug Talbert, who accompanies her on the 88s and conducts the topdrawer Kelaer orchestra.

On the musical front, maestro Leon Kelaer and his musical crew dish out a variety of smooth melodies that keep the tables empty during the knee-action sessions. Kelaer also handles emcee chores expertly.

New show set for Sept. 11.

Lutz.

hungry 1, S.F.

San Francisco, Aug. 23.

"The Establishment"; Eddie Duran Quartet. \$3.50 admission.

First of the British satirical revues to hit Frisco, this company is composed of John Bird, John Krimsky, Eleanor Bron and Jeremy Geidt. Bird and Geidt are the strongest personalities by far, and Bird has a lively effusive manner that lends itself well to his characters.

They've had a high pressure buildup locally as a tough, salty, hard swinging satirical revue to whom nothing was sacred, but the event proves them to be bright, light and funny and in no way far out or particularly outrageous.

After comics like Prof. Irwin Corey and Lenny Bruce, their attack on society is tame.

But it is also funny and successful, as the current SRO business at the club proves. The joint has been packed since opening night and looks like a four week sellout.

Target of most of the barbs is the British upper classes and the government. Skits (the best of which is a TV interview and commentator show) take off on political tops and then short blackouts with various groupings of the performers hit away at boy-girl situations and other social stereotypes.

Use of newsreel footage and special film clips projected on a screen back of the stage is okay except in a house like the hungry 1 where there's a sidebar set of seats at right angles to the stage where the customers can't see the screen.

Carole Simpson, a stunning brunette, sings some hip songs written by British jazzman Tony Kinsey as a sort of segue between skits. She is a good singer, projects well and is a beauty. Guitarist Eddie Duran's quartet plays nice jazz in the intermissions.

Amanda Ambrose and The Amigos open Sept. 16. Rafe.

Basin St. East, N. Y.

Chad Mitchell Trio, Stan Getz Quartet, Ahmed Jamal Trio; \$3 music charge.

Basin St. East, which braved the summer with weekend operation only, has returned to full weeks in a bill which didn't come out exactly as originally planned, but which still carried surprising entertainment values. As originally plotted, Miriam Makeba was to top the bill with the Chad Mitchell working with her as well as in their own spot. It's a modus operandi which they latched onto while playing the nearby Blue Angel, and which has proven one of the better ploys in the folk field. Unfortunately, throat surgery made this impossible and the Mitchell group took on the chore of the headliners.

Surprisingly, the threesome scared heavily in a choice grouping which encompassed several forms of musical thought. They clicked with ballads and folkstering, but it was their excursions into humor which brought them the top accolades of the evening. The lads with their rendition of "John Birch Society" and a rewrite of "Twelve Days" as sung by a group celebrating privately in West Germany were their highpoints. The threesome made their best impression to date in New York with this stand, and they indicate that they can hold their own in largescale miteries as well.

The rest of the bill comprises two musical groups. Stan Getz in the opening spot, expresses himself articulately and literately. His tenor sax work is unclouded by musical gingerbread. His statements are concise and simple and his takeoffs on the basic show a logical and clear development that makes it extremely pleasant listening matter. Getz is backed by a crew comprising piano bass and drums. The ensemble work is excellent and the sidemen knock off some elegant soloing.

Completing the bill is Ahmad Jamal with bass and drum accompanying him. Jamal plays a florid piano which has a lot of drive. He explores virtually every facet of a tune, and sometimes goes beyond the length which would constitute optimum listening. Yet he makes a lot of valid statements in his meanderings which keeps the assemblage interested. He's backed by bass and drums. Jose.

Basin Street West, L.A.

Los Angeles, Aug. 27.

Dorothy Donegan, Jesse Davis, J.C. Heard Duo, Leon Walls Trio; no cover, no minimum.

Rushed into the breach when Brook Benton was unable to fulfill his scheduled commitment, easterner Dorothy Donegan discontinued what was to have been a brief vacation out here to assume the stellar niche atop this hastily-assembled one-week package holding forth at Wilk the Still's Western Ave. niche. She's a formidable substitute, a keyboard artist with sound musical skills and a flair for showmanship that keeps attention riveted to the bandstand throughout. Featured on the bill is up-and-coming vocalist Jesse Davis.

Miss Donegan approaches her work with a disarming irreverence, and this lack of pretension suits the informal atmosphere of this spot just fine. In addition to her scintillating 88 work on such standard material as "Everything's Coming Up Roses," "Man I Love," and "What Kind Of Fool Am I?," Miss D displays finger-pyrotechnics on "Flight Of The Bumble Bee" and roars through swinging versions of Basie's "Cute" and the Ray Charles twister "What'd I Say," latter two being highlights of her turn. Adding oomph to her work, she indulges every once in awhile in some bench jockeying or sensual body English, and even knocks out a few vocals in an amusingly suggestive vein such as "A Good Man Is Hard To Find" or "As Time Goes By," which is climaxed by a good night roll call a la "First Family" topped off by the addition of Martin Luther King. The potent rhythm section operating snugly with Miss Donegan consists of J.C. Heard on drums, Al McKibbon on bass.

Jesse Davis, who holds over for an additional fortnight following this engagement and is booked to roost through the fall-winter season at Howard Manor in Palm Springs, possesses a trusty set of pipes and an easygoing but authoritative stage manner. He's at his best when the beat is firm, as it is on "Lady Is A Tramp." On the sustained notes of the upper register he runs into occasional tonal

irregularities, as on his rendition of "As Long As She Needs Me," which ceded, to his advantage, he exuded from the set. The hackneyed finger snapping could be minimized, too. It's a device by now too closely identified with others, and hampers development of individuality, which at the moment should be Davis' prime goal. Smoothly backing the young singer, whose voice bears some similarity to Johnny Mathis, is the Leon Walls Trio, with Walls on drums, Ken Brown on piano, Bobby West on bass. Tube.

Tidelands, Houston

Houston, Aug. 27.

Little Egypt, Michael Dees, Don Goldie Orch. (4); no cover or minimum.

Little (Lorraine) Egypt, now her legal name via the courts, is a belly dancer with all the movements, and in overdrive she's something to see. She alone may not be able to bring back burlesque, but she well could bring back the bald-head row. Miss Egypt's costume is of Bikini proportions, with trimmings consisting of a navel jewel and some black gauze here and there. And there's no faulting her five-foot shape.

Most of act is composed of simple gyrations at various speeds, but she brings on a few auditors for belly dancing lessons. She wisely holds act to 20 minutes, for any more may be boring, even to male stageside droolers. And it still may be said that a curve is the shortest line to belly dancing success.

Michael Dees is a pleasant and talented young singer just beginning career as a single. More of him in New Acts.

Don Goldie orch, which will complete its current engagement here with this show, does excellent backing job with the torrid, fast-paced Far Eastern music in terper's set. Skip.

Dunes, Las Vegas

Las Vegas, Aug. 30.

Frankie Laine, Rip Taylor, Sheila Cass, Dunes Dancers (11), Bill Reddie Orch. (24); presented by Major Riddle; stage direction by Eddie Lynch; lighting by Freddie Tabor; costumes by Irene Tabor; \$4 minimum.

It's Frankie Laine time again at the Dunes, and this time the familiar song stylings are richly framed in concert. Backing the star is the Bill Reddie orch, conducted by Ray Barr, and the superb voices of the Charles Turner Choir. Balancing the musical portion of the program is the unique and very funny "crying comic," Rip Taylor. Laine pulled consistent topnotch applause from first-nighters with his well-balanced repertoire: "Love Is Where You Find It," "Mama-selle," "Granada," "Glory Road," "Rocks and Gravel," "I Believe," "On the Trail," and "What Kind Of Fool Am I," taking the Vegas curse off the latter overripe song by explaining he goofed by not recording it. Encore is a disclick medley.

Taylor's standup routine gets solid yocks—he comes in this time with much topical material, his trademark sobbing jag is packed with amusing dialog, as are the impressions of such celebs as Louella, JFK, Satchmo, Churchill, Alfred Hitchcock, and Pearl Bailey.

Curtain-raiser is a holdover production number with the nine femme and two male Dunes Dancers, who back beautiful chirper-terper Sheila Cass. This bill in for four frames. Duke.

'It' Club, L. A.

Los Angeles, Aug. 27.

The Three Sounds; no cover, no minimum.

A going concern is John T. McLain's "It" Club, where a capacity throng convened Monday night (26) to welcome the Three Sounds. Business figures to remain smash for the balance of the three-week engagement, these being three musicians of enormous vitality and seemingly inexhaustible drive.

Trio consists of Gene Harris at piano, Bill Dougherty on drums, and Andy Simmons on bass. Together they generate some of the best small combo swing around and yet manage to retain a sensitivity of musical expression behind that big beat. Numbers include a "Fever" that's considerably above normal, a subdued but substantial "My Romance," and several other assaults of note including "Stairway To The Stars," "What Kind Of Fool Am I?" Tube.

Flamingo, Las Vegas

Las Vegas, Aug. 29.

Pearl Bailey, Joe Louis, Wilda Taylor Dancers (3), Russ Black Orch. (14); presented by Morris Lansburgh; special choreography by Hal Belfer; lighting by Hugo Granata; \$4 minimum.

Pearl Bailey is back at Morris Lansburgh's spa, this time introducing ex-heavyweight boxing champ Joe Louis in his pitey debut. With or without Louis, who dances, jumps rope, and sings "Side By Side" with her, Miss Bailey would have the kind of highly entertaining act for which she is noted.

The obvious cliché applies to Louis: as a singer and a dancer he's a one-trick pony. Of course his contribution to the star's act is all in fun, as it should be, and his name on the marquee will bring in many who are curious. Miss Bailey's attitude toward the legendary fighter is that of adoration. Result is that the normally deadpanned Louis shows that he can smile, and his presence is a pleasant, nostalgic blend into the festivities. Hal Belfer did a fine job of working out the dance routines and special material for Miss Bailey and Louis.

In her distinctive comedy style, the star sings such numbers as "Lady Is A Tramp," "My Handy Man Ain't Handy Anymore," "Don't Talk About Me When I'm Gone," "Aggravatin' Papa," "New Shoes," "Melancholy Baby," "Ma, He's Making Eyes At Me," and "A Woman's Work Is Never Done." She does one serious song—and very effectively—"Let There Be Peace On Earth." The Russ Black orch (14) backs, with Miss Bailey's vet 88er, Lloyd Phillips, aboard.

Three sons of jockey Angel Valenzuela (Jaime, Javier, Carlos, ranging in age from 8 to 10) are presented by the star as a surprise attraction. The scene-stealing youngsters are a delight as they ambitiously tackle "Blame It On The Bossa Nova" and "Sunny Side Of The Street," being joined choreographically and songwise on the latter by Miss Bailey and Louis.

Wilda Taylor, a shapely blonde looker, is a decorative addition as she sings and dances with two male partners. This package, with imaginative lighting by Hugo Granata, is in until Sept. 26 when Joe E. Lewis and Ella Fitzgerald return. Duke.

The Newport Inn, N.H.

Newport Beach, Cal., Aug. 23.

Freddy Martin Orchestra (15), John Cochran, Ralph Anthony, Dave Leonard; cover \$2-\$3.

From his Coconut Grove stand where the band was basically a supporting act, Freddy Martin opened a six-week date Thursday (22) at this deluxe hotel's Empire Room (following equally long stands by Les Brown and Dick Stabile). There's no doubt here that the 15-piece band is the big attraction.

With a format now solidly set by his two predecessors, Martin's group made it clear to the 1,000-plus black-tied opening crowd that it was there to provide music for dancing. The Newporter's success with a straight dance policy to big bands in its Empire Room this summer, there's also an excellent small combo for the "twist" enthusiasts in the Inn's Veranda d'Orleans plus pianist Jackie Jocko at the piano-bar, has created a steady repeat biz with the South Coast socialites and the heavy-spending summer regulars.

Highspot, other than dancing to Martin's music which filled the floor immediately and solidly for every set (a novelty these days), is his interim show, presented in two parts. Second half, the now familiar "Parade of Bonds," is preceded by a long, well-arranged medley of tunes associated with band over the years. It's a clever combination of charm, corn, novelty and nostalgia. Opening with the "Hat Sut Song," the band sails through such items as "Intermezzo," "Managua, Nicaragua," "Bumble Boogie," "Sabra Dance," "Santa Catalina," "April In Portugal," etc., traversing the years right up to the present, and winds with the Tchaikowsky B-Minor Concerto, featuring pianist Dave Leonard.

Vocalists-instrumentalists Johnny Cochran, Ralph Anthony, and The Martin Men ties the melodic memories together with some well-voiced lyrics. The group is skedded for cocktail and dinner dancing nightly except Monday through Oct. 1. Robe.

Little Fox, S.F.

"An Evening of British Rubbish," comedy revue with Bruce Lacey, The Alberts (2), Anne Wakefield, Lance Dickson; admission \$4.40 (drinks served).

"An Evening of British Rubbish" may well be the worst blow to Anglo-American unity since the Redcoats burned Washington.

Being the third echelon of the current British invasion ("Beyond the Fringe" is at the Geary Theatre, "The Establishment" at the hungry 1), it naturally suffers by comparison; but even without comparisons, it is too weak to stand scrutiny.

"Rubbish" (and the title is appropriate beyond belief) presents a trio of talented, hard-working Britons: Bruce Lacey and the Alberts (whose real names are Douglas and Anthony Gray) in a disconnected series of skits staged amid an incredible collection of ingenious props—a sort of tab-sized "Hellzapoppin'."

It is Lacey, a wild-eyed Irwin Corey type, who introduces most of the skits and explains the props. The Alberts, bearded and very, very British, perform on an assortment of instruments, from bagpipes to brass (including one potbellied example identified as the "gold-plated pandemonium"). Lacey also plays—his specialty being an electronically amplified penny-farthing bicycle with tuned wheel-spokes.

Some of the skit ideas are funny, and occasionally one comes off—the tuned bicycle, for instance, and Lacey's solo of "Sheik of Araby" sung to a monstrous prop camel. The Alberts are at their best in their musical numbers, where they display real talent. But basically the show is a below-the-belt monotone of far-out nonsense—too far out to be really amusing most of the time.

Some of its redeeming features are the finely molded features of Anne Wakefield, a stunning brunet whose fine voice is wasted. She displays it to perfection in the show's more hilarious numbers, singing sweet songs while clad in inappropriate costumes, and also shows considerable acting ability, remaining unperturbed while pandemonium reigns about her.

Lance Dickson as a general assistant to the three male stars is suitably frozen-faced, but no more so than most of the first-night audience.

Arthur Cantor and Keith Rockwell chose "British Rubbish" to open Rockwell's new vest-pocket cabaret theatre in the old Barbary Coast district, using super-elegant furnishings from the old Fox Theatre. The furnishings and re-vamping cost a reported \$130,000. A more sophisticated show would have made it seem more worthwhile.

Michael Ferrall, whose direction sharpened up "Yum-Yum Tree" at Mr. Rockwell's On Broadway Theatre, is credited with (or blamed for) direction of "Rubbish." But whatever influence he exerted on it is not evident from across the footlights.

Harold's, Reno

Reno, Aug. 29.

Rusty Draper, Stanton & Peddie, Blue Ribbon Belles (5), Don Conn Orch. (8); no cover or minimum.

Current bill marks a playback in this room for both Rusty Draper and Stanton & Peddie—and from early indications it'll be a repeat of the top biz groups did on prior outings in the intimate Fun Room. Draper continues as a personable purveyor of song and has a knowledgeable way with guitar and banjo that matches his vocal talents. Folksy and neighborly, he offers a varied catalog, with much folk stuff and blues accented. And he's masterful at interpreting the lamentable lyric in both tonal emotion and physiognomy.

Songbag includes "Best Things in Life Are Free," "Old Cotton Fields Back Home," "Ring of Fire," "When Two Worlds Collide," "St. Louis Blues," "Another," "My Shoes Keep Walking Back to You," and "Are You Satisfied," later done with audience participation. Big winner of the generous repertoire is "Night Life." Draper proves his instrumental prowess on guitar on "Gamblers Guitar," "Wheels," "April in Portugal," and "Guitar Boogie." For this stanza he eschews accenting comedy, albeit he throws in a few lines and a couple of stories to bridge the vocal and instrumental numbers.

Stanton & Peddie, who played

their new act for the first time in this intimacy about six months ago, are now ready for any of the smaller rooms and the lounges. Act has good visual appeal. Stanton, handsome and in good voice, handles the straight stuff, and Peddie, a natural comic with expressive, mobile face, lays it on to perfection with the fun lines and mimicry. Act is sharpened, timing is impressive, and the material is well studied.

Danny Stanton introduces partner after essaying "Lonesome Road," and from then on risibilities are heavy on the plus side, with Eddie Peddie romping among tablers with one liners, disrupting Stanton's solos by dropping waiter's tray, gagging it up on stage with string bass and harmonica, trick trombone. Two also score with vocal impressions: Stanton on Nat King Cole, Eddie Fisher, Tony Martin; Peddie on Johnnie Ray and Vaughn Monroe.

Don Conn orch expertly back-stops full show.

Dino's L.A.

Los Angeles, Aug. 22.

Doris Drew, Jack Elton, Roger Nichols; no cover, no minimum.

Visually as well as vocally, Doris Drew is ideally equipped for the entertainer's niche in this room. Back for her second two-week stint in three months, she complements the tasteful informality of the Dino's environment with her own unostentatiously attractive appearance and reassuringly competent way with a song. More electrifying stylings and flashier-attired canaries have passed through this spot, but these attributes tend to be overly distracting in an atmosphere where the entertainment shouldn't interfere too strenuously with the main order of business—which is dining and drinking.

Half a dozen refrains, bulk of which are showtunes, comprise Miss Drew's set. Most effective at this hearing were an expressive treatment of "When Sonny Gets Blue" and a variable arrangement of "Joey." Potentially outstanding but a bit shaky on this outing owing to phrasing uncertainty was the intricate "Oliver" torcher, "As Long As He Needs Me." The other three—"Sun In The Morning," "Together Wherever We Go" and "Street Where You Live"—Miss Drew approaches in a light, throw-away, up-tempo vein.

The fertile, melodic imagination and nimble-fingered execution of pianist Jack Elton remains one of the delights of a Dino's evening. Able rhythmic support is supplied by bassist Roger Nichols. Tube.

Moulin Rouge, Vienna

Vienna, Aug. 20.

Two Mallinis, 2 Arlingtons, E. & G. Helano, Duo Walczak, Gerd Bros., Primavera, Fernanda Canova, Conquita, Ernst Lamprecht Orch (6); \$1.75 entertainment charge.

Moulin Rouge has a well-balanced and highly entertaining summer show. First half is devoted entirely to dance and strip numbers. A gal from Ecuador, Conquita, is the opener. The duo Walczak (both less than flyweight) has designed their act to give each the solo spotlight. Moulin Rouge's longtime strippers, as Marion, Najada, Dagmar, Madison, follow. Now there is also a bubble bathtub, Nicole using it. After intermission there follows a more than one hour variety show. Ferry Kuruz cymbal soloist, entertains with Hungarian and modern music. The Helanos are excellent acrobats, outstanding in contortion and teeth acts. The Gerd Bros. juggling act offers something new—playing balls with their shoulders.

The Two Arlington performance (see New Acts) ends with a great surprise. While the male partner is first as acrobat in the spotlight, the female partner acting as assistant, it's the opposite later on. He dumps her into a suitcase, wherein she even changes her dress. Invisible contortionism. Fernanda Canova does a Hollywood parody to the song "I Want To Be Loved By You." So is the windup of the show, Primavera, who does a dramatic strip. The Ernst Lamprecht orchestra neatly plays the intricate show score. Not much leather pushing during intermission. Rudi Palme emcees pleasantly.

Spot, one minute from state opera, is open daily, three shows, 9, 11:30 p.m. and 2 a.m. The bar until 6 a.m.

Maas.



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Shoreham, D. C.

Washington, Aug. 27.

Buffalo Bills (4); Heller & Helene (2); Bob Cross Orch (14); Steve Kiskey Orch (7); \$2.50 cover.

The Buffalo Bills and their barbershop routine always receive a happy reception here and on opening night this round they brought a full house to the posh Blue Room despite a flash flood.

Garnering two encores the group sang 15 numbers including old barbershop standards such as "Lucky Old Sun" and "Hard Hearted Hanna."

But the group is also capable of mixing the act without rubbing the barbershop pole the wrong way. They tried their hand surprisingly well at "I Left My Heart in San Francisco" and "Waiting for the Evening Train," from the new musical "Jennie."

But their basic appeal to Washington's barbershop fans rests in such numbers as "76 Trombones" which they still manage to do with zest after singing it almost 1,400 times with the "Music Man" company on Broadway. Such hearthstone American pleasures.

Dancers Heller & Helene are old pros on the nitery circuit and they give a competent performance. The act gains spice when Helene peels a sheen outer garment for the last dance.

The Bob Cross Orch backs up well and is fine with the dance music. The Steve Kiskey orch is also a good provider on the latter score.

Castaways, Las Vegas

Las Vegas, Sept. 1.

Barry Ashton's "Playmates of 1964," Pearl Williams, Peter Anthony, Don Randi Trio, George Boyer (9); produced by Garwood Van; presented by Everett McCarrle; no cover or minimum.

Entertainment chief Garwood Van is presenting three shows a night in this new club—they start at 10:15 (only drinks are served) and continue to about 5:15, amounting to virtually continuous activity on the stage.

Ice-breaking attraction is Barry Ashton's nudie "Playmates of 1964," 100% billed with bawdy Pearl Williams, and featuring trumpeter Peter Anthony.

The undraped revue is lavish in the Ashton tradition, showing class all the way. The nuders are presented in an artistic, non-objectable way, and the girls (16) again prove that Ashton has a sharp eye for top level beauty. The gorgeous costumes are a strong plus, and the choreography is woven just right. The productions are the highlights of the show, and they are punctuated by three fine novelty acts, best of which is the sure-fire comedy ventriloquism of Jay Nemuth and a loquacious dog named Nicky. The rotund Borden Twins are aboard, also the comedy dance team of Elaine & Howard. Both turns are consistently amusing, but would be improved by editing. Chuck Dodds is impressive with the production vocals.

Miss Williams at the 88 is backed by trumpet, clarinet, bass, and drums. She has a big, lusty, good sound as she sings such numbers as "Moon River," "Bill Bailey," and "What Kind Of Fool

Am I?" sandwiching some of the bluest dialog ever heard in Vegas. Some of the lines seemed to shock even the jaded musicians, but since the "Adults Only" tag is out front to weed out the blushers, she apparently has the green light for such "sophistication." There's no doubt about it, she'll pull in the curious—and more important, she'll pull in the gamblers.

Peter Anthony briefly showcases his talent here, and proves that he's one of the finest young trumpet players in the biz. He and his combo follow the Ashton bash, he introduces celebs in the audience, then back Miss Williams.

The George Boyer orch guides the Ashton portion, and early shift patrons are entertained by the solid jazz of the Don Randi Trio. Show is in for four weeks with options.

Duke.

Primadonna, Reno

Reno, Aug. 30.

"Shapes Ahoy!" with Benson & Mann, Paris & Claire, Bobby Winters, Johnny Morris and Hea-Lani, Primadonna Singers and Dancers (16), Al Tronti Orch (12); produced, staged, and directed by Dorothy Dorben, assisted by Woody Cole.

"Shapes Ahoy!" is the second revue booked by Ernie Prim for his new Club Primadonna, and it's shaping up as a 75-minute production that could survive a run in this 350-seater. Room opened in late June with "Paree Ooo La La!" and captured a lot of the local and tourist trade, and held good until the bowout to make room for "Shapes."

The billing as a "naughty" nautical revue is somewhat misleading, albeit the four Primadonnas parade in the semi-nude and comic Benson & Mann frequently touch on the indigo, but in no areas is it offensive.

Dorothy Dorben has displayed much skill in producing a revue with diversity of appeal: there's comedy, the dancers and nuders are all lookers, the four vocalists deserve commendable ratings, and the musical arrangements by Gus Donahue have been given obvious attention. Also rating top mention is the choreography (dancers are well rehearsed, work with conviction), sets and scenery and the costuming, latter credited to Dorothy Dorben Studios. The house band, under the baton of Al Tronti, faithfully and spiritedly interprets the score.

After the "Consider Yourself at Home" opener (initially showcasing the dancers, nuders and singers, with dancers in brief attire designed to the nautical theme) Irving Benson and Jack Mann take centre-stage for a brief comedic romp; Mann the straight man, Benson with the nifties. Much of the material is directly out of burlesque and duo knows how to handle and deliver same for maximum effect. Benson has the expressive face to enhance his deliveries.

Paris and Claire prove highly proficient in the adagio department, with both displaying much fluidity in motion in intricate lifts and spins. Femme is smartly proportioned blonde, contrasting with dark-complexioned partner. Two work easily and well together, and routines are effortlessly executed.

Gum-chewing Bobby Winters holds attention with sometimes nonchalant, but accurate, work with the Indian clubs. He solicits the chuckles by substituting a "plumber's friend" for one of the clubs. Juggler also includes other comedic stuff during his solo turn.

Benson & Mann show their best burlesque talent with "Irish Justice" scene, Benson as the judge in a maternity case where two men claim to have fathered the same baby, in this case a chesty selection from the line. Mann the counselor, is big on words to the unlearned jurist; bit allows for wide latitude, and comics make the most of it.

Four singers (Pat Burkey, Marie Ardell, Tom Peters and Dick Bonelli) get good response with "Look Me Over." Johnny Morris is an attention winner using flaming knives as batons. Partner Hea-Lani is also visually attractive in a hula offering.

Show is well paced, specialty acts are sandwiched at exactly the right spots throughout the three productions. Miss Dorben has in this edition a revue that's a natural for many rooms, and it's a good bet for a run in this room.

Long.

Bimbo's 365, S. F.

San Francisco, Aug. 29.

"Continental Revue" starring Dave Barry, Carol Brent, Liett Chorlton; \$2 cover, \$2.50 Saturdays and holidays.

Bimbo closes out his successful "Continental Revue" (it must be successful; it's survived since May) with turns by veteran Dave Barry and relative newcomer Carol Brent, capable assistance from Liett (Fluff) Chorlton, who solos in all three production numbers.

Barry's first visit to the 365 in five years is proving all over again how good this veteran standup comic is. Kidding mostly himself and family ("I bought my wife a second car—a tow truck..."), he also manages to work in a few dialect stories in a routine kidding the oldtime dialect comedians, all to a fine audience reception. He also scores with impressions of Godfrey, Liberace, Churchill, FDR. Carol Brent, who has been working many Bay Area spots has her best showcase at Bimbo's—she's basically a club singer, has potential to go far if she can restrain a tendency she shares with most singers and quits trying to climb into the microphone.

Her sultry contralto and sexy looks are fine for club work, and her repertoire is geared that way. She displays virtuosity in numbers ranging from "Bill Bailey" and "A Lot of Livin' To Do" to "You're Nobody 'Til Somebody Loves You," "Hard-Hearted Hannah" and "What Kind of Fool Am I?"

Her contralto probably is well-suited to more mood and blues numbers if she'd give them a try. "Continental Revue" includes three lavish production numbers: "Rhapsody in Pink," "Up in a Penthouse" and "Cleopatra," all featuring the star-quality dancing of Fluff Chorlton, who leaves this month to choreograph new Lido show in Paris for Las Vegas.

Estes.

Jerry Lewis, L. A.

Los Angeles, Sept. 1.

John Wade, Sheldon Horowitz, Irv Edelman; no cover or minimum.

Looking more the young transplant from Madison Ave. than a night club singer, John Wade played it as casual as a gray flannel suit in his opening here Tuesday (27) at Jerry Lewis' Restaurant.

The robust-voiced singer is quite a switch from the dimpled dolls who usually light up this gourmet's hangout. With excellent diction and an inclination toward the more balladic number, he concentrates for the most part on the wrongs and rites of love—"I Want To Be Around," "I'll Be Tired of You," "Once In A Lifetime," etc.

With a slight increase in tempo, plus a bit more friendliness (he tends to play to the outer edges of the room), Wade's forthright exposure for him. Sheldon Horowitz and Irv Edelman have been held over to provide him with excellent musical support.

Robe.

The Losers, L. A.

Los Angeles, Aug. 29.

Frank D'Rone; two drink minimum.

Frank D'Rone makes his first local appearance in almost three years, appearing in his proper element in the jazz lounge environment of Sonny Orling and Pete Rooney's intimate nitery.

Singer continues to prove himself capable, polished and fully satisfying at the mike, a solid pro in the jazz and ballad vein who warrants more attention than he has been getting. His delivery is clean, secure and rich. D'Rone has a jazz flair, but controls it handsomely to present a nice combination of both soft romanticism and hard sell belt. Perhaps his only problem is that he sounds like a big voiced Nat King Cole and also uses many of Cole's stage mannerisms.

Balladed "This is All I Ask" is particularly smooth, "Fascinatin' Rhythm" a hefty rhythmic entry and "One Note Samba" a nice electric guitar instrumental that breaks his set and shows added musician-ship.

Backing by Claude Williams, piano; Marvin Shaw, bass, and Phil Kelly, drums, aids him well. Kelly, whom he carries, also does his solid arrangements. Booking is two weeks.

Dale.

Shows Abroad

The Unshaven Cheek

Edinburgh, Aug. 20.

Edinburgh Festival Society, in association with Frith Banbury, presentation of drama in three acts, by Ray Lawler. Staged by Frith Banbury; decor, London Sainthill; lighting, Richard Pilbrow; and Robert Ormbo. Opened Aug. 19, '63, at the Lyceum Theatre, Edinburgh, 33 top. Lily Skuse Bettina Dickson
Eve Lewis June Jago
Lennie Lewis Paul Dawkins
Mick Hannon Allister Williamson
Blowly Skuse Reg Lye
Charlie Lewis Alfred Marks
Roy Lewis Graham Corry
Bernie Ward Bernard Hopkins
Fay Brewer Amanda Reiss

Ray Lawler, the author of "Summer of the Seventeenth Doll," has written a new drama about a broken-down cooperage on the outskirts of an Australian city, and the result is a drab, wordy but well-acted three-act, giving more scope to the players than diversion to the payees.

The play, the opening legit event of the 1963 Edinburgh International Festival, has notable acting, mainly from Alfred Marks, making a rare incursion into legit. The supporting cast, including Australian and English actors, offers a confusion of accents between north of England and Australia.

Marks plays a veteran worker, once a stalwart trade union leader who can't forget his heyday as an artisan, his north of England backgrounds, or the days of yesteryear. He lives out his life against the setting of a dusty, broken-down cooperage, with trusty companions, a weak and rebel son, and two long-suffering femmes.

It is difficult to make out the intention of the author, and symbolic language is mixed with odd special effects and lusty action. Alfred Marks turns in a commendable performance as the stalwart and trusting cooper with pride in a job well done. Graham Corry scores as the wayward son, and Bettina Dickson is best when she portrays a nervous woman who has been by-passed in life, and wishes to make a new career as a doctor of nervous disorders.

The author combines a sure sense of words with an insight into character. His use of flashbacks and effects in the second act is confusing, and his characters never win audience sympathy.

The lighting by Richard Pilbrow and Robert Ormbo is intricate but effective, and the London Sainthill set has suitable distinction. Frith Banbury has staged to make the most of difficult material. The play's baffling style and content don't augur well for its long-running potential. *Gord.*

Schweyk in the Second World War

London, Aug. 22.

Mermaid Theatre Trust presentation of an operetta in two acts (11 scenes), by Bertolt Brecht, translated by William Rowlinson, with music by Hanns Eisler. Additional lyrics adapted by Leo Black. Staged by Frank Dunlop; decor, David Myerscough Jones; musical director, Alexander Goehr. Features Bernard Miles, Joan Heal, Bill Fraser, Harold Innocent. Opened Aug. 21, '63, at the Mermaid Theatre, London; \$2.50 top.

Hitler Dudley Jones
Himmler Roger Jerome
Goebbels Walter Daly
Goering Harold Innocent
Von Bock Gerald English
SS Man Muller (One) Peter Blythe
Mrs. Kopecka Joan Heal
Schweyk Bernard Miles
Baloun Harold Innocent
Young Prochazka Job Stewart
Bretschneider John Carter
Bullinger Bill Fraser
SS Man Muller (Two) Stephen Moore
Customers Leader Hawkins, Joan Duan, John Gay

"Schweyk in the Second World War" is fancifully described as an operetta, but in reality is an episodic play with a few songs aided, to little effect. Bertolt Brecht has borrowed a famous fictional character and made him a Czech in World War Two for this light onslaught at the Nazis. It is more promising in theory than in fact, and though it offers fun in the first

act, it peters out very sadly in the second.

Most of the enjoyment comes from Bernard Miles, who once more gives a superb performance, matching the best he has previously done. Schweyk, the dull-witted, crafty and wily character who always succeeded in getting the better of his superiors, emerges this time from an S.S. grilling with a commission to steal a dog for the Gestapo chief. That leads to one of the funniest unrehearsed scenes ever, as Miles, concealed in a public lavatory, tries to snare the unwilling dog with a sausage.

For the most part, the story emerges as a series of minor sketches, and one particularly unsatisfactory device is the use of motion pictures for scenes set, according to the program, in "the higher regions." The humor is erratic and occasionally heavy handed, but the message is not entirely without subtlety.

Apart from Miles, there are other useful performances. Bill Fraser is excellent as the SS Lieutenant, Joan Heal sings and acts pleasantly, and Harold Innocent does well enough as a photographer who cannot stop drooling about food. The Hanns Eisler songs are not particularly distinguished, though there is an amusing parody of the Horst Wessel song sung by Miles. *Myro.*

Madigan's Lock

London, August 27.

New Pike presentation of a two-act comedy by Hugh Leonard. Staged by Alan Simpson; decor, Peter Rice. Opened Aug. 26, '63, at the Theatre Royal, Stratford, East London; \$1.75 top.

Neighbors Eileen Colgan
Maggie Fitzgerald
Paddy Nicholas Nicholas Fitzgerald
Louis McClure Gerry Duggan
George Kelly Richard Sullivan
Mr. Fleeter Ronald Ibbes
Fox Frank Cables
Stevie Ellis Patrick Duggan
Susie Denmoddy Olive McFarland
Robbie Graham Rilo Fanning
Marie Phipps Maggie Fitzgerald
Clare Hickey Kate Binchy
Maurice Flinty Alan Barry
Kavvo Doyle Tony Doyle
May Caray Maureen Halligan
Mrs. Mulholland Evelyn Lund
Joan Ellis Eileen Colgan
Kearney Jack Cunningham

"Madigan's Lock" is the third and final production in the optimistically-titled series. A Festival of Irish Comedy. Although it offers a decent farcical climax, the Hugh Leonard work is too encrusted with whimsy. It is slightly superior to the preceding plays but Alan Simpson's direction is stiff and the company, recruited from Irish residents of London, is uneven in talent, some not being ready for professional exposure.

The piece involves some men building a ship from stolen wood, with a view to making their way to a pub that serves free beer. They had been engaged on the job for 11 years, and the writer obviously intended the operation to be some sort of allegory about the promised land.

But the theme dawdles, and the loquacious talk doesn't help, and the effect isn't improved by the presence of a ghost, the dead husband of a comely blond, who comments on the action without contributing to it. Garry Duggan, Olive McFarland and Kate Binchy make more of their chores than the rest, and Peter Rice's set is okay. *Otta.*

Off-Broadway Shows

(Figures denote opening dates)
Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig. Living Theatre (5-15-63).
Cages, York (6-15-63).
Desire Under Elms, Circle (1-8-63).
Dorian Gray, Showboat (8-28-63).
Fantasticks, Sullivan St. (5-3-60).
Pinter Plays, Provincetown (11-28-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-8-63).
CLOSED
Savoyards, Jan Hus (6-4-63); closed last Sunday after 112 performances.
SCHEDULED OPENINGS
Time of Key, Sheridan (9-11-63).
Ionesco Plays, Gate (9-15-63).
Spots of Leopard, Wash. Sq. (9-19-63).
Color of Darkness, Writers Stg. (9-30-63).
Cromwell Plays, East End (10-4-63).
Chase Manhattan, Theatre East (10-4-63).
Morning Sun, Phoenix (10-6-63).
Corruption, Cherry Lane (10-8-63).
Ballad Bluebird, Mayfair (10-15-63).
Penny Change, Players (10-18-63).
Mr. Smith, Astor Pl. (10-21-63).
Walk in Darkness, News (10-25-63).
Theatre of Parviz, Gate (wk. 11-4-63).
Burn Me to Ashes, Jan Hus (11-12-63).
Mother Courage, de Lys (1-15-64).



GERALDINE HANNING

Just returned from successful tour as Isabella, "The Other Woman," in summer package of SUSAN SLEPT HERE starring Don De Fore and Sandra Church. Contact: PLaza 3-2310

Legit Followups

Stop the World—I Want to Get Off!

(SHUBERT, N.Y.)

Although "Stop the World" is completing its 11th month on Broadway, it still seems one of the unlikely hits of recent seasons. After a dull opening 15 minutes it launches into a pedestrian satire of a common man's life, with little freshness or poignancy but at times a sort of pretentiously forced simplicity.

There are a couple of good songs, a winning performance by comedienne Anna Quayle, and several effective moments achieved by Anthony Newley. The star and Miss Quayle, however, have by now become careless about their enunciation. The words to Miss Quayle's Russian and German spoofs are mostly unintelligible, and Newley is also difficult to understand in several songs.

The success of the musical, which received mixed notices, may be partly due to David Merrick's promotion and the popularity of one of the show's songs, "What Kind of Fool Am I." The latter comes at the end of the musical, and that's a long wait. *Kenn.*

Enter Laughing

(HENRY MILLER'S, N.Y.)

Although "Enter Laughing" is no comedy classic, it has enough solid laughs for a pleasant evening. It's still amusing audiences after 200 performances on Broadway.

New to the cast is Diane Sandre, an attractive ingenue, who portrays the hero's girl friend with warmth and charm. Another replacement is Bob Spencer, who plays Alan Arkin's pal capably.

Arkin dominates the show from beginning to end. He delivers his lines with a peculiar flatness, and his performance is more a string of comic bits than a characterization. But he is a gifted comedian, and a delight to watch.

Sylvia Sidney, Vivian Blaine, Alan Mowbray and Irving Jacobson, all billed above the title with Arkin, perform competently, and Meg Myles, Marty Greene and Monroe Arnold also register strongly. *Kenn.*

Touring Shows

(Figures cover Sept. 2-14)
Beyond the Fringe (2d Co.)—Geary, S.F. (Sept. 2-14).
Camelot—Auditorium, Denver (Sept. 3-11); Music Hall, K.C. (Sept. 13-14).
Here's Love (tryout)—National, Wash. (Sept. 2-14).
How to Succeed in Business Without Really Trying (2d Co.)—Philharmonic, L.A. (Sept. 2-14).
Jennie (tryout)—Layoff (Sept. 2-7); Fisher, Det. (Sept. 9-14).
Luther (tryout)—Forrest, Philly (Sept. 9-14).
Ma for All Seasons—Music Hall, K.C. (Sept. 2-7); Orpheum, Mpls. (Sept. 9-14).
Mary, Mary (bus-truck)—Hartford, L.A. (Sept. 9-14).
Milk and Honey—Biltmore, L.A. (Sept. 2-14).
My Fair Lady (bus-truck)—Shubert, Philly (Sept. 2-14).
Never Too Late (2d Co.)—Auditorium, Rochester (Sept. 3-7); Royal Alexandra, Toronto (Sept. 9-14).
No Strains—Nixon, Pitt (Sept. 2-14).
110 in the Shade (tryout)—Shubert, Boston (Sept. 9-14).
Sound of Music—Bushnell, Hartford (Sept. 2-7); Hanna, Cleve. (Sept. 9-14).
Stop the World—I Want to Get Off (2d Co.)—Shubert, Chi. (Sept. 2-14).
Thousand Clowns—Playhouse, Wilmington (Sept. 11-14).
Who's Afraid of Virginia Woolf? (2d Co.)—Colonial, Boston (Sept. 2-14).
Zenda (tryout)—War Memorial Opera House, S.F. (Sept. 2-14).

Show on Broadway

Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad

Roger L. Stevens & T. Edward Hamilton, by arrangement with Phoenix Theatre, presentation of Jerome Robbins' production of comedy in one act, by Arthur Kopit. Staged by Jerome Robbins; costumes, Patricia Zipprodt; lighting, Thomas Skelton; music, Robert Prince. Stars Hermione Gingold; features, Alix Elias, Sam Waterston, Sander Sazabo. Opened Aug. 27, '63, at Morosco Theatre, N. Y.; \$6.90 top.

Mme. Rosepetite Hermione Gingold
Jonathan Sam Waterston
Rosalie Alix Elias
Commodore Roseabove Sander Sazabo
Head Bellboy John Hallow
Bellboys Jaime Sanchez, Thom Koutsoukos, Gary Garth, Ernesto Aponte, Peter Lenahan, Carl Guttenberger

What price show titles? Would "Death of a Salesman" have been a greater popular success under a less forbidding title? How much was the click of "Silk Stockings" and "Can-Can" due to their come-on titles? More specifically, would "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad" have caused such a stir if it had been called, say, "Crazy Mixed-Up Harpy" or, perhaps "Caribbean Nightmare"? Who can say?

To stick to tangibles, "Oh Dad," etc., had a run of just over a year off-Broadway and a couple of months on tour, and has now made it to Broadway, having opened last Tuesday night (27) at the Morosco Theatre for an announced engagement of six weeks. Since "limited engagement" ordinarily means limited to popular draw, this Arthur Kopit whistls will presumably continue as long as business holds up. On that basis, six weeks seems a reasonable bet.

Hermione Gingold, as the star of the show, sums up the situation in the final line. Returning to her suite in a Caribbean resort hotel, after indulging her favorite sport of patrolling the beach to kick sand into the faces of lovemaking couples, she finds that her mamma-demoralized son has chopped down her prized Venus flytrap plants, slaughtered her cat-eating pet piranha, strangled the young nympho who was trying to seduce him, and left hubby's corpse sprawled out of the closet. She asks the youth, "What does this mean?" It's a fair question for the audience, too.

Kopit is supposed to have written this approximately 90-minute crazyhouse antic while a student at Harvard, as an entry in a script competition. Without speculating on how that may reflect the current state of higher education, or even of the contemporary theatre, it might be interesting for studious legit buffs to trace the parallels between "Oh Dad" and, for instance, "The Visit," "The Milk Train Doesn't Stop Here Anymore" and "Natural Affection."

The question of imitation isn't involved, since Kopit's goofy concoction probably was written before Friedrich Durrenmatt's grisly drama about the avenging woman who carted off her betrayer's remains in a coffin, and certainly before Tennessee Williams wrote about the egocentric crone who dictated her erotic memoirs and William Inge exploited the mama-obsessed youth who cringed behind a sofa and garrote a sexpot intruder.

"Oh Dad" is funnier than those more eminently-authored works, of course, and unlike them, intentionally so. Many of the laughs involve the daffy special effects, including self-opening and closing doors, self-moving furniture, self-operating lights and music, snapping cannibal plants, the splashing of the pet fish and the cadaver that keeps falling out of the closet. It's like an amusement park funhouse.

On the other hand, mama tends to be a garrulous bore, particularly in one interminable scene, comprising practically a monolog, in which the voracious old eccentric stuns her would-be suitor with the lurid story of her marriage to her closeted late spouse. The resourceful staging of Jerome Robbins provides considerable animation, but "Oh Dad" is primarily a stunt rather than a dimensional stage play.

Miss Gingold gives an all-out comely performance as the loquacious harridan, although perhaps

a more severely controlled deadpan treatment might be more effective. Alix Elias is convincingly amorous as the single-minded girl whose shift from guile to physical force has fatal consequences. Sam Waterston is amusing as the psychopathic son who goes berserk without his tortoiseshell glasses, and Sando Szabo is plausible as a romantic yachtsman who manages to escape, badly shook up, on his hands and knees.

The William and Jean Eckart scenery is properly illogical and Patricia Zipprodt's costumes also add to the pattern of purposefully morbid nonsense. But except for connoisseurs of far-out drama, "Oh Dad" is summed up by mama's questioning curtain line. *Hobe.*

Off-B'way Reviews

Plutus

Group of Ancient Dramatists Inc. presentation of a comedy by Aristophanes, adapted by Paul Nord. Staged by Aliki; asst. director, Kirby Alexander; masks, wigs, costumes designed and executed by Angela Spier; chorus movement, Aliki, assisted by Frank Gallor; choral and vocal coach, Angela Spier; music selected and arranged by Aliki Papaconstantinou and Paul Nord; sound and lighting Michael Landis. Opened Aug. 20, '63 at the East River Park Amphitheatre, N.Y.; free admission.

Cast: Stanley Seidman, Guy Danfort, Gordon Spencer, Franklin Klein, Vera Lockwood, Barry Granick, Aliki, Einer Berg, A. George Moss, Zella Bavarre, George Goritz, Erik de Steiguer, Robert Minton, Ruth Blakesley, Liz Chamaidan, Jean Hanni, Cathi Lowe, Imogen Mellon, Cori Meryl, Christine Rogers, Bondi Wilson, Kenny Cameron, Bob Davis, Dimitri Eplidis, Frank Gallor, Emil James, Carl Johns, L. A. Myers, Paul Urbania.

Following in the footsteps of Joseph Papp's free Shakespeare, the Group of Ancient Dramatists Inc. is presenting four gratis performances of Aristophanes' "Plutus" in the East River Amphitheatre. The al fresco theatre, with its vast playing area below a large shell, makes a less than ideal spot for drama. The sound system doesn't help either, picking up noises of the wind, aircraft, and the tooting boats on the river.

Although the players perform earnestly, the humor of this play about the effect of riches and poverty on human beings fails to come across. Paul Nord's translation is not very amusing, despite or perhaps partly because of references to such modern characters as "Euripides Albee." Nor does the cast have the skill and comic sense necessary to such a work.

Guy Danfort, Gordon Spencer, Stanley Seidman and Franklin Klein are among those who perform acceptably. The chief audience pleasers, however, are Zella Bavarre and Vera Lockwood, as a rich widow and a goddess, respectively. They are both extremely broad, but the spectators enjoy them.

Chalk up "Plutus" as a noble endeavor, but not successful. *Kenn.*

The Picture of Dorian Gray

Showboat Theatre presentation of a drama based on Oscar Wilde's novel, adapted and staged by Andy Milligan. Sets, lighting and costumes, Gerald Jackson. Stars Jay Robinson. Opened Aug. 28, '63, at the Show Boat, N.Y.; \$2.10 top weeknights, \$2.90 weekends.

Cast: Jay Robinson, T. J. Escott, Madison Arnold, Gerald Rome, Ira Rubin, Ben Graef, David Cole, Ricki Olshan, Trisha Mortimer, Fredi Dundee, Ray Wilson, Carl Heyer, Veronica Radburn, Mike McGovern, Jeana Franks, Barbara Caruso.

"It was silly of me to come down here at all," says Dorian Gray in the second act of the latest adaptation of Oscar Wilde's novel. Spectators unlucky enough to be trapped in the tiny Show Boat Theatre at 14th Street are likely to share his sentiment.

The production is ineptly acted and nerve-wrackingly staged. The players affect an assortment of accents, and behave as if every word they speak is staggeringly brilliant, but they neither look nor act like Wilde's characters. Although there are lots of foolish sound effects and several scenes in which everyone runs around like Eliza hopping over the ice, the presentation is leaden and fatiguing.

The titular portrait, most unimpressive in other respects, provided the only excitement of opening night by falling on the actor portraying Dorian. *Kenn.*

London Producer Stuck for Bond Because He Quit Manager Group During Dispute With Music Union

London, Sept. 3.

Harold Fielding, who last spring quit the Society of West End Theatre Managers because a Musicians' Union strike threatened the opening of his London production of "Sail Away," is having more union trouble.

Although he has applied for reinstatement as a SWETM member, his current status as a non-member makes him subject to a Theatre Council rule (described as a protection against "fly-by-night" producers) requiring managers to post a cash deposit (covering performer salaries for two weeks).

According to British Equity, Fielding has "bitterly resisted" the Theatre Council's requirements over a period of years, though not while he was a member of SWETM, and a number of unsatisfactory compromise arrangements have been made for his productions.

Equity, supported in this view by the Variety Artists Federation, takes the position that no exceptions can be made to this protective rule without undermining the whole system. Both Equity and VAF have issued instructions to members not to work for Fielding without written approval from the union, until he posts the stipulated deposits.

Fielding, whose re-election to SWETM cannot be considered until the Society's meeting next Thursday (5), has meanwhile offered to put up a security of \$14,000 for all his shows in London and on tour, "subject to confirmation that no other manager not a member of a trade association may operate in the provinces without a similar provision."

Unions take the rider to mean that even a small-time producer operating in nabe locations would have to put up the \$14,000 security, a proposal they refuse to accept. One point that will bear exploration, however, is the block deposit covering all presentations, says one union source.

Fielding's offer is to be considered by the Theatre Council, run jointly by Equity and SWETM, at a meeting to be called sometime this week. Meanwhile, the producer says, "Although my financial integrity is not in question, Equity is seeking to impose certain conditions regarding deposits which, if strictly observed, would seriously hinder my freedom to negotiate for the best available theatrical talent and place me at a disadvantage against members of the Society of West End Theatre Managers."

W. German Troupes Hitting The Int'l Road; Opera Cos. At Athens Fest & London

Frankfurt, Sept. 3.

The West German stages are taking to the roads, with current productions by German groups in Spain and Greece. Frankfurt's City Theatre opera is currently participating in the Athens festival with "Salome" and "Elektra." And two Americans who are under contract to the Frankfurt theatre—Gerald McKee and Leonardo Wolovsky—are singing leading roles.

At Bayreuth, another American member of the Frankfurt opera, Sylvia Stahlmann, is also singing at the Wagner Festival. The Frankfurt City Theatre, under the management of Harry Buckwitz, is opening the opera season at London's Sadler's Wells Theatre in October with a guest performance including "Fidelio," "Salome," "Czar and Czimmerman" and "Abduction from the Seraglio."

German radio broadcasts are being aired in Spain, with the director of the Southwest Radio of Baden-Baden, Bernhard Ruebenach, in Madrid as guest of the Spanish Minister of Information. He is conducting a seminar with Spanish theatre experts, actors, dramatists and television personnel, concerning German radio productions of contemporary works by dramatists from European lands. Aim is to introduce some of the works by current European playwrights to the Spanish stage and television performances.

Lincoln Center Opera Postponed Again—To '66

The fall, 1965, target date for the opening of the Metopera at New York's Lincoln Center has been abandoned. Because of construction delays, the new opera house will not be ready until 1966.

This is the second postponement for the planned Metop bow at Lincoln Center. Three years ago, when an earlier opening date was abandoned, "insufficient money" was given as the cause. The estimated construction cost of \$42,700,000 has not been increased this time and the delay is being blamed on construction problems.

The house could possibly be ready by the fall of '65, but it wouldn't give the Metop company enough time for moving and rehearsing, so the rescheduling became necessary.

'Jennie' Big B.O. Tabs Boston For All-Summer Legit

Boston, Sept. 3.

"Jennie," the Mary Martin star which ended a Boston tryout last Saturday (31) sold out every one of the five weeks at the Colonial Theatre and grossed nearly \$350,000, more than any other break-in here.

While Mary Martin lost 10 pounds performing the arduous role, composer Arthur Schwartz, who collaborated with lyricist Howard Dietz on the songs, sued the Boston Globe and its critic Kevin Kelly for libel. Opening night reviews were unenthusiastic by a four-to-one margin.

During its local run, "Jennie" was cut by some 25 minutes. Two new songs were inserted. The storyline was cleaned up and new scenes added to showcase the songs in better fashion. Carol Haney was brought in last week to replace Matt Mattox as choreographer, and put in a new dance number.

Indications were that the show would get further overhauling at the Fisher Theatre, Detroit, where it opens Monday (9) for six weeks of further preparation prior to Broadway. George Wallace joins the musical in Detroit as replacement for Dennis O'Keefe.

The show, which tried out here earlier than any other in recent years at the newly air-conditioned Colonial, demonstrated that the public will go to a downtown theatre in the summertime, provided it's air conditioned. On that basis, it's figured that the Colonial will seek a musical booking to span the entire summer in 1964. With both the Colonial and the Shubert theatres now air conditioned, it's assumed that downtown Boston may have regular summer legit hereafter, instead of merely the tunetent category at nearby resorts.

Robert Harris to Star In Bus-Truck 'Seasons'

British actor Robert Harris will play the title role in the bus-and-truck touring edition of "A Man for All Seasons." National Performing Arts, which will route the show in cities on its circuit of split-week stands, is producing the motorized presentation by arrangement with Broadway producers Roger L. Stevens and Robert Whitehead, as well as the London firm of H. M. Tennent, Ltd.

The cast for the production, opening Oct. 3 in Rochester, also includes Jeff Morrow, Robert Donley and Dick O'Neil. Paul Morrison is directing. A production of the Robert Bolt drama is also touring major cities with William Roderick, George Rose and Bruce Gordon costarring.

J.T.G. Reduces Board

Albany, Sept. 3.

The Jewish Theatrical Guild of America Inc. recently filed an amended certificate at Albany, changing the number of authorized directors from 15 to "not less than five nor more than seven." The organization was incorporated in 1924.

The amended papers were signed by Nat Lefkowitz, as vicepresident, and Jonas T. Silverstone, as secretary. Halperin, Morris, Granett & Cowan, of New York, were filing attorneys.

AETA Conferees Rap Baylor U.'s 'Journey' Closing

Minneapolis, Sept. 3.

The American Educational Theatre Assn. has condemned the action of Baylor Univ. officials in forcing the closing last season of the college theatre's production of Eugene O'Neill's "Long Day's Journey into Night." The censure resolution received an unanimous vote from the more than 1,000 delegates representing college and community theatres. The measure called for college dramatic teachers to have "the same academic freedom as teachers of other disciplines."

The AETA elected this year's vice-president, Dr. Kenneth L. Graham, of the Univ. of Minnesota, as the new president; Dr. Paul Kozelka, of Columbia, first vice-president, and Dr. John Walker, of Ohio State, second vice president, all to take office in January.

GUILD FIGHTS FIRING OF DRAMA CRITIC-P.A.

San Francisco, Sept. 3.

The recent firing of Theresa Loeb Cone, Oakland Tribune drama critic, will be taken to arbitration by her union, the San Francisco - Oakland Newspaper Guild. The announcement of Mrs. Cone's exit as critic since the death of Wood Soanes in 1955, said that she had resigned to devote full time to publicity and public relations. She had been representing Ben Kapen's Melodyland summer stock shows at the Berkeley Community Theatre.

It was rumored at the time that her departure was involuntary, brought on by management's view of possible conflict in reviewing shows for which she was press-agent. The Guild's announcement of arbitration proceedings said Mrs. Cone was discharged the day Tribune publisher, ex-Senator William F. Knowland, learned of publicity job, which had been listed in Kapen's programs for some weeks.

Mrs. Cone had been a Trib staffer for 18 years. Herb Michelson, another staffer, succeeded her as drama critic.

Melbourne OK's 'Succeed,' But Is It Too Yankee?

Melbourne, Sept. 3.

"How to Succeed in Business Without Really Trying" is off to a fine start, with excellent critical notices and enthusiastic audience response, and seems set for a long run at Her Majesty's here for the J. C. Williamson Management.

The four leads brought from America are Len Gochman, Edwin Steffe, Jay Gerber and Betty McGuire, with Annabelle Adams from Canada.

The staging, following the Broadway blueprint, has been done by Freddie Carpenter, a London domiciled Aussie, and Betty Pounder has done the choreography. There's speculation how the musical will go with the general Melbourne public, which found "Bye, Bye Birdie" too American, but continue to like revivals of "The Merry Widow" and "Show Boat."

On the surface, "Succeed" would seem to be Sydney's meat, and "Camelot" more. Melbourne's, rather than the reverse order in which Williamson is presenting them.

Equity-AGMA Jurisdictional Row With French Language Union May Black Out All Show Biz in Quebec

Montreal, Sept. 3.

Set Lee Remick in 'Show,' Angela Lansbury Costar

Lee Remick and Angela Lansbury have been set for Kermit Bloomgarden's upcoming Broadway production of "Side Show." The comedy musical has a book by Arthur Laurents and music and lyrics by Stephen Sondheim. Laurents will also direct, with rehearsals to start Jan. 27 for a Feb. 29 break-in at the Forrest Theatre, Philadelphia.

The show's Main Stem bow is scheduled for March 23 at an undesignated theatre. Herbert Ross is the choreographer and Jo Mielziner is designing the scenery and lighting.

British Choreogs Move to Oppose American Influx

London, Sept. 3.

Choreographer members of British Actors Equity, who for some years have admittedly felt that their opportunities to work in British musicals have been diminishing as a result of producers' preference for U.S. choreographers, have set up a subcommittee to deal with the situation.

The Equity group sees a precedent in the incident of several months ago, when Donmar Productions applied to the Ministry of Labor for a work permit for Lee Becker to work on a musical, "The Perils of Scobie Prill." Equity opposed the granting of a working ticket mainly on grounds that the producers had made no serious attempt to obtain a domestic choreographer for the job.

Following arguments from both Equity and the management, the Ministry finally okayed the work permit for Miss Becker because, the union contends, the government agency was influenced by the fact that rehearsals were due to start almost immediately.

The ML denied that suggestion, but union officials still believe that the time factor was largely responsible for the government decision. Equity representatives figure that if such a "created emergency" is allowed to carry weight, producers may delay applications for work permits until the last possible moment, perhaps just a day before rehearsals are due to begin.

The British dance directors are particularly concerned at what they regard as a trend, lest the continued hiring of American choreographers lead to a situation in which producers could claim that there were no British terp staggers experienced in major production.

Mindy Carson to Star In Bus-and-Truck 'Mary'

Mindy Carson will play the title role in the bus-and-truck touring edition of "Mary, Mary," opening next Monday (9) at the Hartford Theatre, Los Angeles. She'll costar with Jeffrey Lynn, who toured in last season's motorized version of the Jean Kerr comedy. His costar then was Patricia Smith, who's now in the Broadway production.

National Performing Arts is again routing the bus-and-truck tour for "Mary," mostly for split-week stands. However, besides the L. A. date, which is to run five weeks, another major city stand of a week's duration is to begin Oct. 28 at the Civic Theatre, New Orleans.

Rogers L. Stevens is producer of the motorized offering, as well as the Broadway original. Last season, besides the Main Stem and bus-and-truck companies, he had two other productions of the play on the road.

Montreal faces an almost complete entertainment blackout resulting from what started off as a technical tiff between Actors' Equity and the Union des Artistes over jurisdiction in Place des Arts.

Situation comes at a time when this largest Canadian city was about to go big time culturally with the opening Sept. 21 of the new concert hall. The 10-day premiere festival, which was to have featured names from opera, symphony and concert, has already been cancelled with the Georges Etienne Cartier Corp., understood to be paying off the non-performing talent to the tune of \$150,000.

The corporation, in fact, is a public body running Place des Arts, whose concert hall is the first structure in a cultural complex which will ultimately include two other small auditoriums for legit and musical presentations. The 3,000-seat house was financed at \$20,000,000 from public contributions and grants by the civic, provincial and federal governments.

The trouble started some weeks ago, with Union des Artistes, comprising 1,000 legit actors appearing in French productions, demanding exclusive jurisdiction for all artists playing Place des Arts. Actors' Equity has had jurisdiction in the rest of Canada for many years.

It appeared for a while that a settlement might be reached, but when UDA remained adamant, and in fact pressed its campaign for recognition to include all theatres using live legit talent in Montreal, as well as even smaller theatrical groups using almost makeshift facilities, various developments followed quickly.

Maurice Chevalier, scheduled to open tomorrow (Wed.) for a four-day stand at the St. Denis Theatre, may have to cancel if Actors' Equity and its affiliated unions (American Guild of Musical Artists, American Guild of Variety Artists) decide to pressure Union des Artistes into accepting a realistic compromise, by blacking out Montreal for live performers.

Place des Arts and all Montreal theatres were in a state of chaos, this week, not knowing which way to turn in terms of bookings which might have to be cancelled. Equity's Canadian representative, Larry McCance threatened Saturday (Continued on page 59)

Guthrie Theatre Skeds 'Henry V,' 'Joan,' 'Volpone' For 2d Season in Mpls.

Minneapolis, Sept. 3.

Tyrone Guthrie, head of the local Guthrie Theatre, has chosen three of the four plays to comprise the repertory for its second season, starting next spring. They'll be "Henry V," "Saint Joan" and "Volpone," opening in that order. Guthrie will return next year as stager, as will Douglas Campbell as his associate.

The fourth play of the 1964 repertory, its expected, will be "A Modern American Work," possibly by Thornton Wilder, Eugene O'Neill or Tennessee Williams.

Ending late this month, the first season will have offered "Hamlet," "The Miser," "Three Sisters" and "Death of a Salesman." Indications are that the operation will conclude the season in the black, although in order to do so grosses must average approximately \$33,000 a week at a \$5 top.

The initial season will have run 20 weeks, but the 1964 semester will probably be considerably longer, perhaps 30 weeks. The theatre's management says that as far as backstage is concerned only Guthrie himself thus far signed a 1963-64 contract. Present company members Hugh Cronyn, Jessica Tandy, Rita Gam and Zoe Caldwell, who played leading roles, will not return next season, it's indicated. However, George Grizzard, another lead, has expressed interest in returning, but hasn't signed a contract. The management says it hopes to have contracts signed with a majority of next season's company by Sept. 22, when this first season ends.

Wagner Bayreuth Bash in Red Despite SRO Biz, Buffs Get New Beatnik Look

By HAZEL GUILD

Bayreuth, Sept. 3. Europe's best known summer music fest, the annual Wagner Music bash here, just wound up with a solid record—sold completely out for its 30 performances of "Parsifal," "Tristan and Isolde," "Meistersinger" and "Ring," but is nonetheless, as always, in debt.

Extra funds will come from the Society of Friends of Bayreuth, the city and state, underwriters of the event, which is a specialty for the "Kulturfreßers" (literally, cannibal-like eaters) of longhair music.

To someone like this reporter who has attended seven performances during the last decade, though, the standout difference in this year's Wagner Fest—which marked the 150th birthday of composer Richard Wagner—is the new beatnik look in the audience.

Beards and light suits abound among an audience that used to be strictly formal in its approach to the six- and five-hour-long murkily lighted, gloriously sung and spectacularly staged musicals.

Not only that, but the beatnik approach has taken over in another odd way—it's no longer the oldsters who pull their frock coats out of mothballs in order to show up at this musical monument. The new thing is the outcropping of teenagers who show their hep approach to the music in the latest way—by sneaking into the hallowed hall sans tickets!

This year for the first time, the astute ticket-takers found that they had to kick out dozens of standees and "hide-ees" who were tucked away behind the curtains of the loges and galleries and who planned to peek out now and then to view the stage when it appeared that no one was watching them. On one night alone, the Bayreuth police made a special search—and found 21 visitors without cards who were tossed out of the house.

The fest resumed a decade ago after World War II when Hitler thought he had sole claims to the Wagner musical genius. The Wagner grandsons, Wieland and Wolfgang, managed to attract music lovers from throughout Europe

(Continued on page 56)

Sarasota's Asolo Fest Had Click 4th Season Of 5 Classic Comedies

Sarasota, Fla., Sept. 3.

Due to large injections of good publicity, the fourth repertory season of the Asolo Theatre Comedy Festival in Sarasota, generally fulfilled the hopes of its originators. The season, July 12 through Aug. 24, drew nearly 70% attendance for nightly and two matinees a week performances in the 298-seat house, at a scale ranging from \$1 to \$3.50.

Attendance by state and national officials has added prestige to the non-profit enterprise sponsored by the Department of Speech of Florida State Univ., the John and Mable Ringling Museum of Art and the Asolo Theatre Summer Festival Assn., which is heavily subsidized by FSU and by patrons and sponsors. The tiny theatre, originally in a 15th century castle in Italy, was purchased by the State of Florida for the Ringling Museum in 1949, and re-assembled in its own building in 1957.

Except for being slightly widened to provide two entrances, the elements are unchanged, including the proscenium arch, the curving walls, ceiling decorations, candles and profile portraits of Italian writers and other famous figures.

Richard G. Fallon, co-director of theatre at FSU, is the director of the festival. He is a co-founder of the Eddie Dowling Univ. Theatre Foundation and staged the festival's production of "Cyrano de Bergerac." James Forsyth's new adaptation of the Rostand work, Moliere's "School for Wives" was translated by Eberle Thomas, who directed it and "The Taming of the Shrew." The other two productions, Sheridan's "The Rivals" and Goldini's "The Mistress of the Inn," were staged and directed by Robert Strane, who translated "Mistress."

The repertory was produced by the festival company and graduate and undergraduate drama students from various colleges.

South Bend's Morris And Sets '63-'64 BTL Season

South Bend, Sept. 3.

Bus-and-truck productions of "Camelot," "A Man for All Seasons," "A Thousand Clowns" and "Take Her. She's Mine" have been booked for split-week engagements this season at the Morris Civic Auditorium here. The four entries comprise the local Broadway Theatre League subscription series at the house which is the city's key showcase for touring legit.

Although there's normally no professional warm weather legit activity in the South Bend area, the Morris did have a two-day booking this summer of a production of "Guys and Dolls," starring Peter Palmer. Also functioning in this locale as a showcase for professional entertainment is the O'Laughlin Auditorium of St. Mary's College where bookings are generally one-nighters.

St. Mary's also has an amateur legit group, as does the Univ. of Notre Dame here. In addition, there are two little theatre organizations in the area, the Presbyterian Players and the South Bend Civic Theatre. The latter venture extends its activities to the summer with three productions, each running two nights.

Fortune Gallo, 86, Reviving San Carlo

Boston, Sept. 3.

Fortune Gallo, 86, founder of the San Carlo Opera Co., 1913-1955, is reviving it and will open at Donnelly Memorial Theatre, Nov. 8-10 using the same folding sets, now in a warehouse, for "Traviata," "Carmen," "La Boheme" and "Aida."

Gallo, here for a press luncheon at the Sheraton Plaza hotel given by Sons of Italy, who will sponsor opening performance of "Traviata," recalled that he brought the San Carlo to Boston first in 1915 at the old Opera House, and last played here in 1955 when the company suspended. He said he had played "over 40 years without subsidies."

Among the first to use folding sets, his was painted with aniline dye which has preserved them making them just as good today as when they were last used, he said.

Gallo revealed that his memoirs are coming out in book form shortly to be titled "Lucky Rooster." He explained the title derives from his name: "Fortunato, for 'lucky'." Gallo, which means "rooster" in Italian. In it, he spans his career as an impresario, from bands, Duse, Anna Pavlova and her Ballet Russe, his own theatre built in 1927 and opened with the San Carlo, films, "Pagliacci," with Alba Novello, the Nedda.

"The San Carlo Opera Company," he said, "was America's biggest purveyor of inexpensive opera and had no subsidies, underwriters or endowments. It played to millions of opera lovers in the U.S., Canada and Hawaii."

In 1911, Gallo reorganized the Pacific Coast Metropolitan Opera making an innovation with use of local singers for the chorus and small roles. Principals were Luca Botta, Tarquinia, wife of composer Zandonai, Carmen Melis, the Gaetano Ravagnoli who later went to the Metropolitan, and Ruggiero Leoncavallo, conducting the performances, as a special attraction.

Gallo said he was saddened to see many of the theatres around the country in which he had played torn down, especially the old Shubert-owned Opera House in Hub.

The revived San Carlo Opera opens Nov. 8 with "Traviata," under auspices of the Order of the Sons of Italy, who will contribute the profits to their scholarship fund. Singers and musical director are to be announced.

Local impresario for the San Carlo revival is Thomas Nazarro, who has represented Gallo for many years here.

Keith Prowse Biz Soars; Boosts Dividend to 20%

London, Sept. 3.

With trading profits up by \$42,000 to a total of over \$390,000, Keith Prowse, Britain's leading ticket brokers, raised its dividend 24% to 20%. The net after taxation, etc., is \$126,000, up more than \$33,000.

The agency, which has been on a diversification spree, has during the past year, bought two record companies and is still seeking other investments.

Swiss Longhair Competition But Nary A Winnah!

By WOLFE KAUFMAN

Lucerne, Aug. 27.

The First International Clara Haskill Piano Competition has just been held here. There were no winners—and it is this which most impressed the longhair musical world which watched or participated. It is now generally agreed around the world that the various music "competitions," all of which are a sort of Major Bowes in reverse, with emphasis on "pro" talent, are the best-entries towards concrete careers. This new one impressed, therefore, because it's the toughest ever. If anyone ever wins here, say the cogniscenti, he will be really tops. There were four pianists in the finale, weened out from about 50 hopefuls. Two of the four were Americans.

Competition (named for the late Swiss pianist) has rules a bit different from most. Age limit is between 18 and 35, on the theory that this excludes "infant prodigies" but includes everyone whose age still makes a "career" a possibility. Repertoire imposed on the pianists is an exceptionally tough one (Brahms, Shumann, Schubert) which would be impossible for pianists who haven't wide and longtime experience. Jury (consisting of Rafael Kubelik and Igor Markevitch, chiefs; Geza Anda and Mieczyslaw Horszowski, pianists; Arthur Grumiaux, violinist; Walter Schultess, manager and Paul Baumgartner, professor at the Bale Conservatory) were told nothing about any of the participants except their names and age. Allegedly they did their voting and choosing totally without knowing the competing pianists.

Most difficult hurdle of all, probably, is the fact that there is no cash payoff of any sort. The winner, if there is one, simply is named.

In most such competitions there is a payoff ranging from \$1,000 to \$10,000 plus contracts for tours, disks, etc. Organizers of the affair, here, claim that this "lilly pure" aspect is the most important, since it "guarantees" competition by true musicians, rather than searchers for a prize. T'ain't necessarily so, say music aficionados, pointing to the stellar talent that emerged from music competitions in Moscow, Warsaw, Brussels, Fort Worth, in the past. But fact remains that the number of fine talent which was inscribed here from every corner of the world is impressive. Or does it mean simply that the world is full of topnotch talented people hunting an open door?

Quartet which managed to hold on to the finales, but who couldn't make the winner's circle, consisted of Mayne Miller (U.S.), John Bingham (Great Britain), Gino Brandi (Italy) and Jacob Maxin (U.S.).

BRITISH EQUITY ACTS TO CURB PERCENTERS

London, Sept. 3.

The British Equity executive council has decided to issue a list of "approved" agents and is advising members not to enter engagements through agents not okayed by the union.

The move follows a resolution passed at a recent Equity meeting, at which it was noted that the Government and the licensing authorities have failed to stop agents charging inflated commissions. The Personal Managers Assn. and the Agents Assn. have subsequently indicated their wish to discuss the matter with the actors union sometime next month.

Shubert Alley Shorts

Jean Kerr's new play, "Poor Richard," is said to be a serious comedy. Those who have read the script say it starts with a liberal supply of the author's familiar kind of laughs, and then turns sober. The scuttlebutt is that Mrs. Kerr, director Joseph Anthony and producer Roger L. Stevens, the same combination that did "Mary, Mary," are trying to get Richard Burton to star in the new play.

Mrs. Kerr originally planned the piece for Burton, but when the affair Liz occurred in Rome, she began to fear that her play might seem an attempt to capitalize on the situation, so she figured on getting another male star for the assignment. According to the latest dope, the thinking has shifted back to the initial plan. But that would appear to involve a conflict with Burton's reported intention of playing Hamlet on Broadway this season. Presumably something's got to give.

There's no use trying to organize a gin rummy game in the David Merrick office. The producer and his staff have seven shows in active preparation for presentation this season, plus approximately a half-dozen on the back of the stove for next season, plus handling details on the current Broadway hits, "Oliver," and "Stop the World—I Want to Get Off," and the touring edition of the latter. The seven immediate projects and their respective theatre bookings are "The Rehearsal" (Royale), "Luther" (St. James—interim), "110 in the Shade" (Broadhurst), "Dolly, a Damned Exasperating Woman" (St. James), "Arturo Ui" (Lunt-Fontanne), "One Flew Over the Cuckoo's Nest" (Booth) and "Funny Girl" (Winter Garden).

Peter Cotes, stager of the musical, "What Goes Up," due Sept. 17 at the Theatre Royal, Stratford, East London, also plans West End productions this season of "The Net," by Robin Maugham, and "People at the Gate," by William Dinner and William Moram. "The Net" will costar Carl Schell and Joan Miller (Mrs. Cotes).

Herman Shumlin, who will stage Billy Rose's prospective Broadway production of "The Deputy," denies a recent VARIETY report from Tel Aviv that the Habimah, the Israeli National Theatre, had "indefinitely postponed" the Rolf Hochhuth drama. Shumlin, currently directing his own presentation of "Bicycle Ride to Nevada," Robert Thum's dramatization of the Barnaby Conrad novel, "Dangerfield," says that in a telephone conversation from London, Julius Gellner, the Habimah director contradicted the reported postponement, asserting that the play, titled "Der Stellvertreter" in its original German, is on the Israeli group's production schedule for late next spring. Gellner has been in London to attend rehearsals of a Mermaid Theatre production. "The Deputy" deals with the alleged failure of the late Pope Pius XII to use the full resources of the Vatican in an effort to ease Hitler's persecution of the Jews before and during World War II.

Playwright director Garson Kanin has a short story, "Don't Forget," in the September issue of Ladies Home Journal. It's a succinct, slightly chilling yarn about a Broadway producer and a beautiful actress he doesn't marry. . . . Mary Martin, star of the current pre-Broadway tryout, "Jennie," is the subject of a spread in the current (Sept. 10) issue of Look mag. The writer, Virginia Kelly, takes a rap at the show's "banal score and jerry-built script."

The only legit piece in the September issue of Show magazine is in the Forecast section: The Broadway and off-Broadway season prospects, by Mary Lukas. . . . "U.S.A. the Paul Shyre and John Dos Passos revue based on the latter's novel, has been published by Samuel French in paperback, at \$1.25. . . . Random House has published the texts of "Beyond the Fringe," by Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore; "Dear Me, the Sky Is Falling," by Leonard Spigelglass, based on a story by Gertrude Berg and James Yaffe, and "Natural Affection," by William Inge, each \$3.95.

Dayton's one of the leading downtown Minneapolis department stores, has installed a main floor boxoffice for the sale of tickets, chargeable on regular accounts, for such local offerings as touring Broadway shows, the Tyrone Guthrie Theatre, first-run films, the Univ. of Minnesota Showboat, scheduled professional football games and concerts. It does not handle tickets for the Minnesota Twins baseball games, the local roadshow engagement of "Cleopatra," or the local Old Log stock company, all of which deal only on a cash basis. The only other downtown ticket office doesn't offer the charge privilege.

"The Death of Tragedy," a study of the decline of tragic drama since Racine (1639-1699), by George Steiner, and "Greek Comedy," a study of the plays of Aristophanes, Menander, Crates and Eupolis, etc., by Gilbert Norwood, are due for publication Sept. 10 by Hill & Wang, in paperback, each \$1.95. . . . The Sacramento State Teachers College has started a summer stock theatre on the campus in the California capital, under the direction of Gerard A. Larson, associate professor of speech.

Bits of London

London, Sept. 3.

"The Man In The Moon," the Palladium show which will break the Christmas tradition of pantomime at this house, will star Charlie Drake.

Cicely Courtneidge, Jack Hulbert and Naughton Wayne head the cast of "There's a Yank Close Behind Me," by Harold Brooke and Kay Bannerman.

The Theatre Workshop is to present another musical, "What Goes Up," as a successor to the click "Oh What A Lovely War." The new show opens Sept. 17.

Phil Algar, formerly with the Linnit & Dunfee management, is to present the Restoration comedy, "The Gentleman Dancing Master," and "Pinocchio," at Christmas.

William Chappell has succeeded Francis Essex as stager of "Six of One," the new Dora Bryan show.

After a 13 years' lapse Kenneth More returns to the legit stage in "Out of the Crocodile," co-starring with Celia Johnson. The Giles Cooper play, to be presented by Michael Codron and staged by Donald McWhinnie, is due in the West End in November.

The Fenella Fielding revue, first seen at the Establishment "satire" club, is to be staged at the Vaudeville Theatre later this month. Lynn Kennington, currently an

understudy in "The Sound of Music," will play a femme lead in "The Boys from Syracuse."

Michael Codron has bought Barbara Wright's translation of Christian-Ditrich's play "Comedy, Satire, Irony and Deeper Meaning." It will go to the New Arts Theatre and is, as of now, playing on the Edinburgh fringe.

Scheduled B'way Preems

Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (9-23-63).
Luther, St. James (9-25-63).
Spoon River, Booth (9-29-63).
Student Cypsy, 54th St. (9-30-63).
Chips With Plymouth (10-1-63).
Here's Love, Shubert (10-3-63).
Semi-Detached, Music Box (10-7-63).
Private Ear, Morocco (10-8-63).
Libel & Slander, Longacre (10-10-63).
Advocate, ANTA (10-14-63).
Tambourines, Little Theatre (10-15-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Tender Heat, Lyceum (10-21-63).
Rainy Day, Belasco (10-23-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Ballad Sad Cafe, Beck (10-30-63).
Arturo Ui, Lunt-Fontanne (11-4-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Ain't Good Time, Lyceum (11-23-63).
Zenda, Hellinger (11-26-63).
Girl Came to Supper, B'way (11-28-63).
Love & Kisses, Music Box (12-10-63).
Dolly, St. James (12-16-63).
Dylan, Plymouth (12-21-63).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Funny Girl, Winter Garden (2-12-64).
Girl to Remember, Hellinger (3-30-64).

'Succeed' \$84,963, 'Milk' \$39,681, L.A.; 'Jennie' 67½G, 'Strings' \$65,726, Hub; 'Never' 37G in Central City Exit

Business continued sturdy for most road shows last week. The top-grosser was "How to Succeed in Business Without Really Trying" in Los Angeles, followed by "Camelot" in Seattle. Boston had another big week with hefty receipts for "No Strings" and the Broadway-bound "Jennie," the latter finishing a five-frame stand there on which the total take was \$348,000, a record for the house.

New to the road list this week is the touring edition of "Who's Afraid of Virginia Woolf?" in Boston.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed.

BOSTON

Jennie, Colonial (MC-T) (5th wk) (\$7.50; 1,685; \$70,562) (Mary Martin). Previous week, \$67,854. Last week, \$67,467.

No Strings, Shubert (MC-RS) (4th wk) (\$6.50-\$7; 1,717; \$59,000) (Howard Keel, Barbara McNair). Previous week, \$61,863 with Theatre Guild-American Theatre Society subscription. Last week, \$65,726 with TG-ATS subscription.

CENTRAL CITY, COLO.

Never Too Late, Opera House (C-RS) (4th wk) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$37,083. Last week, \$36,995.

CHICAGO

My Fair Lady, Shubert (MC-BT) (5th wk) (\$4.45; 2,100; \$63,000) (Ronald Drake, Gavlea Byrne). Previous week, \$49,052. Last week, \$51,297.

DENVER

Man For All Seasons, Auditorium (D-RS) (William Roderick, George Rose, Bruce Gordon). Previous week, \$51,677 with partial TG-ATS subscription, Geary, San Francisco. Last week, \$27,000 for six performances with TG-ATS subscription.

LOS ANGELES

How to Succeed in Business Without Really Trying, Philharmonic (MC-RS) (5th wk) (\$6.25-\$7; 2,670; \$85,000). Previous week, \$84,749 with Civic Light Opera Assn. subscription. Last week, \$84,963 with CLO subscription.

Milk and Honey, Biltmore (MC-RS) (4th wk) (\$5.50-\$6.60; 1,626; \$55,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, \$41,754. Last week, \$39,681.

NEW HAVEN

Sound of Music, Shubert (MD-RS) (\$6.50; 1,650; \$56,400) (Barbara Meister, John Myers). Previous week, \$61,283, National, Washington. Last week, \$32,741.

PHILADELPHIA

Stop the World—I Want to Get Off, Forest (MC-RS) (3d wk) (\$6; 1,769; \$40,000) (Joel Grey, Julie Newmar). Previous week, \$38,891 with twofers. Last week, \$28,335 with twofers.

SAN FRANCISCO

Beyond the Fringe, Geary (R-RS) (1st wk) (\$5.95-\$6.50; 1,483; \$59,000). Previous week, \$35,246, Hartford, Los Angeles. Last week, \$32,295 with TG-ATS subscription.

Zenda, Curran (MC-T) (4th wk) (\$6.50-\$7.25; 1,758; \$65,600) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, \$65,300 with CLO subscription. Last week, about \$64,500 with CLO subscription.

SEATTLE

Camelot, Opera House (MC-RS) (3d wk) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$97,613. Last week, \$81,543.

WASHINGTON

Here's Love, National (MC-T) (1st wk) (\$5.50-\$7.90; 1,673; \$55,376). Previous week, inadvertently underquoted, was about \$79,500, Fisher, Detroit.

Opened here Aug. 27 to three raves (Berliner, News; Carmody, Star; Sullivan, Post).

Last week, \$43,819 for seven performances. The Wednesday matinee (28) was cancelled in favor of an afternoon performance the following day because of the civil rights march on Washington which is also figured to have hurt Wednesday night business for the musical.

Ballet Review

N. Y. City Ballet (CITY CENTER)

The New York City Ballet, more than other companies, seems to have "years" like vintage wines. The opening of its 34th Manhattan season on Tuesday (Aug. 27) presages a memorable vintage season. With no new productions to hamper them and the repertoire so smoothly set, the performers are dancing with an added polish and assurance, while personality is being projected on a surprising scale. Add a skillful new male dancer, advancement of several girls to soloist roles, and the return of Maria Tallchief after an absence of three years, and the five-week season on 55th Street seems all too brief.

Four short gems opened the engagement: the variations from Donizetti's "Don Sebastian," a pert and joyous exercise with Patricia Wilde and the well-combed Jacques d'Amboise leading a small group; "Allegro Brillante," a lyrical translation of Tchaikovsky's Third Piano Concerto into footwork with the superb Miss Tallchief showing a small trace of concern over her re-debut; "Concerto Barocco," the acme of togetherness with the recently elevated Suzanne Farrell adding her expertise and charm to the efforts of Patricia Neary, another skillful soloist, and d'Amboise; and the clean-cut crescendo of "Symphony in C" (Bizet) wherein Patricia McBride subbed for Violette Verdy and Suki Schorer replaced Miss McBride, making a vivacious debut in the allegro vivace third movement.

Joining d'Amboise, whose athletic dancing seems to become increasingly awe-inspiring, the company in spring added a strong dancer in Andre Prokovsky, who partnered Miss Tallchief and later Miss McBride in the final ballet. In addition to Miss Farrell, Miss Neary and Suki Schorer the bright new girl solists are Mimi Paul and Gloria Govrin, both tall and dark. The Karinska costumes are simple, effective and the colors blend perfectly with the Jean Rosenthal lighting. Hugo Fiorato led the capable pit orchestra in what sounded like a most inspiring accompaniment for the patter of tiny toe slippers.

The opening ballets were all by Balanchine, who can be depended on to always deliver something of interest. In this case it was the gentle horseplay in the Donizetti Variations as first Miss Farrell and then d'Amboise expressed bewilderment over the antics of their fellow dancers in a small series of balletic double takes. Anent audience reaction, opening night, was a capacity meeting of the N.Y. City Ballet Fan Club. *Leve.*

Avian Dirge Off-B'way

An off-Broadway production of "Epitaph for a Bluebird," by Ted Shine, is planned by Kenneth Brown on a capitalization of \$20,000.

The play, a one-set comedy, has an all-Negro cast of five characters.

Legit Cues

Broadway general manager Carl Fisher and his wife, actress Peggy Cass, leave next Friday (6) for three weeks in Europe. While overseas they'll catch the Sept. 16 pre-London tryout in Manchester of "A Funny Thing Happened on the Way to the Forum." Fisher is g.m. for the Broadway original.

Elliot Martin, co-producer of the Broadway click, "Never Too Late," sailed last Friday (30) to attend rehearsals of the British version of the comedy which begins a pre-West End tryout next Monday (9) in Nottingham.

Kenneth J. Warren, Glyn Owen and Frank Shelley will appear in the Broadway production of "Luther." Lorna Lewis will make her Main Stem debut as the only female in the cast.

Stock: 'S.P.' Big 105G, K.C.; Cole 'Sights' \$84,000, Pitt.; Bard Plays \$54,621, Ont.

Last week was the season wind-up for most stock operations. For the Starlight Theatre, Kansas City, the bowout entry, "South Pacific," was the season's top-grosser at over \$100,000.

From the list below, still active are the Shakespeare Festivals in Stratford, Conn., and Stratford, Ont., as well as the Oakdale Musical Theatre, Wallingford, Conn.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall (\$4-\$5; 4,120; \$84,000). **Show Boat** (MD) (2d wk) (Rosalind Elias, Brock Peters, Jacquelyn McKeever, Charles Ruggles, Charles Fredericks), \$53,691 for seven performances. Show was final entry of season.

Previous week, \$50,801 for seven performances.

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$110,000). **South Pacific** (MC) (Giorgio Tozzi, Elizabeth Allen, Dort Clark), about \$105,000, top take for 11-week season which closed last Sunday (1).

Previous week, Victor Borge (R), around \$75,000.

PHILADELPHIA

Playhouse in the Park (\$3-\$3.50; 1,437; \$28,529). **Tchin-Tchin** (CD) (Luther Adler, Irene Dailey), \$24,460.

Previous week, **She Didn't Say Yes** (C) (Joan Caulfield, Peggy Cass), about \$27,400.

PITTSBURGH

Civic Arena (\$4.95; 6,009; \$135,000). **Sights and Sounds of '63** (R) (Nat King Cole), over \$84,000 for seven performances.

Previous week, **Unsinkable Molly Brown** (MC) (Dolores Gray, Art Lund), \$55,760 for seven performances.

STRATFORD, CONN.

American Shakespeare Festival (\$6.25; 1,449; \$56,700) (Rep) (13th wk). **Henry V**, Comedy of Errors, **King Lear**, **Caesar and Cleopatra**, \$48,275.

Previous week, \$51,910. Current week, same repertory.

STRATFORD, ONT.

Avon Theatre (4; 1,123; \$27,800). **Jamaican Dancers** (2d wk), \$8,395; ended season at house.

Previous week, \$4,795 for three performances.

Festival Theatre (\$5; 2,258; \$67,176) (Rep) (11th wk). **Troilus and Cressida**, **Comedy of Errors**, **Timon of Athens**, **Cyrano de Bergerac**, \$54,621.

Previous week, \$63,855. Current week, same repertory.

WALLINGFORD, CONN.

Oakdale Musical Theatre (\$4.50-\$5.50; 2,357; \$59,000). **Can-Can** (MC) (Patrice Munsell, Robert Alda), about \$35,800 for seven performances.

Previous week, **Carousel** (MD) (John Raitt), \$56,131.

Current week, **Robert Goulet Revue**.

B'way Spotty; 'Oliver' Huge \$68,504, 'Forum' Loud \$59,114, 'Tovarich' 47G, 'Fringe' 32G, 'Oh Dad' So-So \$21,241

Broadway was uneven last week, with the fluctuations ranging from a \$2,249 drop for "Who's Afraid of Virginia Woolf?" to a \$3,443 increase for "Tovarich." The sell-outs again last week were "How to Succeed in Business Without Really Trying" and "Never Too Late," while "Oliver" edged closer to the capacity mark with another climb.

The list of Main Stem entries was increased to 12 last week with the opening of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad," which did okay on the first of six scheduled frames. Business, on the overall, was good the early part of the week, but tapered towards the end.

The outlook for the current stanza isn't bright, in view of the b.o. decline traditionally associated with the period. An up 'n' down pattern is the established formula for the next few weeks. All shows except "Never Too Late" played Labor Day matinees last Monday (2). "Tovarich" went beyond that in altering its regular schedule by giving two performances Sunday (1) for which trade was brisk, according to the management.

The influx of new shows will begin Sept. 18, when "The Irregular Verb to Love" opens at the Barrymore Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (45th wk; 357 p) (\$7.50; 773; \$34,073). Previous week, \$29,702. Last week, \$32,007.

Enter Laughing, Miller's (C) (25th wk; 197 p) (\$6.90-\$7.50; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$23,612. Last week, \$23,357.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (69th wk; 551 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$57,960. Last week, \$59,114.

How to Succeed in Business Without Really Trying, 46th St. (MC) (99th wk; 785 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,452. Last week, \$67,475.

Mary, Mary, Hayes (C) (130th wk; 1,036 p) (\$6.90-\$7.50; 1,339; \$43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, \$32,337. Last week, \$31,713.

Never Too Late, Playhouse (C) (40th wk; 319 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,596. Last week, \$37,501.

Oh Dad, Poor Dad, Morosco (C) (1st wk; 7 p) (\$6.90; 999; \$40,000) (Hermione Gingold).

Opened scheduled six-week engagement Aug. 27 to four endorsements (Altshuler, Mirror; Gardner, Times; Kupperberg, Herald Tribune; Nadel, World-Telegram), one qualified disapproval (McClain, Journal-American) and two negative notices (Chapman, News; Watts, Post).

Last week, \$21,241 for seven performances and one preview.

Oliver, Imperial (MD) (34th wk; 273 p) (\$9.30; 1,428; \$69,000) (Clive

Revill, Georgia Brown). Previous week, \$67,871.

Last week, \$68,504.

She Loves Me, O'Neill (MC) (19th wk; 151 p) \$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$46,323. Last week, \$44,328.

Stop the World—I Want to Get Off, Shubert (MC) (48th wk; 381 p) (\$8.60; 1,461; \$61,000) (Anthony Newley). Previous week, \$41,669. Moves next Monday (9) to the Ambassador Theatre. Newley, Anna Quayle and the Baker Twins (Jennifer and Susan) withdraw from the cast Nov. 2. Last week, \$41,600.

Tovarich, Majestic (MC) (24th wk; 192 p) (\$9.20; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$43,592, with Miss Leigh missing three performances because of illness. Moves Oct. 7 to the Winter Garden Theatre. Last week, \$47,035.

Who's Afraid of Virginia Woolf?

Rose (D) (47th wk; 369 p) (\$6.90-\$7.50; 1,162; \$46,845) (Nancy Kelly, Sheppard Strudwick, Ben Piazza) (matinee company co-stars Elaine Stritch, Donald Davis). Previous week, \$36,455, Miss Kelly and Strudwick, now headlining in the play on the road, finished pinching last Saturday (31) for Uta Hagen and Arthur Hill who returned from vacation to resume their leading roles last Monday (2). The matinee company will undergo a cast change next Wednesday (11) when Haila Stoddard takes over the role which Miss Stritch will vacate following the afternoon performance next Saturday (7). Last week, \$34,206.

OTHER THEATRES

Ambassador, ANTA. Atkinson, Barrymore, Beck, Belasco, Biltmore, Booth, Broadhurst, Broadway, Cort, 54th St., Hellinger, Hudson, Little, Longacre, Lunt-Fontane, Lyceum, Music Box, Plymouth, Royale, St. James, Winter Garden, Ziegfeld.

London Shows

(Figures denote opening dates)
Afternoon Men, New Arts (8-22-63).
Arlene, Duchess (7-22-63).
Angels Fear Tears, St. Martins (6-6-63).
Red Sifting Room, Comedy (3-30-63).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-4-62).
Boeing-Boeing, Apollo (2-20-63).
Brecht Season, Mermald (7-18-63).
Cambridge Circus, Lyric (8-14-63).
Chips With Everything, R. C. (8-15-63).
Enrica, Piccadilly (7-8-63).
Half a Sixpence, Cambridge (3-21-63).
Holiday in Japan, Prince Wales (7-19-63).
How to Succeed, Shaftesbury (3-26-63).
Ides of March, Haymarket (8-8-63).
Lock Daughters, Her Majesty's (5-17-63).
Madigan's Lock, Royal E. (8-26-63).
Man and Boy, Queen's (4-9-63).
Manuela Vargas, Strand (8-19-63).
Martha Graham, Prince Wales (9-3-63).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-29-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-62).
My Fair Lady, Drury Lane (4-30-63).
Oh, What a Lovely, Wyndham's (3-19-63).
Oliver, New (8-30-60).
One for the Pot, Whitehall (8-2-61).
Oscar Brown Jr., P. Charles (6-26-63).
Pickwick, Saville (7-4-63).
Private Lives, Duke York's (7-3-63).
Rattle of Man, Garrick (8-18-62).
Repertory, Aldwych (12-18-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).

CLOSED

All in Good Time, Phoenix (4-18-63); closed last Saturday (31) after 156 performances.
Holiday in Japan, Prince of Wales (7-19-63); closed Saturday Aug. 24 after 64 performances.
Midsummer Night's Dream, Regent's (7-17-63); closed last Saturday after a limited engagement, 57 performances.
Private Ear, Public Eye, Globe (8-10-62); closed last Saturday (31) after 548 performances.
Prove'd Wit, Vaudeville (7-24-63); closed last Saturday (31) after 46 performances.

SCHEDULED OPENINGS

Exit the King, Royal Court (9-12-63).
Double Bill, New Arts (9-16-63).
What Goes Up, Royal E. (9-17-63).
Never Too Late, Prince Wales (9-24-63).
Six of One, Adelphi (9-26-63).
Funny Thing Happened, Strand (10-3-63).
Boys Syracuse, Drury Lane (11-7-63).

Kronenberger, Librarian

Waltham, Mass., Sept. 3. Louis Kronenberger, former drama critic of Time mag, has been appointed librarian of Brandeis Univ. here.

He has been a Professor of Theatre Arts at the college since 1952.

See Record American Attendance For Biggest-Yet Edinburgh Fest

By GORDON IRVING

Edinburgh, Aug. 27.

The North American invasion at the International Edinburgh Festival this year is likely to be the biggest yet. More than 80,000 visitors are expected from all parts of the world, and local hoteliers say that more Americans have reservations than ever before.

Many are already here, and the trend points to the 1963 arts junket as being the biggest ever "dollar" Festival. A spokesman for the Festival Society says that the visitors are pouring in daily from every country in the world, but the majority are from the British Commonwealth countries and, particularly, the U.S.A.

Once again the Military Tattoo, colorful display on the ancient Castle Esplanade, is the coin-spinner of the three-week festivities, and is playing to solid biz. Legit, opera, ballet and film shows are also packing in the customers in theatres, concert halls, church halls and basement cellars.

The fringe events, unofficial dramas and late-night revues, are more plentiful than ever. Eating-out is still a major problem, however, with outmoded Scot drink laws forcing hoteliers and restaurants to offer a minimum of fodder in the late hours.

The Festival repertoire runs an international gamut, with opera from Italy, a symphony orch from Holland, ballet from Hungary,

Germany and America, Indian music and dance, and an international drama confab. Plays are by authors whose origins are variously Australian, Norwegian, Franco-Rumanian, German, Irish and Scottish.

The Earl of Harewood, artistic administrator, and cousin of Britain's Queen Liz, has chosen to feature, this junket and next, the music of Berlioz, contrasting it this Festival with the music of Bartok. Other programs mark the 50th birthday of Benjamin Britten, with two of Britten's operas, "The Rape of Lucretia" and "The Beggar's Opera," being presented by the English Opera Group.

For the Festival's second and third weeks the San Carlo Opera of Naples, is presenting three works, Verdi's "Luisa Miller," Cilea's "Adriana Lecouvreur" and Donizetti's "Don Pasquale." Ballet is by the Budapest Opera and Ballet in the first week, while the second week has Martha Graham and her company in a series of programs that include the full-length "Clytemnestra." It is Miss Graham's first visit to the U.K. in nine years.

In the final week of the Festival, the Stuttgart State Theatre Ballet is making its debut in the U.K. Youthful company of 40 includes no fewer than 20 different nationalities.

In drama, there is the world preem of "The Unshaven Cheek,"

first play by Australian author-actor Ray Lawler since "Summer of the Seventeenth Doll." Alec Guinness is set to star in the U.K. preem of Ionesco's "Exit the King," in a translation by Donald Watson.

An open-stage show at the Assembly Hall is the British bow of "The Rabbit Race," by German writer Martin Walser in translation by Ronald Duncan. Joan Plowright is taking the title role in "Saint Joan," by Shaw, at the Assembly Hall for the Festival's final week.

Vanguard Playhouse, Det. Gets Corporate Backing

Detroit, Sept. 3.

Vanguard Playhouse, a local professional group, has launched a corporate contribution campaign for \$35,000 to underwrite its fourth season. Gifts totaling \$11,000 have been received thus far from General Motors, Ford, Chrysler, J. L. Hudson, Michigan Bell Telephone and Thompson Ramo Woolridge Co. Also, the Ford Foundation will pay the salaries of Pulitzer Prize winning poet W. D. Snodgrass, who will be playwright-in-residence, and two graduate students interested in theatre administration.

Vanguard opens its season Sept. 11 with Thornton Wilder's "Skin of Our Teeth." Other productions scheduled are "Iceman Cometh," "One Night With You, Madame," "Riverwind," "You'll Never Know," "Dream Play," "Contrasts," and "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sald."

Wagner Bayreuth Bash

Continued from page 54

who still had their diamond tiaras in storage, their Mercedes and Rolls Royces primed for the run up the steep hillside to the formal event.

But as West Germans have become increasingly prosperous after the war the audience has changed to a less select and younger one. The tails and long dresses of yesteryear have just about vanished as the teenagers turn up in light suits, and Volkswagens are much more in evidence than the Bentleys that used to convey the rich elderly audience.

This year 54,000 visitors were attracted to the 28-day Wagnerian cycle, with some of the performances rating "boos" from the traditionalists who objected to the super-modern simplicity of the staging. About 40% of the visitors came from foreign lands, with France in the lead.

And not only did the visitors have to reserve their seats months in advance (top price \$15 sliding down to \$6.25 to hear Europe's finest voices in the choir and cast), but they also had to make advance reservations to be sure of getting into the most popular gasthaus, the Eule (Owl), the tiny crowded wood-walled restaurant where the singers occasionally turn up to take their after-the-show bows.

For the Eule crowd which could consume beer and goulash soup for about 50c after the four- or five-hour show, the change was

mainly from one hard seat to another.

Wagnerian opera lovers are famed for their endurance, as they sit out the lengthy productions on wooden chairs that cannot be cushioned lest they deafen the splendid sounds from the Wagner-designed festival hall with its perfect acoustics.

Already on tap for next year are a new staging of "Tannhauser" by Wieland Wagner with Italian conductor Carlo Maria Giulini who will be the third Italian to baton atop the Green Hill in Bayreuth. Opening performance for '64 will be "Tristan and Isolde," with Professor Karl Boehm conducting.

Four "Parsifals," conducted by Prof. Hans Knappertsbusch, and two go-arounds with the four-part "Ring of the Nibelungen" conducted by Rudolf Kempe, are also scheduled for the '64 fest.

Gassner's 'Best Plays' In White House Library

Brooklyn, N.Y.

Editor, VARIETY:

Your list of books on entertainment placed on the White House list could stand a little amplification so far as I am concerned.

Four of my "Best American Plays" volumes were chosen, listed right under Literary History and Criticism:

"24 Best Plays of the Modern Theatre: Early Series 1916-1929" (Pub. 1949).

"20 Best Plays of the Modern American Theatre (1930-1939)" (Pub. 1939).

"Best Plays of the Modern American Theatre: Second Series (1939-1945)" (Pub. 1947).

"Best American Plays: Third Series (1945-1950)" (Pub. 1951).

All volumes were published by Crown Publishers, who also brought out "Best American Plays: Fourth Series (1951-1957)," Pub. 1958, who will bring out my latest "best plays" compilation, "Best American Plays: Fifth Series (1957-1963)" this fall, probably by Nov. 1 (as well as a book titled "The Nature of Art" in collaboration with Prof. Sydney Thomas of Syracuse University.

Looks like a banner year for John Gassner—a Centenary Gold Medal from Boston College end of May, and an honorary degree of Doctor of Humanities from Eastern Michigan University at June 8 commencement.

With the completion of "Best American Plays: Fifth Series" (which is actually the 7th volume of plays published on this series, if we include "24 Best Plays of the Modern American Theatre: Early Series" and "Best American Plays Supplement; 1918-1958," I shall have anthologized 130 recent American plays.

And if I include American translations and adaptations in a supplementary Crown volume, titled "Best European Plays on the American Stage, 1956," the number of anthologized American plays in this series would amount to 140, rather a tidy number.

Included in "Best American Plays: Fifth Series" incidentally, will be "Who's Afraid of Virginia Woolf" "J. B." "The Dark At The Top of The Stairs" and in addition to other heavyweight dramas, "Maty, Mary."

John Gassner.

SHALOM!

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"Miss Saunders, the beautiful red-haired object of Weede's affection, has a voice of unusually lovely dark color in lower register, stunning high notes and rare ability to emotionalize bittersweet songs of haunting appeal, the book employs her talents to near-show-stopping peaks."

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"Miss Saunders has charm, grace and a soaring mezzo soprano."

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; femme, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Dylan" (D). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme, mid 30s, attractive, earthy; femme, late 20s, sophisticated, warm; femme, early 20s, cute, bohemian, beatnik; male, middle-age, owl, dwarfish; male, poet, bright, articulate, very earnest; male, late 30s or early 40s, bright, colorful talker; femme, well-preserved Southern belle, flirtatious; male, wealthy, impressed with celebrities. Accepting photos and resumes c/o above address. Do not phone or visit.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent, innovative; femme, Hollywood columnist, worldly, tough; male, zany, a Mischka Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl

six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: male, 35-40, ad agency copy writer; femme, 30-35, attractive; girl, ten years old, personable, bright; femme, 40s, maid; male, 35-40, sarcastic; femme, 30-35, glamorous, kooky; male, late 50s, Fred Clark type; femme, 50s, dowager type; femme 60s, Josephine Hull type; femme, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

"The Ballad of the Sad Cafe" (D). Producers, Alan Hodgdon and Ben Edwards (165 W. 46th St., N.Y.). Available parts: twin boys, 15-25, lanky. Call LT 1-1670 for appointment.

"The Passion of Josef D" (D). Producer, Arthur Cantor (234 W. 44th St., N.Y.; LO 3-4370). Available parts: male, 37, dark, short, attractive, sinister; male, 49, small, intense; femme, 17-25, very attractive, blond, Slavic type; male, 37, small, thin, a European style actor; femme, 50, heavy-faced, course;

male, 60; male, 34, comic; male, 42s, rough; male, 25, short, fat-faced; femme, 53, distinguished. All actors will double on roles. Kip Cohen is accepting photos and resumes c/o above address from agents only. Actors should not visit or phone.

OFF-BROADWAY

"Burn Me to Ashes" (D). Producer, Bari & Bennett Productions (17 W. 67th St., N.Y.). Available parts: male, old, experienced, powerful actor; male, 24, fair coloring, good-looking, medium height, wide acting range; male, barbaric, wide acting range; femme, 35-45, sensuous, attractive femme, 20 years old, brunette, lovely; male, White or Negro, 20-25, barbaric, huge, strong. Mail photos and resumes, and through agents c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlman, (1545 B'way; LT 1-1533). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, leading woman must sing; femme, 20's, British accent, sing and dance; femme dancer-singer; chorus girls, 20's. Mail resume and photos to Jack Levin, 161 W. 54th St., N. Y. Mark envelope "Lady."

"Mr. Johnson" (D). Producer, Equity Library Theatre (226 W. 47th St., N. Y. PL 7-1710). Available parts: male, 18, full of life and vitality; male, mid-30's, British, rough yet compassionate; femme, 18; male, mid-50's, British, strict officer; male, booze-soaked cockney; femme, 25-30, British; male, elderly; male, officer; male, mid-20's; male, elderly, native ruler, clever politician; also some walk-ons. For audition appointment, Equity members sign up on a posted list outside the ELT 9th floor office, above address. Rehearsals Sept. 9-Oct. 3; will play Oct. 4-13. Open inter-racial casting; all characters except the four Britishers are Nigerians.

"Not Responsible" (D). Producer, Parard Productions (24 West 76th St., N.Y. SC 4-6890). Available parts: Male, mid-30's, likable, sincere; femme, mid-30's, possessive, jealous; femme, preferably blond, mid-30's has-been Hollywood star. Mail photos and resumes to the above address. Do not phone or visit.

"Once in a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N. Y. RI 9-4056). Available parts: leading man, 30s,

fast-talking con man; femme, late 30s, sweet, phony; femme, 45-50, Billie Burke type; male, middle-aged, German film director; femme, 20s, dark beauty; young men and femmes, 18-26, good-looking; mature male Negro, for comic bit. Auditions being held; appointments through agents only.

"Out of The Frying Pan" (C). Producer, Quinn & Kasica Productions (245 E. 80th St., N.Y.). Available parts: four femmes, early 20's; three males, early 20's; femme, character actress, 50's; two males, 30's; two males, 40's. Mail photos and resumes c/o above address. Do not phone or visit.

"Trifocal" (CD). Producer, Daryl Dodson (1790 Broadway, N.Y.). Available parts: lead male, middle 20s; femme, 20s, sophisticated, male, 30s, plays piano; male, 50-60, heavyset; femme, 40-50, shrew; male, 40-50, businessman; boy, 16; male, 60, a general. All actors to double. Equity-non Equity actors and agents, mail photos and resumes c/o above address. Do not phone or visit.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Burning of the Lepers" (D). Producer, Edwin Wilson (28 Remsen St., Brooklyn, N. Y.). Available parts: male lead, late 20s, sensitive, requires big emotional range; femme, 19-25, vibrant, lovely; male, late 30s, a leader, intelligent, great energy; male, 40s-50s, charming, articulate, wise; male, 40-55, thin, academic, gaunt; male, 35-40, peasant; male, 40s, tough, jealous; male, 40-55, bigoted; male, young, angry; male, old, former beggar; femme, embittered older woman; femme, 35, conscience-stricken. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit. Interviews will be by appointment only.

TOURING

"The Establishment" (R). Producers, Peter Cook & John Krimsky (154 E. 54th St., N.Y.). Available parts: three actors, 23-30, British accents; two actresses; one actress-singer, 23-26, British accents. Accepting photos and resumes c/o above address. Do not phone or visit.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (360 E. 55th St., N. Y.). Available parts: femme, five ft. two inches tall, who can play a 12-year old and a 23-year old; male, six ft. one, 185 lbs, dark hair. Mail photos and resumes to Jerry Douglas c/o above address. Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Peyton Place" (D). Producer, 20th Century-Fox (444 W. 56th St., N.Y.; CO 5-3320). Available parts: femme, 37, extremely attractive, well-groomed; femme, 17, vibrant, vital; male, middle-age, doctor; male, 39, virile, sensitive; femme, 17, a girl of great substance. Harvey Mann is accepting photos and resumes c/o above address from male and femme actors, all ages. Do not phone or visit.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and femme character actors, for their files. Also seeking male & femme AFTRA members for extra work on the "Dupont Show of the Week." Mail to Diane Schatten at Casting Consultants (444 Madison Ave., N.Y.).

Dell Publications. (750 Third Ave., N. Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and femme actors for magazine illustration work. Do not phone or visit.

"Ice - Travaganza." Producers, Paul Feigay & Dick Button (119 W. 57th St., N. Y.; LT 1-9450). Seeking girls five feet, nine inches tall or more, must skate backwards, do a spiral and not be afraid of heights. Mail photos and resumes to above address. Do not phone or visit.

Peekskill Enterprises. (Park Sheraton Hotel, 7th Ave. & 55th St., N.Y.) June Taylor is holding auditions for girl dancers on the 27th floor of the above address on Sept. 12, from 1-5 p.m. Dancers will be required to show skill in tap, ballet and jazz dancing with emphasis on tap.

Berenice Weiler, production manager for the American Shakespeare Festival, returned yesterday (Tues.) to the operation in Stratford, Conn., after a two-week tour of the country's Bard fests.

HAYES

THEATRE WORKSHOP

ACTING Classes Begin Sept. 7th
VICKIE HAYES JU 2-3058
119 W. 54th St., N.Y.C. PL 7-6300

DIRECTOR WANTED:

Exp. Shakespeare for Jan. production in Phila. of Richard II and III. Write: DRAMA GUILD, Rm. 609, 1601 Walnut, Phila. 3 Penna. with credits.

I am interested in M.R. with a view toward mass theatrical exploitation. Not TV or films but live. Please contact me.
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154 W. 46th St., New York 36

jered barclay

making his new york stage debut in
edward albee's "the zoo story"
and "the american dream"

new york times—may 29, 1963

jered barclay's the young man is effective. it is in "the zoo story" that mr. barclay gets his opportunity to sparkle, and he does. throughout the play mr. barclay provides a sense of impending danger. there is a wildness in his eyes, and a portrait of venom and suspicion in every movement.



variety—june 8, 1963

he is brilliant, giving a portrayal of seething intensity and power... "zoo story" comes electrically to life. KENN.



cue—june 8, 1963

"the american dream"... marvelous... jered barclay. in "the zoo story"... fascinating performance by jered barclay, an actor to watch.

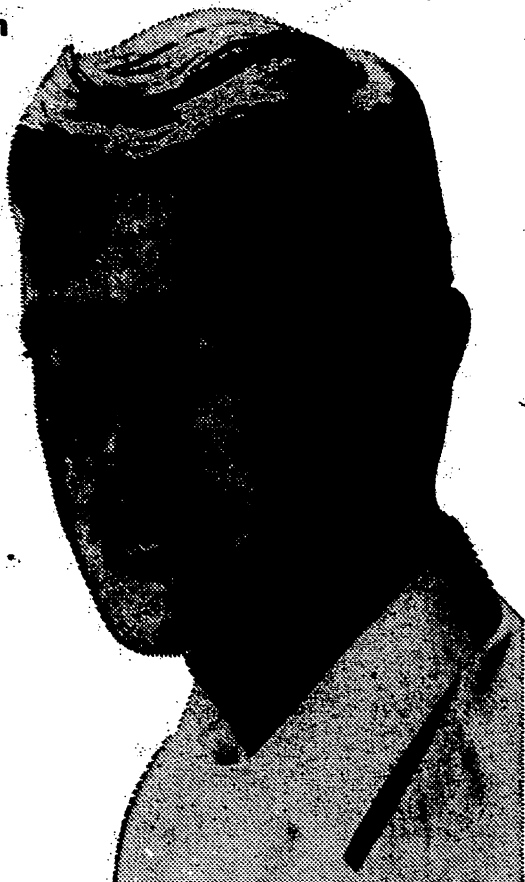


newsday—may 29, 1963

"the american dream"... excellently performed by... jered barclay as the young man who symbolizes the empty dream.

mr. barclay is also jerry in "the zoo story". it is a brilliant performance in a brilliant tour de force.

now at cherry lane theatre, new york, until sept. 29



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has moved to new offices at

137 West 48th Street, New York City

New Phone: LT 1-2620

James B. McKenzie, Spofford J. Beadie, Ralph Roseman

(NOTE—Still specializing in theatrical production and management)

Montreal Jurisdictional Row

Continued from page 53

day (31) to stymie all performances in Montreal, not only legit but also in other phases of showbiz, by triggering sympathetic action from AGVA, AGMA and possibly other unions.

Should jurisdiction be given to UDA, he indicated, Equity and its U.S.-based affiliates would have no alternative but to isolate Quebec from the rest of the artistic world. No member of Equity or AGMA will perform in any building, tent, park or area in which exclusive jurisdiction is given the French-language union. He asserted that support had also been promised from the musicians and stagehands' unions tied to the American Federation of Labor. Also, Joseph Reynard, secretary of the International Alliance of Theatrical & Stage Employees & Moving Picture Operators (stagehands and projectionists) in Montreal has confirmed that the local union would strike if ordered to do so by the parent body in New York.

The Chevalier appearance is a key factor in whichever way the dispute goes, since UDA had given the St. Denis Theatre until last Sunday (1) to accept its exclusive jurisdiction. The French star is, of course, a member of AGVA and the Screen Actors Guild, which, with Equity and AGMA as well as other unions, may see the St. Denis situation as a test case in which, if UDA is successful, may result in having every entertainment spot in Montreal using live or canned talent, subject to orders from the local union.

The way McCance put it, the fight with the UDA could result not only in work stoppages by stagehands, film projectionists, orchestras in niteries, theatres and on television, but also that the province of Quebec would be isolated from the rest of the entertainment world.

The UDA attitude is seen in some quarters as a manifestation of French-Canadian nationalism which has been sweeping the province in recent years, based on the emotionally-charged feeling that Quebecers have a right to be "Maitres Chez Nous" ("masters of our own house") economically and culturally.

McCance said Equity still wants to sit down with the local group to work out a solution, and he sent a wire to that effect to UDA last Saturday asking for a time and place. Equity's position is that UDA should have jurisdiction over French-language legit not only in Quebec but all of Canada with Equity having jurisdiction over English-language legit, and Equity and AGMA representing ballet and opera. UDA, however, has already turned down that proposal.

The situation has become more tense with the disclosure that Pierre Beique, Montreal Symphony Orch administrator, was beaten up near Place des Arts recently. The incident is said to be one of the factors which decided Equity to toughen its stand, but a Place des Arts representative said the assault was "a case of mistaken identity."

Eric McLean, music editor of The Montreal Star, devoted his regular column in the newspaper's entertainments section last Satur-

day, to an analysis of the situation, declaring the bad publicity resulting from UDA's action, would seriously affect the original Place des Arts goal of making the concert hall "a showcase for some of the greatest musical talent and organizations during the period of the festival." He questioned why UDA hadn't tried the exclusive jurisdiction bit previously with other theatres, and waited for Place des Arts to show its strength.

"From all this," he suggested, "one is tempted to conclude that the Union des Artistes was quite simply out to torpedo the festival." Because the big name festival stars were from outside Quebec, perhaps?

Biff McGuire Will Join Wife for 'Camelot' Tour

Biff McGuire is leaving his co-starring assignment in the Broadway production of "Mary Mary" for the lead male assignment opposite his wife, Jeannie Carson, in the bus-and-truck edition of "Camelot." Melville Cooper will also appear in the presentation, which Henry Guettel and Arthur Cantor are producing for an Oct. 3 opening in Scranton, Pa.

A production of the musical is also touring major cities with Kathryn Grayson, Louis Hayward and Arthur Treacher co-starred.

Australian Shows (Week Ended Aug. 31)

(Figures denote opening dates)
MELBOURNE
Big Man Fly, Russell St. (8-12-63).
Joyce Grenfell, Comedy (8-29-63).
Merry Widow, Tivoli (8-7-63).
Silent, Lonely Night, St. Martin (8-7-63).
Wildcat, Princes (7-19-63).

SYDNEY
Do You Mind, Phillip (8-10-63).
Goodnight Puffin, Royal (8-31-63).
King and I, Tivoli (7-17-63).
Oh Dad, Poor Dad, Independent (8-21-63).
Playboy Western World, Tote (7-27-63).
Sail Away, Majesty's (7-19-63).
Tiger & Tiger, Ensemble (8-6-63).

British Players Get Touring Hike

London, Sept. 3.

Following protracted meetings between the Theatre Managers Assn., the Assn. of Touring & Production Managers, British Equity and the Variety Artists Federation, new rates have been negotiated concerning touring shows and season productions.

Effective retroactively from Aug. 5, the new rates including those for existing productions, on or after Oct., call for minimum salary boosts from \$28 to \$33.60 per week and the lower chorus minimum from \$22.40 to \$26.40 a week. Those on a \$56 a week pay scale or less will receive a rehearsal salary, instead of only those receiving \$35 or less, as at present. The rehearsal salary increases from \$14 per week to \$19.60.

Alek Primrose has been added to the cast of the off-Broadway production of "A Time of the Key."

Educational Theatre Group Fails To OK Script Production Scheme

Minneapolis, Sept. 3.

The American Educational Theatre Assn., holding its 27th annual convention here last week, withheld endorsement of a plan for college and community theatre production of new scripts by established playwrights prior to Broadway presentation. The project, proposed by co-authors Jerome Lawrence and Robert E. Lee, has been sponsored by the American National Theatre & Academy.

Instead of lining up with ANTA on the American Playwrights Theatre, the university, and school theatre organization referred the proposal to a committee for further study, particularly to determine if it contains certain "bugs" which would make it inadvisable for campus and community theatres to become subscribers at a \$250 enrollment fee cost. The committee will report back at next year's convention.

Stanley Young, ANTA executive secretary, submitted the plan at the convention with the aim of obtaining a necessary minimum of 50 subscribers. He told the convention that support for the project had been indicated by such prominent American playwrights as Arthur Miller, Elmer Rice, S. N. Behrman, William Inge, Arthur Laurents and William Gibson.

Lee and Lawrence were present at the convention, which was attended by more than 1,000 college

and community theatre delegates, and they both expressed approval of the project.

Lee took a swipe at present-day Broadway. He called much of the theatre fare now being offered on it "tapiocha" and told the convention that the APT would give authors "a platform for their plays away from New York's stale air, and college and community theatres would benefit from the opportunity to have their truly living theatre contributions produced."

Before reaching a decision, AETA officials expressed enthusiasm, but suggested that before joining setup, the organization should take time to study the possible complications. It was pointed out that one possible snag might be whether college and community groups could afford to put on only one new play a season if that were all ANTA should provide.

Lee had told the convention there'd be same risks in the venture, that a new play might turn out to be a dud. A committee of three, perhaps comprising Brooks Atkinson, John Gassner and John Mason Brown, would select the plays, the convention was informed. A provision of the setup would be that the college and community theatre world premieres of the plays would be at least a year ahead of their Broadway presentation, if their receptions justified the latter.

Agreed! "CAMELOT" A Personal Triumph for CHRISTOPHER CARY*



"So believable as the meanest man in King Arthur's kingdom and at the same time, the most charming villain I've seen . . ."
Shirley Eder—NBC-TV.

"Cary enacts a scheming Mordred with great nimbleness and comic impudence . . ."
Glenn C. Pullen—CLEVELAND RECORD.

"Mordred, playing to the hilt by Cary unfortunately doesn't show up till the second act. Things do liven up in that old castle when he's spinning his evil webs."
Bob Goddard—ST. LOUIS GLOBE DEMOCRAT.

"Mordred is played with excellent bite and enthusiastic nastiness by Christopher Cary. There is considerable voltage in his acting."
John H. Harvey—ST. PAUL DISPATCH.

"One character who set the stage alive . . . Cary little and lithe he leaped about the stage with surprising agility, delineating his lines with a severity which his frame belied . . . his acting is something to behold he immediately captures the attention of the audience and holds it . . ."
Reuel Gripenwaldt—SANTA MONICA OUTLOOK.

"Christopher Cary gives an evil and exuberant performance as the wicked Mordred, easily the standout of the show."
—HOLLYWOOD REPORTER.

"Christopher Cary, moving like an elf possessed by demons, invests the contemptible and dangerous Mordred with the personality of a psychotic mongoose, in an excellent performance."
William C. Glackin—SACRAMENTO BEE.

"Christopher Cary is so good as the medieval delinquent Mordred that one wishes he was on stage all the time . . ."
Theresa Loeb Cone—OAKLAND TRIBUNE.

"Christopher Cary played the nasty Mordred as if he were Puck in 'Midsummer Night's Dream.' Exhausting and effective . . ."
Paul Speagle—SAN FRAN NEWS CALL.

"I can thoroughly recommend Christopher Cary, a beanpole actor who breathed some life into a conventional role."
Stanley Eichelbaum—S. F. EXAMINER.

"Christopher Cary as Mordred, a rather wicked character, but a wonderful actor. He filled the stage, took over the show and lifted his scenes on his shoulders and carried them along at a gallop."
Mike Tytherleigh—THE PROVINCE, Vancouver, B.C.

"Christopher Cary as the nasty Mordred, is an exceptionally good young actor with a voice that needs no part of any sound system . . ."
R. M. Pearson—THE WINDSOR STAR.

"Cary gave a sharp, pointed portrayal of the sly, malicious Mordred. He could be heard and his song 'The Seven Deadly Virtues' was a hit . . ."
Josef Mossman—THE DETROIT NEWS.

"There were two performers from whom nothing more could be expected. One was Arthur Treacher . . . the other was Christopher Cary, Arthur's illegitimate son out to get even with the Old Man, which he does, yes sirree. He is a wonderful medieval delinquent . . ."
Louis Cook—DETROIT FREE PRESS.

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Another On Lincoln

"An Inquiry into the Assassination of Abraham Lincoln" by Emmett McLoughlin (Stuart; \$4.95) complicates ever further the tragic crime which schoolboys once were content to attribute to an unbalanced actor named John Wilkes Booth.

Ensuing years and various "inquiries" have settled total or partial blame for the vile upon virtually everyone alive in Washington, D. C. or its environs at the time. Suspicion originally fell upon Mary Surratt and her son John, who kept the boarding house where Booth and the active conspirators met, upon the henchmen themselves, and upon such comparative innocents as Dr. Samuel Mudd (played by Warner Baxter in a film, "The Prisoner of Shark Island"), the entire Booth family, and John T. Ford, theatre tycoon, who was unfortunate enough to own the playhouse in which the President was shot. (Ford's Theatre, Baltimore, still standing, was another property of this showman).

Gradually, Secretary of War Stanton was drawn into the web (see Otto Eisenschiml's book, "Why Was Lincoln Murdered?"). It was elsewhere hinted that Vice President Andrew Johnson (played on the screen by many actors, including Van Heflin), was involved, together with Cabinet members and other top brass. Because General U. S. Grant was originally slated to attend the fatal performance with the Lincolns, then changed his plans, it has been suggested that Grant was warned of impending violence. Even members of Lincoln's household have suffered, long postmortem, under suspicion. Almost the only person to remain completely free of involvement was the President's small son, Tad.

Now Mr. McLoughlin, a former Catholic priest of Phoenix, Ariz., who resigned his priesthood when accused by the Church of neglect of his duties, has produced this study to indicate that the Roman Catholic Church shared somehow in culpability for the death of Lincoln.

Author's research, particularly into Church records, is formidable. Following general Vatican practice, he will probably not encounter official rebuttal. Readers fascinated

by the melodramatic high point of American history and stagers who have long been concerned with the involvement of the theatrical pro-makeup up their own minds on the validity of McLoughlin's curious tract.

It is to be hoped that no ex-Mormon is preparing a volume implicating The Saints in Lincoln's death. Rodo.

Tophole Quentin Reynolds

"By Quentin Reynolds" (McGraw-Hill; \$5.95) is the autobiography of the celebrated author and former war correspondent. It is a big man's big book. Reynolds views his defeats (although there seem to have been blessedly few of them) with equanimity. Nowhere does he indicate that one of the reasons he has discharged with distinction the fantastic journalistic assignments that have come to him was because he was often not only the best man for the job, he was the only man who could do the job. He seems plainly surprised that his great wartime book, "The Wounded Don't Cry," was an overnight, runaway best-seller. There is an attractive modesty in Reynolds, and this is not always found in outspoken red-headed Irishmen from Brooklyn who have made it big.

Possibly the only time in his book that Reynolds permits himself to gloat just a bit is in his reporting of the libel case lodged in his behalf against Westbrook Pegler, in which Reynolds was represented by Louis Nizer. Nizer has already told the story in "My Life in Court," and it is the subject of a projected play by Albert Denker, "Libel and Slander" but it's probably a good thing to have the reactions of Reynolds, his wife and friends to the case. Happily, the Pegler case occupies only a small section of this headlong, well-paced, exciting volume of memoirs.

Here is a book which, despite its cast of headline characters and its now historic places, names and dates, reads more like adventure fiction than autobiography. But the reader is frequently brought back to truth with footnotes of philosophy spoken by great men of our times, and fortunately overheard and recorded by Reynolds with a

Publishing Stocks

(As of Sept. 3 closing)

Allyn & Bacon (OC)	28 1/2
American Book (AS)	43 3/4 + 3/4
Amer. Book Strat. (AS)	5 5/8 + 1/8
American Heritage (OC)	5 1/2
Book of Month (N.Y.)	20 5/8
Conde Nast (N.Y.)	12 1/2 + 3/4
Cowles (OC)	12 1/2
Crowell Collier (N.Y.)	20 + 3/4
Curtis Pub. (N.Y.)	6 + 1/8
Ginn & Co. (N.Y.)	28 3/4 + 1/2
Grolier (OC)	52 1/4
Grosset & Dunlap (OC)	10 5/8
Harcourt Brace (N.Y.)	34 5/8 + 1/8
Hayden Pub. (OC)	3 1/2
Hearst (OC)	25
Holt R & W (N.Y.)	30 3/4 + 1 1/4
LA Times-Mirror (OC)	36 + 1
Macfadden Bartell (AS)	4 3/4 + 3/8
McCall (N.Y.)	28 1/2 + 1 1/4
McGraw-Hill (N.Y.)	30 + 1/8
Meredith Pub. Co. (OC)	25 3/4
Natl Per. Pub. (OC)	8 1/2
New Yorker (OC)	105
Pocket Books (OC)	5
Popular Library (OC)	2 1/4
Prentice Hall (AS)	32 3/4 + 1/4
Rand'm House (N.Y.)	10 1/4 + 1/4
Scott Foresman (OC)	26 1/4
H. W. Sams (OC)	29 1/4
Time Inc. (OC)	90
Universal Pub. Co.	4 5/8
Western Pub. Co.	20
World Pub.	15 1/2

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

fine reporter's sense of timing and accuracy. There are also a number of second thoughts on important people and stirring times by the author himself, and often it seems that in these "asides" lies the true meat of the tome.

Another good job from a writer who probably has never written a bad yarn. Rodo.

Prentice-Hall's 50th

On Sunday afternoon, Oct. 13, Prentice-Hall will hold open house at its Englewood Cliffs, N.J., plant for staff and stockholders in celebration of the company's golden anniversary. Board chairman, Richard Prentice Ettinger also

marks his 70th birthday this year. He and the late Dr. Charles W. Gerstenberg founded the firm on Oct. 13, 1913. Corporate name was derived from the maiden names of both their mothers.

In honor of the surviving founder, the Rockefeller Institute, the Univ. of Pennsylvania and NYU are sponsoring the Richard Prentice Ettinger Program for Creative Writing. Dr. Loren C. Eiseley, Univ. Prof. of Anthropology & History of Science at Penn, is permanent Ettinger Fellow and director of the program. Annual fellowship will provide funds for research and writing talents.

The golden jubilee also marks the conclusion of a probing three-year investigation into public conjunction with the Missouri Bar and is considered the most comprehensive study every made of a profession. John G. Powers, son-in-law of Ettinger, is prez of P-H.

Kamm's Book

Herb Kamm, newly installed as managing ed of the N.Y. World-Telegram, also is celebrating publication of the new and revised edition of the "Junior Illustrated Encyclopedia of Sports" (Bobbs-Merrill), which he coauthored with cartoonist Willard Mullin.

Kamm's promotion to m.e. came only four months after the Telly elevator him to assistant m.e.

Bradbury's 'Antics'

"The Anthem Sprinters, and Other Antics," by Ray Bradbury (Dial; \$4.50), contains five short plays mostly written as result of Bradbury's trip to Ireland several years ago, when John Huston invited the quondam "fantasy-space-horror" classicist to write the screenplay for "Moby Dick."

In tome's afterword, Bradbury recalls his lifelong affection for the stage, his early participation in amateur theatricals, and his constant attendance at pro productions.

One of the scripts, "The Meadow," was written in 1946 as the author's first radio drama for ABC's World Security Workshop. It was put on by ANTA in 1960 for the One World benefit, with James Whitmore in the cast.

The plays, generally, have flavor, body and style. While some may present challenges in staging, it is possible they will eventually be seen to advantage either singly, or comprising a Broadway evening, in tributary theatre production or off-Broadway.

Book is dedicated to Huston, an Irish cab-driver named Nick, and to Mrs. Broadway. Rodo.

D.C. Backwash in Chi

Some 400 returnees from the Washington civil rights march picketed the Chicago Sun-Times building last Thursday (29) as result of an editorial in that paper questioning whether the Capital march was worth the effort.

Sun-Times executives met with the protestors to discuss their differences.

Book Into Film and TV

Bestselling autobiography, "For the Prosecution: Miss Deputy D.A.," by attorney-author Terrys T. Olander, has been optioned by Hank Saperstein and Reuben Bercoitch of Gabagan Productions Inc., for a motion picture and a tv series, to be scripted by John T. Dugan. Ann Sothern will star in the title role.

The deal was packaged by Harold Breacher of Ashley Steiner-Famous Artists, Inc.

'Valley Times' Sold

Great Western Publishing Co., Los Angeles, has purchased the L. A. Valley Times from Minneapolis Star & Tribune, which acquired property in February, 1960.

Publisher will be Ben Reddick, with Russell A. Quisenberry, publisher of sheet for 16 years prior to 1960 sale, to become board chairman of Great Western.

Heimer's First Novel

King Features columnist Mel Heimer's first novel, "West Wind," will be published by Trident Press. This gives him a built-in paperback deal with PocketBooks, a la Harold Robbins, Grace Metalious et. al., which in turn permits for an upped advertising budget for the initial hardcover publication.

Griffin On Griffin

N.Y. Mirror syndicated tv columnist John David Griffin will probably place "The Outspoken American," biog of his publisher-father, the late William Griffin,

with Holt, Rinehart & Winston. He is in process of firming up a coincidental film deal.

Title derives from Griffin's early warnings against Communism (in the 1930s) when he published the N.Y. Enquirer, Staten Island Herald and Jersey City Press. (Present-day N.Y. Enquirer, a tabloid, varies in style and size from the standard-size that Griffin published as a weekend Gotham sheet).

Showman-Author

"Egypt's Choice" by Daniel S. Broun (Holt, Rinehart & Winston; \$3.50) is the third detective novel by Broadway stage manager-turned-whodunit-writer. Like Broun's previous tomes, "Counterweight," a backstage yarn, and "The Subject of Harry Egypt," this is fast-paced, tightly-constructed tale in which author makes good use of savvy gained in his pastime as a Civil War buff. Buried Confederate gold figures in derring-do plot. Rodo.

World's Largest Book Fair

The world's largest International Book Fair, set for Oct. 9-14 here, will be even larger than the event last year, according to present commitments.

Publishers and authors from 36 lands will be represented, including Israel, the U.S., Russia, Thailand, South Korea.

To date there are 2,160 publishers registered to attend, an increase from last year's 2,128, and of these 1,414 come from foreign countries.

CHATTER

Maxwell Marxe new v.p. and director of manufacturing of Pocket Books Inc.

Pocket Books bringing out John Faulkner's "My Brother Bill" (meaning the late William Faulkner), which was originally published by Trident. Younger brother died about 10 months after the Pulitzer Prizewinner subject of the book.

Longtime King Features byliner Hyman Goldberg, whose noms-de-plume read like a catalog, not long ago added another—he's the new "Prudence Penny" of the N.Y. daily and Sunday Mirror. "PP" has been an office name for 30 years, coined by the late Jack Lait, when editor of the Mirror.

Forrest F. Carhart Jr. promoted to director of the Library Technology Project of the American Library Assn. He had been assistant director of that project, and succeeds Frazer G. Poole who moved over to the post of librarian at the University of Illinois.

Stanley Green's "Rodgers & Hammerstein Story" went into its second printing at John Day.

After 22 years with Maclean-Hunter Ltd., Gerald Anglin, exec editor of biweekly Maclean's, moves this week to Star Weekly, Canada's largest separately-sold periodical (850,000) as articles editor under editor John Clare. Latter was editor of M-H's Chate-laine when Anglin was its m.e. before moving to Maclean's. Both were reporters on Toronto Star (daily) before going to M-H. Anglin, who's president of Ontario Assn. for Retarded Children, has a strawhat-acress daughter, Anne Anglin, entering National Theatre School, Montreal, this fall.

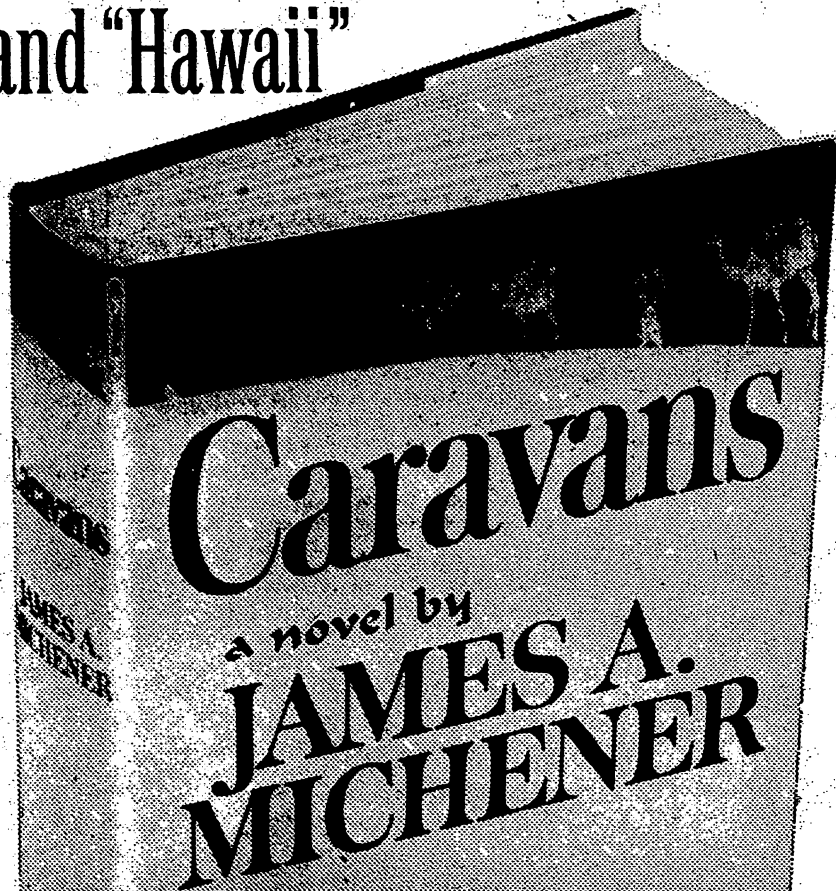
Delacorte Press Books is a new line of hardcover titles via Dell Press, kicking off with Louis Untermeyer's "An Unhinged Treasury of Erotic Poetry," followed by Berger Evans' "Dictionary of Quotations," the late Kenneth Macgowan's "Behind The Screen: The History and Techniques of the Movies, etc."

Thomas O'Connor Sloane 3d, an editor of Doubleday, conducting a 15-session evening course in trade-book editing, proofreading and copyediting at Hunter College's adult education division this fall. Course will be conducted on a workshop basis.

Mrs. Jill Schary Zimmer, daughter of Miriam and Dore Schary, whose memories of a Hollywood childhood when her father was head of MGM film production, is being published in book form, will have it digested in McCall's for November. Book is titled "With A Cast of Thousands," and Stein & Day is bringing out the hardcover edition.

Henry B. Kranz, former Cultural Affairs Specialist with U.S. Information Agency, now Washington correspondent for a string of periodicals in Germany, Austria, Switzerland, will cover U.S. legit, films, books, music and video.

JAMES A. MICHENER'S new bestseller is in the great tradition of his "South Pacific" and "Hawaii"



CARAVANS will be produced as a major motion picture by Metro-Goldwyn-Mayer
A Book-of-the-Month Club selection. \$5.95, now at your bookstore. RANDOM HOUSE

Broadway

Songsmith L. Wolfe Gilbert marks his 77th birthday which he deems "not too bad considering two surgeries in eight months this past year."

After a one-week quickie at the Venice Film Festival, Mike Stern to New York with an indie Italo-made film which he is setting for U.S. distribution.

Mrs. Ezio Pinza, widow of the "South Pacific" costar (with Mary Martin) and Met Opera basso, has moved to Palos Verdes, Calif., and sold their North Stamford (Conn.) estate.

Mrs. Edouard Emmett, the former Linda Berlin, accompanying youngest sister Elizabeth Irving Berlin to London for latter's marriage next week to a British book publishing exec.

Rona Carol Lefkowitz, daughter of William Morris Agency treasurer Nat Lefkowitz, planning a December wedding. Fiance is Michael B. Dretzin, who is with the American Stock Exchange.

London agent Charles L. Tucker, longtime rep. for Julie Andrews, who just finished a Walt Disney picture on the Coast, due east from Las Vegas this weekend, and staying on for the World Series.

Leonard Levinson back from a week of researching on several book projects in the Library of Congress, Washington. While there he checked the copyright office to refresh his memory; he and Edward Albertson had filed a "Lazy, Crazy, Hazy Days" song in 1930.

George Jessel, just back from four weeks in Europe and Israel, (a) bought Nora Loft's novel, "The Concubine," as an independent film production venture, and (b) just signed with Columbia Features for a once-weekly column on his travels titled "Georgie Jessel Was Here."

Artist-publisher Philip Trachtman appointed to the teaching staff of the Ringling School of Art, Sarasota, Fla. The head of Trachtman Theatrical Publishing Co. returns to his Philadelphia offices in the spring of 1964 when the summer theatres for whom he publishes reopen.

American Airlines p.r. veepee Willis Player is extending airborne theatre parties from hinterland key cities to fly to Broadway (and in some cases also Chicago) for the new shows. The "theatre tour" flight is a package deal for "good" seats to top shows, plus transportation.

Pubrelations firms of Allan-Weber and Foster & Ingersoll have merged into a new company to be known as Allan, Foster, Ingersoll & Weber. Lois Weber and Christopher Allan will hq in New York, Rupert Allan, David Foster and Rick Ingersoll will be in Beverly Hills. They'll maintain Rome and London offices as well.

David Merrick planned to England last Thursday (29) to attend the Brighton break-in of his production of "The Rehearsal," which is due Sept. 23 at the Royale, N.Y. The producer is due back today (Wed.), but will have a conflict next Monday night (9) with the simultaneous break-ins of "Luther" at the Forrest, Philadelphia, and "110 in the Shade" at the Shubert, Boston.

St. Regis LaBoite reopening last night (Tues.) is the first new season kickoff in the saloons to be followed by Frank Sinatra Jr. with the "Tommy Dorsey" orchestra into the Americana next week, and Joe E. Lewis at the Copacabana a couple of days thereafter, plus the Savoy Hilton's Columns with Arturo Arturos, and the Maisonette (St. Regis Hotel's main room) following with Peter Duchin's orchestral return.

Fox Hall, the Woodburgh (L.I.) estate of the late William Fox, founder of the predecessor company to 20th Century-Fox Films, being converted by realtors Jori Chinman and Maxwell Krieger into a housing development of 19 homes in the \$55,000-and-up category. Nine-acre estate includes a one acre lake originally surrounded by guest houses and cabanas, a cinema, greenhouse and boathouse on Woodmere Bay.

Humphrey Doulsen, National Concert & Artists Corp. executive and VARIETY correspondent in Westport, Conn., may be released this week from Norfolk (Conn.) Hospital, where he has been under treatment for a heart ailment. He had been a patient in the Veterans Hospital, West Haven, Conn., but after being released, had a slight recurrence and was rehospitalized.

He will take an extended rest before returning to work.

Loew's Theatres & Hotels' newest in mid-Manhattan, the City Squire, a motor hotel, opens for business next week but p.r. veepee Jim Shanahan won't stage his "four-day marathon press party" until the ensuing week when the swimming pool, steam baths, etc. are ready. That's when the visiting and domestic press will have "key club" privileges, for these four days, at will, to audition the hotel, its facilities, the pool, the "refreshments," etc.

Return of a yesteryear Manhattan tradition, the tea (now called cocktail) dansant, is marked by Dean Carpenter, g.m. of the Savoy Hilton, when he incepts that policy at the hostelry's nitery, The Columns. Arturo Arturos orchestra will officiate. John Selva marks his fifth annum as maitre d'hotel. The SH will buck the Hotel Plaza's Persian Room's fall reopening same night with Emil Coleman back on the podium, vice Milt Shaw, and Abbe Lane-Xavier Cugat the fall season reopening attraction.

Philadelphia

By Jerry Gaghan

(319 North 18th St.; Locust 4-4848)

Henry Disson bringing revue entertainment to his Henry's, in Cherry Hill.

Sam Katzman signed Sister Rosetta Tharpe for a new Gospel pic to roll in October.

Bob Marcucci (Chancellor Records) in from Coast to talk up a tv and film producing project.

Joe Frassetto returning as conductor of the Latin Casino orchestra, after an absence of three years.

Playbill Inc., of New York, and Iz Kamens, local theatre program publisher, have made the merger official.

Frank Reed, manager of the Yorktown, splintered his elbow with a fall down the steps of the theatre.

Phil Foster signed for the Tony Martin show at the Latin Casino (Sept. 30), his first date at the Jersey spot.

Zero Mostel, in for a three-week stay, guest of honor Thursday (29) at a YWHA reception launching an exhibition of his paintings.

Arthur Fiedler conducts the first pop concert of the Philadelphia Orchestra (14) before the start of the regular subscription series (19).

A new cabin, in honor of Alexander R. Boyd, who built the Boyd Theatre here, was dedicated at the Variety Club Summer Camp for Handicapped Children.

Creditors of Delaware Valley Gardens Inc. received notice from Federal Court, Camden, that the big Haddonfield (N.J.) auditorium has gone into voluntary bankruptcy.

Irving Coopersmith, booker-buyer for Stanley Warner here, upped to head film buyer for houses in the Philly area. He succeeds Henry Goldman, who joined Fabian Theatres in New York.

Pete Gerardo, former guardian of Frankie Avalon and a Chancellor Record exec, now partnered with Dom Pino in the Venus Lounge and planning live recording sessions with name artists.

Booker Jolly Joyce, who went to Hollywood to line up Johnny Cash and George Hamilton IV for Sam Katzman's "Hootenanny Hoot," brought back Ken Curtis and Shug Fisher, leads of "Ripcord" for engagements at Steel Pier, Atlantic City (Sept. 2-8) and the Trenton State Fair (Sept. 16-18).

Australia

By Eric Gorrick

(Film House, Sydney)

Aussie boxing biz dropped to zero; ditto wrestling.

Joyce Grenfell clicking at Royal, Sydney, for J. C. Williamson Ltd. "The Birds" (U-I) set new record at 2,600-seat State, Sydney, for Greater Union Theatres.

Brisbane exhibitors, fearing more competition, urging lawmakers to nix night trotting races.

"PT 109" (WB) failed to get going at Regent, Sydney, for Hoyts and was yanked after two weeks.

Brisbane city fathers bought Greater Union Theatres' Tivoli Theatre there for a new civic centre.

Dale Turnbull, son of Ernest Turnbull, moved in Sunday (1) as general manager of Hoyts' film circuit and 20th-Fox' Aussie operations.

London

(Hyde Park 4561/2/3)

Tippi Hedren feted at a lunch following the press show of "The Birds" and an after preem supper party.

Fleetway Publications staging its fifth "Pop Prom" at the Albert Hall Sept. 15 to aid the Printers' Pension Corp.

Comedian Hughie Green flew an all-star plane to York racetrack Saturday (1) for a benefit meet for the Variety Club.

Richard Burton formed his own pic company. First project will be the Robert Louis Stevenson story, "Beach of Walesea."

Sylvie St. Clair, reportedly the only French woman disk jockey in America, back to the U.S. after a brief vacation here.

Paul Stassino and John Le Mesurier signed for Walt Disney's first suspense thriller, "The Moon-Spinners," with Hayley Mills, Joan Greenwood and Eli Wallach starring.

Britain lifting the Hollywood gimmick. Vanessa Redgrave invited to perpetuate her footprint in the foyer of the new Yvonne Arnaud Theatre at Guildford, an out-of-town house.

Visitors include James A. Aubrey, Ann Sothorn, David Susskind, Stephen Sondheim, Joan Bennett, Alexander H. Cohen, Fielder Cook, Fred Clark, Norton Clark and Ben Kamsler.

Boston

By Guy Livingston

(508 Little Bldg.; 338-7560)

Diana Ossinger, formerly of Smith Management, joined Davis Film Distributors.

"Who's Afraid of Virginia Woolf?" berths at the Colonial for three weeks opening Sept. 2.

Borah Burman, drama editor, Patriot Ledger, Quincy, in Manhattan viewing shows.

David Merrick's first production this season, musical tryout, "101 in Shade" opens at the Shubert Sept. 9.

Arthur Schwartz and Howard Dietz introed two new songs in pre-Broadway tryout "Jennie" at the Colonial.

Don Dennis returns as perennial singing master of ceremonies at Steuben's Vienna Room when it opens Sept. 19.

MRA musical, "Space Is So Startling," with cast of 99 from 17 nations, goes into John Hancock Hall opening Sept. 5 for two-week run.

Marlene Dietrich booked for 10-days opening Sept. 19 at Caesar Tamagno's Monticello in her first nitery stint in the New England area.

Dore Schary will be featured speaker Sept. 15 at 68th annual meeting of Combined Jewish Philanthropies of Greater Boston at the Statler Hilton hotel.

TONE and MPTOC slating biggest convention of motion picture folk at Griswold hotel, Groton, Conn., Sept. 9-11 with John Nicholson, prexy TOA and Jim Nicholson, prexy AI, chief speakers.

Otto Preminger in for special sneak of "The Cardinal" held at Music Hall at 12-midnight following "Cleopatra" house film for Catholic clergy. "Cardinal" will world preem at the Saxon Theatre here Dec. 11.

Montreal

By Charles Lazarus

(Victor 2-2211)

New art house, Cinema Festival, opened with Kineto Shindo's "Naked Island."

Leonard Weinstein, CBC video producer in Winnipeg and Toronto, joining the network's local outlet—CBMT.

Harry Labe's Penthouse has again become a headquarters for the jazz aficionados, currently the big draw: Bill Evans Trio.

National Film Board's multi-screen display, set up in Dominion film festival, being moved to Toronto for the Canadian National Exhibition.

La Boutique d'Opera, new lyrical opera group, to perform in 111-seat house. Opening lineup (4-29) is "The Stranger" by Hugo Weisgall and "The Medium."

Two new additions to the hotel and convention scene in the new few weeks: opening of Montreal Aeroport Hilton and extension of Mont Gabriel Club in the Laurentians.

Joe Binns, Hilton International's vet and head of New York Hilton, up from Manhattan for confab

with Donald Mumford, g.m. at the Queen Elizabeth, and v.p. for Hilton International in Canada.

Work formally started on site for Montreal World's Fair opening in 1967, with Prime Minister Lester B. Pearson attending the ceremony on St. Helen's Island in the mid-St. Lawrence River, despite the fact that financing and other problems are far from settled.

Queen Elizabeth Hotel's posh Salle Bonaventure opens Monday (9) after refurbishing during summer hiatus. First bill: singer Enzo Stuarti, and Rosario Galan & Her Tanagras, flamenco quartet. Nick Martin heads the band, replacing Denny Vaughan, who's going to do more tv work.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015) "Sing Along with Mitch" Miller show set for St. Paul Auditorium Sept. 17.

Minneapolis nitery biz showing signs of reviving following dismal spring and summer.

Annual Northwest Variety Club golf stag coming up Friday (6) at Oak Ridge country club.

"Take Her, She's Mine" starts fortnight stand tomorrow (Wed.) at Old Log theatre, Equity straw-hat at suburban Lake Minnetonka.

Roadshow "Man for All Seasons," initial entry in Minneapolis Theatre Guild 1963-64 sked, opens week run at Orpheum Theatre Monday (9).

Minneapolis Jaycees flopped badly with their three "Music Under the Stars" concerts this summer, raising possibility seven-year old series won't be renewed next year.

Robert Schnitzer, director of U. of Michigan's professional theatre program, here last stanza with frau, director Marcella Cisney, to attend American Educational Theatre Assn. annual confab.

Bermuda

By Chummy Zuill

(P. O. Box 601, Hamilton)

Over the grapevine: Nassau Legislators will seek OK to introduce numbered bank accounts a la Swiss during next sitting of the Bahamas Assembly.

Talbot Bros. of Bermuda sail from here aboard the Queen of Bermuda, to begin annual tour of U.S. and Canada. One of them, Ross "Blackie" Talbot, has a date or two for recording sessions. Art Ford, who was here on his honeymoon, was contact for some of the arrangements.

Hubert Smith, prominent calypso-style entertainer here for 30 years, will be among the representative group accompanying Bermuda's hoteliers on their barnstorm sales safari opening in N.Y. Sept. 8. Others include a policeman, a fisherman, a taxidriver, a treasure hunter and a businessman.

Frankfurt

By Hazel Guild

(Fuerstenbergerstrasse 2; 59 57 51) Elsa Maxwell for a German tele gossip show.

TV sets in West Germany just crossed the 8,000,000 mark; and currently 17,000,000 radios are registered.

Oskar Werner set for Broadway next year, to play in Friedrich Duerenmatt's "The Physicist," directed by Peter Brook.

Maurice Chevalier and Marcel Marceau starring in "Heart of Paris," new show being filmed for the First German TV Net.

German record star Freddy Quinn earning his seventh Golden Disk for selling a million copies of "Youth, Come Back Again" on Polydor.

Caterina Valente, German variety star, awarded the first Golden Disk from the United Nations for the UN Refugee Fund record in which she participated.

First interview with Israel's Minister President Levi Eschkol being carried on the German TV net, reporter Peter von Zahn queried him about the German reparations program with Israel.

American singer-actor Fitzroy Davis in Germany after dates in The Hague and London, spending a few days indulging in his hobby of painting landscapes in Rothenburg.

Eugene Ionesco's play, "The King Dies," to be one of the most-performed works on West German stages this fall and winter, set for 17 stages after a German premiere in October in Duesseldorf.

Hollywood

Abner Biberman's \$100,000 home destroyed by fire.

Lou Shaw resigned as story consultant on Desilu's "Greatest Show on Earth."

Carol Lynley makes 15-city swing in November to bally "The Cardinal."

E. Jack Neuman skedded a segment on school integration for his Metro teleseries, "Mr. Novak."

George Maharis negotiating non-exclusive deals with Universal, Seven Arts and Metro.

Henry Alper, former MCA veepee, joined another ex-MCA veepee, John F. Dugan, in latter's new agency.

Arthur M. Stander, tv writer, left estate valued at \$288,000, as revealed in will admitted to probate.

Jack L. Warner will be co-chairman with Walt Disney, Otto K. Olesen and Loyd Sigmon of Oct. 20 Hollywood Museum groundbreaking committee.

The Hamptons

By Dorothy Ross

(East Hampton 4-1888)

Actress Virginia Gilmore has taken up residence in Peter Witt's Three-Mile Harbor home while Peter and wife sojourn abroad.

The Southampton community saddened by the recent deaths of two of its favorite citizens—Richard Barthelmess and Lt. Col. John A. Warner.

Amangansett's Peter Turgeon signed for an important role in "His and His" to be filmed in Hollywood with Robert Morse and Robert Goulet.

Tom Avera who plays and sings at the Out of This World in East Hampton has been signed for an acting role in the Actors' Studio production of "Marathon 33."

Vincent Sardi Jr. and the missus came over from the North Fork to the South Fork to join the celebrants at the Casper Citrons "do" for Margaret Bourke-White.

Pamela Gruen, who began her acting career as an apprentice at the John Drew Theatre in East Hampton and who graduated to important roles, has been signed by the National Repertory Co.

Leonard Goldenson, ABC chief, having a nostalgic chat with restaurateur Dick Ridgely at Dick's Southampton Steakery. Latter was ABC's staff drummer for 17 years before turning in the beat for the beef.

Theatrical attorney Ben Gollay has invented "Addled Anagrams" as a means of passing the time en route to the Hamptons on the L.I.R.R. Prime example is a "foop"—someone who does things in one fell swoop.

Scribe Whitney Bolton, on his first visit to East Hampton, fascinated by the influx of theatre folk in this otherwise staid and conservative community. So fascinated was he that he wrote a syndicated piece about same.

Assorted guests assembled for the holiday weekend at theatrical attorney-manager Sv Litvinoff's East Hampton early American manse were Judy and Kelsey Marechal, folk singer Carolyn Hester, authors Terry Southern and Harold Humes, and French actress Delphine Seyrig.

Southamptonites on the Blair House Fine Arts Committee with Mrs. John F. Kennedy as honorary chairman and Mrs. Ansier Biddle Duke as chairman are Mrs. Harcourt Amory Jr., Mrs. Nicholas Duke Biddle, Mrs. Wolcott Blair, Mrs. Earl E. T. Smith (Florence Pritchard) and Mrs. Robert W. Dowling.

Chicago

(DElaware 7-4984)

Chill Wills due in next week to herald UA's "McClintock."

Bill O'Brien, recently named national promotion manager for Philips Records, moved into the Chi national h.q. of the firm.

U. of Chicago Court Theatre, enjoying its best h.o. season in its nine year history, extended its final production, "King Lear," for an additional week.

Balaban & Katz reports that the 250,000th patron to see "Cleopatra" at the State-Lake Theatre passed through the wickets over the Labor Day weekend.

Frank Sinatra Jr., Helen Forrest, The Pied Pipers, Charlie Shavers and the Tommy Dorsey Orch directed by Sam Donahue play a one-nighter at the Aragon Ballroom Saturday (7).

Industrial Show Biz

Continued from page 1

ton package is \$25,000. Shriner is getting \$5,000 to appear the evening of Sept. 15 at the School Field in South Bend.

The PIP event, the first of its kind to be sponsored here, is a joint effort of the municipalities and industrial organizations of South Bend and neighboring Mishawaka. The primary purpose of the undertaking is to generate civic enthusiasm and pride in the two St. Joseph County cities by focusing attention on the accomplishments and attributes of the towns in which about 25 major industries are located. Another aim is to attract visitors on a regional and national level.

Also Name Bands

Besides Skelton and Shriner, the Ralph Marterie and Billy May orchestras have been booked at \$2,000 each for Sept. 13 and 14, respectively. Marterie will play for the Partners in Progress Ball at the Palais Royale Ballroom and May will provide the music for a formal invitational dinner-dance at the Indiana Club. Also on the entertainment program is the American Hootenanny Show which is being brought in at a cost of \$4,000 for a date next Wednesday night (11) at the School Field.

A rock-'n'-roll presentation featuring Chicago disk jockey Gene Taylor, is another item in the week-long program. The cost of that show, scheduled for next Tuesday night (10) at the School Field, is \$2,000. Other expenditures take in \$4,200 for the Dancing Waters Exposition and \$4,650 for fireworks, both to be featured three successive evenings.

The celebration, which will end Sept. 15, is being underwritten by major industries and business organizations in the community, as well as local trade groups. Full recovery of the financial outlay is anticipated from the sale of tickets to various events and from other sources of revenue. For instance, tickets for six events are being peddled at \$1 each until next Saturday (7). The price of the duets then jumps to \$1.50.

Beauts and Pieskin

The six events take in the Skelton and Shriner appearances, as well as the hootenanny. Also, a beauty pageant, a Notre Dame intra-squad football game in the university Stadium and a Marching Band Festival, featuring high school orches from St. Joseph County and the surrounding area. Incidentally, the Shriner program will include a folk music and folk dance fest utilizing the talents of local ethnic groups.

Concessions will also provide income, as will the two dances for which the Marterie and May bands have been set. PIP is a non-profit operation and in the event, a profit is earned, the board of directors of the venture is to decide to what community purpose the money should be devoted. It's possible the week-long fest may be the forerunner of an annual PIP program.

The PIP celebration evolved from a plan by Sherwood Egbert, president of the South Bend-based Studebaker Corp., to tie-in the company's press preview of its 1964 line of cars with a special Sept. 14-15 weekend in South Bend, highlighted by a parade, giving the hometowners an advance peek at the autos. Community leaders picked up on this idea and expanded it so as to make the Studebaker plan part of a community project.

Ranking Support

Richard A. Rosenthal, president of the St. Joseph Bank & Trust Co., is general chairman of the PIP program which he figures will attract more than 100,000 visitors from the entire northern Indiana-southern Michigan area. Expectations for the celebration, which is being publicized by Mort Linder, of the Linder-Kelleher p.r. firm in South Bend, include a sellout crowd of around 55,000 for the Skelton show in the Notre Dame Stadium.

Besides the entertainment and carnival flavor which will be attached to the week-long celebration there'll also be an Industrial Trade Fair and other activities concerned with business, as well as education and community services. From 9 a.m. to 5 p.m. next Wednesday (11) an executive sem-

inar on "The Changing Economic Pattern" will be conducted in Notre Dame's Washington Hall.

Handling the entertainment program for PIP is the Rogers Co. of Fostoria, O., which is being paid \$15,000 for that service. That outfit, which is active in the production of centennial presentations, has assigned two men on a full-time basis to the PIP project. The budget for the celebration also includes \$5,000 for radio, television and newspaper advertising within a 50-mile radius of the South Bend-Mishawaka area.

The entertainment sked also includes a concert by Teresa Stratas and Theodore Uppman, of the Metopera, at the O'Laughlin Auditorium of St. Mary's College in South Bend. This presentation is being underwritten by Mrs. E. M. Morris, philanthropist and patron of the arts in South Bend. She donated the theatre, now called the Morris Civic Auditorium, to the city after purchasing the house to save it from being razed for a parking lot.

'Negro Progress'

Continued from page 1

the "My People" show were excellent, but the production didn't jell as a unified whole. The Ellington-Strayhorn music is first rate and has segments of primitive power and others of the mellow and melancholy blues the pair do so well. The Tally Beatty Dancers excelled in both savage and modern numbers, and Joya Sherrill was in fine voice and contributed a major assist, as did singer Lil Greenwood.

The Larry Steele Revue was crisply handled, and is the sort of show that would draw moderate-to-good notices at the Apollo in Gotham or Chi's Regal Theatre. It featured Freda Payne, Roz Cronney, The Three Rhythm Kings, the Zeniths, a chorus line and the Willie Randall Orch. However, at the show caught there were about 150 chairs for the approximately 500 people who were watching the 50-minute production.

The exposition commemorated the 100th anni of the issuance of the Emancipation Proclamation by Abraham Lincoln, and was sponsored by the American Negro Emancipation Centennial Authority, a not-for-profit organization set up for the event. Profit would seem to be out of the question, but traders are dubious as to whether the project will be able to make expenses. One exposition and fair vet said that at the prices charged (\$1.50-75c), the show would have to bring in 200,000 payees to make minimum maintenance, rental and production costs.

Cafe Biz Showdown

Continued from page 1

inating what they cite as spreading evils in the industry and try to determine means of putting the cafe field on a profitable basis.

The owners are not yet ready to admit that the nitery industry is through, although it could be if the downward path is allowed to accelerate. They still feel that there's a lot of life and boxoffice in the industry if the proper buttons are pushed and there's nothing to stop any spot from becoming a hit overnight with the right breaks.

However, it is becoming evident to them that the old ways are not the best ways and continued operation along current lines can have but one end result—disaster. Bonifaces are discouraged by the fact that every new entertainment device that comes along hurts the cafes. This not only includes television, but night baseball, bowling, auditorium concerts and virtually anything else. They feel that invariably the cafes are hit first.

Names Not Enough

The major complaint is that the names are insufficient to do the job for them, no matter what kind of budget is shelled out. It's pointed out that the Frolics, Salisbury Beach, with a list of headliners that comprised a who's who of the disk and pop field, failed to finish the season, and spot folded leaving a lot of liabilities. One North Jersey spot is in deep trouble with a

name roster, and it isn't likely they'll ever play the same roster of talent again.

What's more, a major beef about names is that even after a huge price is agreed upon, the names come up with demands that add another considerable strain on the budget. Most want a large amount of musicians. Acts that a few years ago were content to work with trios or whatever the spot supplied are now demanding batteries of fiddles, extra sidemen, and a large number of rooms to be paid for by the owner, to house their staff.

One of the major questions to confront the organization other than the normal problems of salaries and expenses, is the efficacy of a cover over a minimum charge. Many spots are now charging admission at the door. In some instances this works out even better for the customer as well for the simple reason that he can control his spending more readily than with a minimum charge.

Whatever answers the ANCOA comes up with may have an important bearing on future operations. Should they make decisions that they will stick with, talent agencies may have to revise some basic thinking, and many entertainers who have it made on current salary scales, may find themselves working for what they can bring in on a low guarantee and percentage basis.

The nitery owners feel that they'll have to provide their own solutions for the industry. They say that nobody else is going to help them.

D.C. Biz Kayoed

Continued from page 2

below normal. Wednesday's first screening of "Toys in the Attic" began without anyone in Keith's Theatre, and only three tickets had been sold by the time the first show ended. By the end of the night, the film had grossed about \$500, which was considered great under the circumstances.

The two main stem Loew's houses, Capitol and Palace, both had roughly 25% of their normal business, according to the management. Another big downtown house, the Metropolitan, had less than half the normal trade for a double feature aimed primarily at kiddie trade. Evidently some marchers dropped their young there.

The trend was the same for all the midcity theatres. Only those in the uptown sections held up, with "8½," at the Apex in a fancy all-white neighborhood as brisk as any otherday. "Lawrence of Arabia," in the uptown sector on the fringe of a Negro neighborhood, was off only about 10-15%.

No Booze

Unwilling to take chances if hoodlums took over some of the mob downtown, the District of Columbia closed all liquor stores and banned liquor, wine or beer sales by the drink all day Wednesday. The cocktail lounges closed for 24 hours, knocking quite a few musicians and vocalists out of the day's work.

The Shoreham Hotel had the only open night club Wednesday night, and business was described as "lousy." Only food and soda pop could be sold, and that is no way to make any boniface a millionaire. The Buffalo Bills are currently winding up a fortnight at the Shoreham.

Every attraction in town had its problems similarly. Fewer than 10% of the normal number of people taking a White House tour showed up to look over the Jacqueline Kennedy antique collection Wednesday.

At the Capitol, there were no tourists. And for the first time in memory on a week day in August, the Capitol guides took off their uniforms and went home before lunch.

Duke Ellington

Continued from page 1

certs Chamber Orchestra is scheduled for a six week tour of Eastern Europe.

The Los Angeles group leaves Sept. 7 and the Clarion orchestra departs six days later.

Ellington's tour will open Sept. 9 in Damascus, Syria and from there will go to Jordan, Palestine, Afghanistan, India, Ceylon, Pakistan, Iran, Kuwait, Iraq, Lebanon, Cyprus, Turkey, Egypt and Greece.

Russ 'Liberalization'

Continued from page 1

been set up for "writers." This board will "advise" scribblers and also make decisions as to which books (including translations) can be published. Also will decide how many copies of whatever book are to be printed and/or distributed. Again, Russian government channels insist this will tend towards "more liberal" views, will mean a "liberalizing" of printed works available in Russian, and will mean new channels for "experimental" works. But this new setup will be headed by Pavel Romanov, who was in charge of censorship of foreign correspondents in Moscow up to the time that censorship of newsmen was dropped here, a couple of years ago. Fact that the Russians really think they mean it when they say that they want to make room in novels and plays for "experimental" writing is indicated by several recent invitations to European writers to come and visit Russia and participate in gaffs: French group consisted of Jean-Paul Sartre, Natalie Sarraute and Alain Robbe-Grillet. Sartre is admittedly pro-Left but the other two are non-political and way-out experimentalists. Sartre made some comments, but the other two sat and listened silently. However, for those who like to believe that there is actually some truth in the Russo belief that they want to "liberalize" their writing, there is some comfort in Sartre's speech.

"Experimental writing," Sartre told his Russian hosts, "is the key to progress in writing. Without it, there is no progress. Too many Communists have sneered at James Joyce and Kafka—without ever having read either one." In Russia, these are strong words, but they were reprinted in full in the

Russian press. And without decision, at least for the moment. Similarly, Angus Wilson, British writer was invited and startled his hosts by saying, out loud, "I don't know what I'm doing here, none of my works have ever been translated into Russian."

Another Good Sign

Another "good" sign is the apparent re-approval of Ilya Ehrenburg, Soviet novelist who had been severely criticized by Khrushchev only a few months ago. Ehrenburg has made several important appearances and speeches in literary circles during the past couple of weeks, with official approval.

He is considered the spokesman for the "new generation" of writers, although his writing for the past couple of decades has consisted largely of journalism and memoirs. It is these memoirs (recently published in translation in the U. S.) which got him into trouble a few months ago when top echelon Soviet officials reproached him for saying things in print about Russia which "should not have been printed in the Western world." Apparently he has been forgiven now and apparently the "new wave" of young Russian poets who were severely criticized a few months ago have been forgiven, since they are beginning to reappear in public.

But there is still no sign of a "new life" for Evtechenko, the poet whose American tour was cancelled after he made some statements during Paris and London visits a few months ago which the government here resented. He is in Moscow, allegedly still writing poetry, but (for the moment, at least) his poetry is not being published and he is not being called upon (as he was only a few months ago) to be a "spokesman" for the younger generation.

Show Biz Names March on D.C.

Continued from page 2

should be. You are a united people at last."

"This is the happiest day in my life," said Miss Baker who gained stardom in Paris' Casino de Paris revues during the 1920's.

"I'm glad that in my homeland this day has come to pass. Today you are on the eve of complete victory. Tomorrow time will do the rest. The world is behind you."

Before the serious oratory at the Memorial a group of singers pepped up the initial gathering at the Washington Monument. Some also sang preliminaries at the Lincoln Memorial.

Ossie Davis emceed the first show at the Monument and handled the prelims later at the Memorial.

Folkniks

In from her home in Carmel, Calif., was Joan Baez who sang "Freedom" and "We Shall Overcome," at both spots.

Also at the Monument, Peter, Paul & Mary sang their two big protest numbers, "The Answer Is Blowin' In the Wind," and "If I Had a Hammer." The group is on a one week-stand at the Carter Barron Amphitheatre here.

Odetta, who is on the same bill here with the trio, prepped the Monument crowd with "Oh Freedom," "Freedom Bound" and "Child of God."

Ruby Dee gave a freedom reading at the Monument and Josh White and Bob Dylan sang at both spots. Leon Bibbs also sang at the Monument.

Lena Horne was on the platform at the monument and when introduced yelled one word into the microphone "Freedom!" Bobby Darin was slightly more verbose saying he was proud to count himself among the marchers.

After the Monument preliminaries, the showfolk joined the rest of the crowd on the march to the Lincoln Memorial.

Marian Anderson

Marian Anderson was scheduled to sing the National Anthem there but was delayed and Camille Williams subbed for her. Upon a tearful arrival, she sang "He's Got the Whole World in His Hands."

Mahalia Jackson joined the Memorial ceremonies singing three

spirituals. Also singing there was the Eva Jessye choir.

Just out of jail Dick Gregory lightened the serious Memorial speeches to tell the crowd, "I never thought I would be giving out more fingerprints than autographs."

He told the gathering, "the last time I saw this many of us, Bull Connor was doing all the talking."

Also in from Hollywood were Steve Cochran, Gregory Peck, Anthony Quinn, Robert Ryan, Marlon Brando, Tony Franciosa, James Garner, Rita Moreno, Blake Edwards, Peter Brown, Nate Monaster, Sam Peckinpah, Eugene Frenke, Ben Rinaldo, Antoinette Bower and Frank Silvera.

In from Gotham were Susan Strasberg, committee chairman Charlton Heston, Sidney Potter, Diahann Carroll, Paul Newman and Joanne Woodward, Joseph L. Mankiewicz, Tony Curtis, Lorraine Hansberry, Arthur Cantan, Marvin Levy, Mike Merrick, John Killens, Ina Balin, Jan Sterling and Dolores Grey.

Sammy Davis Jr. came in from Detroit.

Arthur Schwartz

Continued from page 2

no intention to accuse Mr. Schwartz of stealing or plagiarizing, the reviews do not so state and they regret that Schwartz has made that inference."

Since then, there has been a change in thinking, it was reliably reported, and as "Jennie" exited the Shubert Saturday (31) after five weeks, for Detroit, word around was that the settlement would come this week.

The suit stemmed from a reprise review of "Jennie" in which the Globe drama critic, Kelly, said that the score "... poaches on the melodies of other composers (from Rodgers and Hammerstein to Meredith Willson, Frank Loesser and Bob Merrill)..."

Schwartz, who with Howard Dietz collaborated on the score, has introduced two new songs in "Jennie," one entitled "Born Again" and another, a hymn, "The Night May be Dark," since its opening.

OBITUARIES

E. J. MANNIX

E. J. Mannix, 72, longtime v.p. and general manager of Metro, died Aug. 30 in Beverly Hills. Details in film section.

MARY REHAN

Mary Rehan, 76, a former actress who became an attorney specializing in tariff and reportedly the first woman to practice before the U.S. Customs Court, died Aug. 28 in Rochester, Minn.

Miss Rehan acted with the Ben Greet Players in New York in 1913 and played under the direction of Jessie Bonstelle who worked for Gaumont Pictures During World War I. She appeared in "The Prince and the Pauper," with William Faversham; in "Little Women" and "The Blue Bird." She quit acting in the 1920s and received a degree from the Brooklyn Law School in 1927.

Survived by two sisters.

HELEN RICH

Helen Rich, 66, a prominent showgirl of the 1920s, died in New York Aug. 28. She appeared in "Leave It to Jane," "Blue Eyes,"

"You" and "Aincha Ever Comin' Back."

Survived by wife, the former singer June Hutton, and a son and daughter.

SUSAN PETRONE

Susan Petrone, 32, tv and legit actress, was killed Aug. 26 when a cliff on which she was standing gave way near San Luis Obispo, Cal., and she fell 400 feet to her death. She appeared in such television series as "Gunsmoke" and "Dr. Kildare." Her stage appearances had included stints on Off-Broadway in Europe.

Parents survive.

JAMES R. DENNY

James R. Denny, 52, president and board chairman of Jim Denny Artists Bureau and Cedarwood Publishing Co., died of cancer Aug. 27 in Nashville. He had been ill, but not incapacitated for about a year.

Denny, a pioneer in the country music field, was a main factor in Nashville's emergence into a recording and music publishing center. His Artists bureau handled

and Los Banos prison camps by the Japanese during World War II, along with his family. Following the war he became supervisor for Lannon Theatres, first-run chain in Manila.

His wife, two sons and two daughters survive.

JAMES A. PRYOR

James A. Pryor, 68, onetime vaude performer who played the ukulele with Gus Edwards' "Children's Revue" on the major circuits, died of a heart attack Aug. 25 in Brooklyn, N.Y. At the time of his death he was a financial tabulator for the N.Y. World-Telegram & Sun.

Following his vaude career as a child, Pryor turned to the newspaper field. He was a police reporter for the old New York Press and the City News Assn. He also was a sports columnist and financial writer for the N.Y. Telegram. Surviving are his wife, daughter, three sons and five brothers.

WALTER O. HILL

Walter Osborn Hill, 37, longtime actor and former vaude performer, died Aug. 24 in Albany, N.Y. In recent years he had appeared in a number of tv films.

Hill had roles in such Broadway plays as "First Mortgage," "False Dreams, Farewell" and "Late Wisdom." He was an original cast member of "Our Town," which opened in 1938 and ran for 336 performances. With his wife, Mrs. Alice Donovan Hill, he toured on the major vaude circuits for 14 years.

Surviving, besides his wife, are two daughters.

GEORGE T. IRELAND

George Thomas Ireland, 97, early ragtime clarinetist and longtime newspaperman, died in Sedalia, Mo., Aug. 30. He was the son freed slaves, and was brought into that town from Kentucky at the age of two. He played in leading Negro bands with noted musicians which included W. C. Handy, composer of "St. Louis Blues."

Ireland ultimately settled in Sedalia where he became a newspaperman. He owned and edited The Western World, a weekly Negro paper, and worked on the Sedalia Democrat for almost 50 years.

Survived by two sons.

WM. J. PERCIVAL

William J. Percival, 42, NBC News writer on the WNBC-TV "Pressman-Ryan Report," died of a heart attack Aug. 28.

With NBC since 1952, Percival had been on the editorial staffs of the New York World-Telegram & Sun and Chicago Daily News, and had once worked for Tex McCrary Inc. and the New York City Department of Commerce. He was an Air Force captain during World War II.

Surviving are his wife, a son and daughter.

LEONARD L. OLVIN

Leonard L. Olvin, 57, a member of the High School of Performing Arts, N. Y., drama dept. and its technical director, died Aug. 30 in New York of a heart attack. He was also a member of the board of the Greenwich Mews Theatre (N.Y.) where he produced plays including "Mecando" and "Simply Heavenly." He had been chairman of the Eastern Region of the Children's Theatre Conference and the American Educational Theatre Assn.

Survived by wife and a stepson and stepdaughter.

JOYCE BLAND

Joyce Bland, 57, actress, died Aug. 24 in Bournemouth, Eng. She once understudied Tallulah Bankhead in "Mad and Treacle" and her first West End appearance in "The Return of the Soldier" at the Playhouse in 1928.

Subsequently Miss Bland appeared regularly in Britain mostly in Shakespearean roles. She also toured Canada and U.S. She scored as the Duchess in "The Duchess of Malfi" in 1935. She also appeared in a number of films. She retired in 1939.

GRACE F. WEIL

Grace Fisher Weil, 62, operator of the Stony Creek (Conn.) Theatres, died of cancer at Stony Creek, Aug. 30. She was the widow of writer Leonard D. Weil. Mrs. Weil, long interested in puppetry, remodeled the theatre last year in order to have an Italian puppet troupe perform this summer. She also collected and displayed puppets in

the theatre's International Puppet Museum, which she directed.

Survived by two daughters, a sister and a brother.

HAYDEE MALAGON

Haydee Malagon, 35, singer who worked in an act billed as the Malagon Sisters, died of cancer Aug. 19 in New York. A native of the Dominican Republic, she appeared with the Malagon three-some from 1954 until 1959 when she formed a single known as Haydee.

The Malagon trio worked all media and also were seen in Mexican-made musicals.

MARGERY R. SUTER

Margery Rose Suter, 71, retired actress and founder of the dramatic departments in the Fort Wayne (Ind.) high schools, died Aug. 11 in Fort Wayne. She toured with the Stuart-Walker Players in Cincinnati and Indianapolis before joining the Fort Wayne schools.

Surviving are a brother and two sisters.

EARLE M. NELSON

Earle M. Nelson, 65, former Boston radio personality and nitery performer, died Aug. 28 in Woburn, Mass., after a long illness. He appeared many years ago on a radio program called the "Fox Fur Trappers."

Surviving are two sons, a brother and a sister.

LOUIS B. ARTIGUE

Louis B. Artigue, 58, veteran film agent, died of a coronary attack Aug. 29 in Hollywood. Prior to opening his own agency about 11 years ago, he was associated for years with the A. & S. Lyons Agency.

Wife and son survive.

ARCHIE BERISH

Archie Berish, 56, head booker for RKO Theatres, died Aug. 28 in Forest Hills, N.Y. Prior to joining RKO in 1943, he was with Warner Bros. New York exchange in the same capacity.

His wife and son survive.

Ralph George, 65, longtime sound editor, died Aug. 29 in Hollywood. He had been a sound editor at Metro since 1928. His wife, two sons and daughter survive.

Oliver W. Dillworth, 83, retired musician who led bands in the Roanoke, Va., area for years, died Aug. 27 in Durham, N.C.

Maurice Mulcahy, 38, bandleader, died Aug. 22 in Tralee, Ireland.

Joseph Korda, 75, director of the Augusta (Me.) Symphony for years, died recently in Bristol, Me.

Father, 55, of actor Warren Berlinger, died recently in New York.

Concord SRO

standing ovation for the entire show.

The number in which all participated was a recreation of the old hill Richman, in ancient straw boater, and Miss Tucker and Lewis in oldtime bathing suits paraded in good humor while the Burnell line were also costumed in that period.

However, Greenwald gilded history that evening by booking two turns who weren't announced. Cab Calloway was a surprise emcee for the early part of the show, and midway gave way to George Jessel, who on the previous evening was playing the other top-hotel of the area, Grossingers.

Both, of course, were representative performers of that era as they remain today. Calloway is still a vigorous performer and Jessel, the atmosphere for his contemporaries with lines that illuminated the occasion.

The bill, as recreated by Greenwald, is more than a valentine to a bright Broadway chapter. It is fundamentally modern entertainment faced with nostalgia. Also it's a solid reminder that the names developed in that era serve well today. The bill is a combination of initiative and showmanship and proof anew that the Catskill area is one of the major entertainment centres of the world. As for the boxoffice, the Concord, which is the largest resort hotel in the world, was SRO and the turnaway list was larger than on any previous holiday weekend. Jose.

MARRIAGES

Valerie Croft to Alan Jones. London, Aug. 24. Bride is one of the tv song-and-dance Croft Twins; he's a racing driver.

Sally Ringling to Richard Clayton-Jones, Tonbridge, Eng., Aug. 24. Bride is the great-granddaughter of the founder of the Ringling Circus.

Princess Karaman to Ronald St. Clair, Las Vegas, Aug. 19. Bride's a Turkish actress; he's a writer-producer with Ron-Bud Productions.

Margaret Frost to Douglas Andrews, July 20, New York. Bride is a secretary at Time; he's p.r. at Doubleday & Co.

Stacey Rogers to David Ramsay, London, Aug. 29. Bride is an actress.

Christine Vecchione to Terence Holland, London, Aug. 29. Bride is a model; he's a playwright, actor and producer.

Gloria Agee to Ernst Knight, Sprag, N.C., Aug. 10. He's a director for WLOE, Leakesville, N.C.

Jean Gillie to Jerry Carlton, Greensboro, N.C., Aug. 24. He's with WPMY-TV, Greensboro.

Sonya Murphy to Gilbert Smith, Black Mountain, N.C., Aug. 9. He's with WPMF, Breward, N.C.

BIRTHS

Mr. and Mrs. Harvey Chertok, son, New York, Aug. 27. Father is ad-pub director for Seven Arts Associated Corp.

Mr. and Mrs. Stan Korey, daughter, New York, July 16. Mother is Lois Korey, former comedy writer for George Gobel, Steve Allen and Andy Griffith; father is the son of former continental aerial act, "The Flying Kossotkys."

Mr. and Mrs. Ken DeVaney, daughter, Hollywood, Aug. 22. Father is exec with Crowell-Collier Broadcasting Corp.

Mr. and Mrs. Tom Canfield, son, Santa Monica, Cal., Aug. 14. Father is Karzmar Productions vicepres.

Mr. and Mrs. Murray Horowitz, son, New York, Aug. 30. Father is a VARIETY staffer. It's their third child.

Mr. and Mrs. Joe Bleedon, daughter, Hollywood, Aug. 28. Father's a publicist.

Mr. and Mrs. Thomas D. Tannenbaum, son, Hollywood, Aug. 28. Mother is actress Barbara Darrow; father is Seven Arts tv-packaging v.p.

Mr. and Mrs. Harold Prince, son, Aug. 30, New York. He is the legit producer.

Rev. Boyd

Continued from page 1

that particularly in the civil rights struggle the mass media of communication "have sought to expose truth about social conditions while the Church, as part of an establishment or power complex, has sought to suppress it."

The Church must place itself in the public realm of controversy because "the Gospel itself is controversial," he said.

Chaplain Boyd, called "the Espresso Priest" because of his ministry to university students in coffeehouses, taverns and student hostels, criticized the Church for attempting to achieve "a good press" and for seeking to avoid "creative, public criticism." He suggested the Church might need "a graduate course for itself in Christian Ethics, with a special emphasis on exploration into the morality of manipulation."

The Episcopal priest, a campaigner for civil rights in the United States and an ex-Freedom Rider, said the Church should display an image indicating concern with truth and social justice rather than "an arid, judgmental Puritanism marked by negativisms."

"The Church ought never to become more concerned about woman's necklines in the cinema than about anti-Semitic, neo-Nazi and racist propaganda of any kind," Chaplain Boyd told the delegates from every corner of the world at the Anglican Congress.

He told the Anglican Congress that the movie "La Dolce Vita" possesses, along with a film like "The Ox-Bow Incident," an element of "first-rate theological significance."

The Church's job, he explained, is to study what is going on in mass society and then decide how the Church can make contact.

IN MEMORIAM

Marcus Loew

September 5th, 1927

duction for United Artists release, in 1961.

His wife and daughter survive.

MARY GORDON

Mary Gordon, 81, veteran stage and screen actress, died Aug. 23 in Pasadena, Cal. She toured with Sir Harry Lauder as Mary Gilmour at turn of the century, and entered films in 1920, appearing in hundreds during her long career.

She is probably best remembered for her character of Mrs. Hudson, housekeeper for Sherlock Holmes in both the film and radio series. She retired in 1950.

Daughter survives.

ALEX STORDAHL

Alex Stordahl, 50, musical arranger and conductor, died Aug. 30 in Encino, Calif. At the time of his death, he was musical director of the television series, "McHale's Navy," and had been Frank Sinatra's conductor-arranger ever since the pair worked on the "Hit Parade" radio show. Stordahl started as a trumpeter with Bert Block's Orchestra and later joined the Tommy Dorsey band. He later became a conductor.

In the songwriting field, Stordahl worked with Paul Weston and Sammy Cahn in cleffing "Day By Day." Other numbers he composed include "Night After Night," "Ride Off," "Talking to Myself About

publishing firm or the talent agency.

DIXIE HARKINS

Mrs. Ruth Harkins, 57, known professionally as Dixie Harkins, who costarred with Rudolph Valentino in silent films, died Sept. 1 in Jacksonville, Fla. She attained stardom with MGM during the 1920s and played top roles in "Resurrection," "The Temptress" and "Sally, Irene & Mary."

Survived by husband and brother.

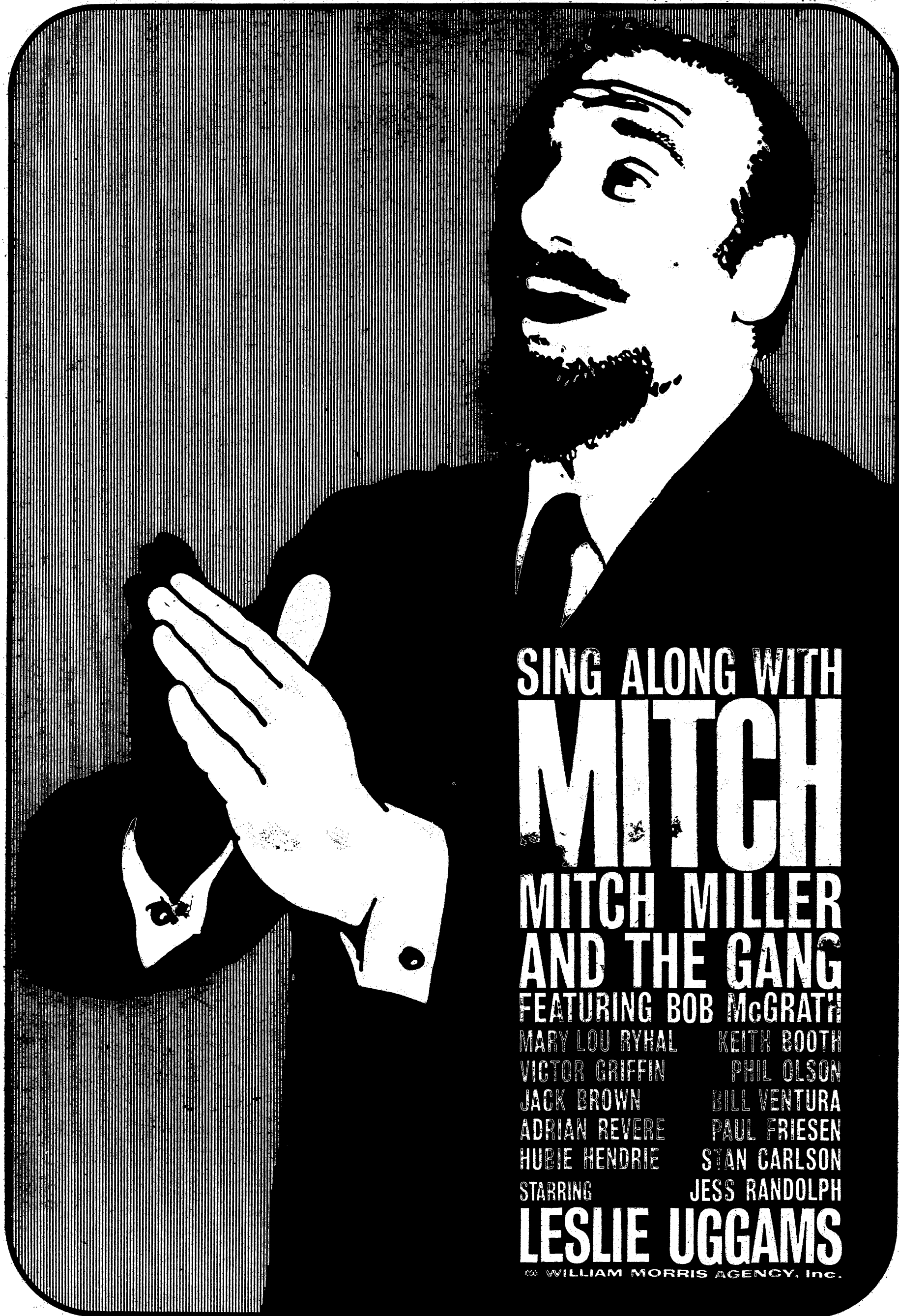
MRS. ELMER HARRIS

Wilhelmina B. Henderson Harris, 82, wife of playwright Elmer Harris, died of cancer Aug. 29 in Washington. Her husband wrote "Johnny Belinda," which also became a successful motion picture; "Young Sinners" and "A Modern Virgin." Also survived by two sons.

RALPH BRAMBLES

Ralph Brambles, 76, retired Manila exhibitor, died there July 29 of acute leukemia while on a visit from Sydney, Australia, where he retired last November. English-born, he spent his early years as an actor on the London stage and later travelled through Africa and Asia as a circus advance man and bandmaster. He settled in Manila in 1921, where he became a theatre manager.

He was interned in Santa Tomas



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130-MIL. FANS CAN'T BE WRONG

Belafonte, Cole, Goulet in Boxoffice Orbit: 269G Week's Combined Gross

Shows headed by singers Harry Belafonte, Nat (King) Cole and Robert Goulet played to a combined theatre gross last week of around \$269,400. Business was big for each of the offerings with the Belafonte presentation drawing the most money with a sellout \$107,967 in the final frame of a four-week stand at the 4,400-seat Greek Theatre, Los Angeles.

Goulet registered about \$81,500 for a single-stanza tent engagement at the 2,357-seat Oakdale Musical Theatre, Wallingford, Conn., and Cole tallied \$79,898 in a one-week stand at the 3,211-seat O'Keefe Centre, Toronto. The Goulet revue was sealed to a \$6.95 top for a potential capacity gross of \$86,000. Cole's "Sights and Sounds" show was geared to an \$84,710 potential capacity gross with tickets scaled to a \$5 top.

At the Greek where Belafonte piled up a four-week gross of \$412,926 tickets ran to a high of \$4.50 weeknights and \$5.50 weekend eves. Cole's hefty Toronto gross represented a slight drop from the previous session when his show took in over \$84,000 for seven performances at the 6,009-seat Civic Arena, Pittsburgh.

Business for Cole in Toronto was SRO for all performances except the Wednesday (4) matinee. Attendance that afternoon was hyped by the giveaway through a tieup with Capitol Records of a single Cole disk with each ticket purchased.

Japanese Band Formed & Batoned by Yank, Yens U.S. Dates—AFM Willing

Tokyo, Sept. 10.

A 17-piece Japanese band with a Yank leader left here yesterday (Mon.) on a one-month tour of Hong Kong, the Philippines, Okinawa and Taipei. Russ Gary & His Commanders, featuring songstress Aki Yoshimura, will play both U.S. military clubs and off-base engagements on the trek.

The Commanders open with two concerts in Hong Kong's new City Hall auditorium under sponsorship of Coca-Cola. Then come dates at Clark Air Force Base and a week in downtown Manila before a week of military clubs on Okinawa and similar bookings on Taipei.

For Gary and the band he organized in January, the tour will serve as a test run for a swing of the U.S. planned for next year, the American Federation of Musicians willing.

Under the guidance of Gary, the Commanders have become a fave at top Tokyo niteries, on tv and radio, at U.S. military clubs throughout Nippon and in support of such touring imported acts as the Mills Bros., Chubby Checker, Billy Ward & His Dominoes and

(Continued on page 70)

Maria Callas Returning For Tour Next Spring

Maria Callas is being booked for a concert tour next spring of about eight U.S. cities. F. C. Schang, of Columbia Artists Management in New York, is handling the arrangements for the tour, which will include a Manhattan engagement.

The N.Y. concert, scheduled for next April, is to be a benefit for the N.Y. Chapter of the Heart Assn., which will purchase the orchestra and boxes. All the concerts will be with orchestral accompaniment, Nicola Rescigno conducting.

S. A. Gorlinsky is the diva's impresario in London.

ABC Finally Puts Itself on Record Re 'Hootenanny'

ABC-TV has finally made a flat statement about "Hootenanny" concerning its policy of not allowing the use of its facilities "by performers identified with the Communist Party." Under attack by several folksingers for allegedly "blacklisting" Pete Seeger on the show, the web initially explained its position by stating that Seeger was not the type of talent suitable for the show.

For the upcoming season, however, ABC has laid it on the line with the following policy statement to the show's producer, Dankar-Kardan: "We understand that with our election to continue the 'Hootenanny' series into the 1963-64 season there will be the opportunity for additional artists to be considered for the series and that you are now in process of engaging the talent. We also understand that you have been offered the services

(Continued on page 66)

Tenn. Radio Announcer A Mayoralty Candidate

Knoxville, Sept. 10.

Lowell Blanchard, entertainer and WNOX radio announcer, has announced that he will be a candidate for mayor of Knoxville. Blanchard will have at least three opponents including present Mayor John Duncan.

Blanchard, who was cofounder of the midday "Merry-Go-Round" radio feature on WNOX, outlined a 17-point platform. His major planks are progressive government and improved recreation. Blanchard is a former city councilman and has long been active in civic affairs.

FILM BUDGETS NOT EVERYTHING

By ABEL GREEN

Columbia Pictures prexy Abe Schneider recently recalled discussing the industry with some Wall St. analysts who came up with the repeated clichés about "costs" and "where does all the money go?" by citing (1) that an industry which sells 130,000,000 admissions weekly, around the world, must have economic raison d'être for its continued existence; and (2) why doesn't anybody ask how much it cost Ford to scrap the Edsel.

Schneider feels that nobody asks General Motors what its costs are—the public only knows that it pays \$2,500 or \$3,700 or whatever the price, for the product. The film topper cites Otto Preminger's retort to the cost of "The Cardinal" by stating, "You can get in to see it for a price of \$2.50 to \$3.75 depending on the day of the week and the choice of the seat." The fact that it costs \$4,000,000, or that "Cleopatra" costs 10 times that, is incidental for the customer whose only concern should be if it's worth the price of the ticket.

Developing this thought, Schneider told one analyst, "What good is a cost of \$500,000 for a film, if we have to eat the celluloid, but if we invest two or four times that, and we create global stimulus for those 130,000,000 weekly admissions around the globe, then we have a going business."

Diversification of entertainment merchandise therefore must be the key, because there is no uniform

(Continued on page 56)

Corkery's Pitch For Yank Films

Washington, Sept. 10.

Robert Corkery, Motion Picture Export Assn. v.p., will tell a House subcommittee tomorrow (Wed.) that "the motion picture is a vital medium in today's ideological struggle." He'll tell the House Foreign Affairs Subcommittee investigating international organizations and movements that pictures "pack more universal appeal than any other form of communication," according to an advance report.

Corkery will also say that several polls, including one by the United States Information Agency, show that U.S. pix on the whole created a favorable image of the States. He admits, however, that some American films "have been shabby both as to form and substance. The offensive film offends the country which produced it," he states.

He adds that films can enlighten and can stir consciences as they entertain. "This fact is testimony to their vitality as far as communication as well as a form of art," Corkery will state.

Talent Agencies Eye N.Y. as 'Another Las Vegas' During '64 World's Fair

'Cine-Stereo-Diskotheek' Latest Kick in Germany

Frankfurt, Sept. 10.

Latest kick for the German nightclubs and cafes featuring jukeboxes is "Cine-Stereo-Diskotheek."

Gimmick features stereo and hi-fi platters in combination with a 16m film that shows the stars who are featured on the disks.

First platters to be brought out in this combination feature Petula Clark, Juliette Greco, the orchestra of Hazy Osterwald, Johnny Halliday, Dalida, and Heidi Brühl.

So far, about 40 films that run for over two hours are being used in this process.

GAC, Still a Loser, Seeks SEC OK On Stock Offering

Washington, Sept. 10.

General Artists Corp. is seeking registration with the Securities & Exchange Commission of a new common stock offering designed to shore up the company's \$1,171,188 net loss in the 80-week period spanning Jan. 1, 1962 to July 14, 1963.

According to SEC records, General Artists had a net loss of \$887,605 for the 1962 calendar year and another \$283,583 net loss for the 28 weeks of 1963 ending July 14.

GAC is asking SEC registration of 150,000 shares of common stock at a price to be announced later, with Burnham & Co. heading the underwriters. It will be the first

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AFTRA's Salute to Its 1st Prez, Eddie Cantor

Hollywood, Sept. 10.

Jack Benny will present a scroll to Eddie Cantor, commemorating his pioneering in radio and tv and his continued loyalty and services, in a special held today at comedian's home by the American Federation of TV & Radio Artists. Cantor was the first national prexy of AFTRA.

Tyler McVey, prexy of the L.A. chapter and national veepee, also will take part in Ceremony. Likewise participating will be Arthur Gilmore and Ken Carpenter, past national prexies; L.A. exec secretary Claude McCue; and comedian Charley Cantor, who presented resolution at AFTRA's recent national convention here.

New York showmen believe that the N. Y. World's Fair starting next April 22 will provide them with lotsa nighttime business. They feel that present plans, if carried out, will not make the Flushing Meadows project a nocturnal playground, and they will have to step into that breach at what they hope will be great profit to themselves.

The talent agencies have been talking a new kind of show business for next year. They hope for a boom in big shows rather than names. For example, Monte Proser and Don Loper are working on plans to reopen Billy Rose's Diamond Horseshoe, now the Mayfair Theatre. The agencies have been talking to such producers as George White, who will have a show at the International Theatre Restaurant starting next month, to remain around for the Fair. However, it's understood that the International has first option.

The agencies also opine that nighttime New York during the Fair season will also beckon such showmen as Harold Minsky, who had a show in Seattle during its recent Fair, and Freddie Apar, who has produced shows in Las Vegas and Lake Tahoe. It's also probable that others such as Barry Ashton will also try to move in on the Fair business, which many feel will be quite lush.

It's already been noted that convention dates for next year will be heavy during the spring and summer. Confabs which would normally have taken place during the winter have been moved to Fair time. The hotels anticipate bonanza business. However, they are still mulling plans which would keep the bulk of the conventioners

(Continued on page 74)

'Virginia Woolf' Okayed To Play So. Africa Only In Integrated Houses

"Who's Afraid of Virginia Woolf" is playing South Africa, but under a special arrangement which provides for bookings in non-segregated theatres only. The first date set for the South African tour is Port Elizabeth where the Edward Albee play was scheduled to open at the City Hall last night (Tues.). Slated to follow the Port Elizabeth stand are bookings in Johannesburg, Cape-town, Durban and Pretoria.

The City Hall in Port Elizabeth is the only site in that town where non-segregated audiences can attend the presentation. Similar spots presumably will be played in the other South African cities to be hit by the production which costars Jerome Kilty and his wife, Cavada Humphrey. The South African presentation marks the first foreign production of "Woolf" which is to be presented within the next few weeks in Mexico City.

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Irwin Shaw, at 50, Baffled, Bothered & Bewildered by Vagaries of Show Biz

By GENE ARNEEL

Irwin Shaw this week expressed himself as being an angry middle-aged man (say about 50) that is, angry about television and admittedly not knowing about the advance public reaction in any medium.

Short story writer and novelist ("Young Lions," for one), Shaw was particularly vocal about audience whimsicality. "We live in a puzzling age," commented Shaw, who has just completed the dual role of scripter and coproducer of "In the French Style," for Columbia.

He said he's frankly baffled by what succeeds in legit, films and literati, and what fails. The Saturday Evening Post was going strong for over 100 years with a diet of short fiction, suddenly dwindled in terms of acceptance; and is now segueing to stories about football coach Wally Butts (which led to the widely-publicized libel suit), Walter Wanger's "Cleopatra" diary and an article on the inhabitants of Venus.

Shaw confessed he can't figure why J. D. Salinger's "Franny and Zooey" without rhyme or reason made the bestseller spotlight for so long. And he honestly doesn't know why Broadway's "Who's Afraid of Virginia Woolf?" should be so popular because, in its Freudian terms, it violates the show business axiom that public empathy

(Continued on page 86)

Sarnoff Sends Out SOS When Yacht Catches Fire; Coast Guard to Rescue

RCA board chairman Gen. David Sarnoff put his considerable broadcast experience to work when the \$300,000 yacht he, his wife and four guests were aboard cruising Long Island Sound caught fire Sunday (8).

When the ship's hot water boiler burst, causing a blaze that spread to the wheel house, Sarnoff took over the yacht's radio and sent emergency messages to the Coast Guard and other rescue units while Captain and crew were busy battling the flames.

The Sarnoffs and guests were picked off the 83-foot Blue Horizon by an Army Engineers ship. The General had rented the yacht for the summer season from O. Roy Chalk, and Sunday was entertaining Prof. and Mrs. Milton Handler of the Columbia Law School, and a law associate of Handler, Harold Fierman and his wife.

Crew of four remained aboard while Coast Guard and Long Island Marine units put out the fire. Yacht went in under her own power with Coast Guard escort.

Cyd's Nitery Bow

Hollywood, Sept. 10.

Cyd Charisse will make her nitery debut Dec. 22 at the Riviera, Las Vegas, on a bill with her husband Tony Martin. She'll do sing and shuffle routines with her mate plus several solos.

Robert Sydney will choreograph.

Foundation Stone For New Abbey Theatre Laid By Eamonn de Valera

Dublin, Sept. 10.

President Eamonn de Valera laid the foundation stone of the new Abbey Theatre on the site of the burned-out building today. Construction work has been in progress for some months and the first production is expected to be staged in 1964. The Abbey was burned out in 1951. Since that time, the Abbey Company has played in the former Queen's Theatre.

Foundation stone has been criticized because it bears—in Irish—a short inscription and names of only some of the founders. It omits the name of the Englishwoman, Elizabeth Horniman, who financed the early years and of actor-producer Edward Martyn. Only names listed are W. B. Yeats, Lady Gregory, J. M. Synge, Frank Fay and W. G. Fay. Those who watched the ceremony included Yeats' widow, son and daughter, and Gerard Fay (London editor of "The Guardian"), son of Frank Fay.

When comment was made about the omission of names of Miss Horniman and Edward Martyn, an Abbey spokesman said that only some of the names were listed on the stone, and that a plaque with a full list would be erected in the

(Continued on page 86)

Showfolk at D.C. Fete For Afghanistan Royalty

Washington, Sept. 10.

Fireworks were substituted for performing artists following the White House dinner for King Zahir and Queen Homaira of Afghanistan but several connected with the entertainment industry were present at the fete.

Among the guests were Mr. and Mrs. Billy Wilder, Eugene Kline, president of National Theatres and Television and his wife; William Forman, prexy of Pacific Drive-In Theatres, and his wife; newspaper and broadcast exec James M. Cox Jr. and Mrs. Cox and U.S. Information Agency Director and Mrs. Edward R. Murrow.



EARL WILSON

N. Y. Post's nationally syndicated columnist says:

"PAUL ANKA starts his fifth European tour tomorrow in Paris with the usual excitement, electricity and tremendous advance. PAUL is truly an international star and is extremely popular no matter what country I visit. He's a great favorite wherever he appears at home or abroad."

'JFK' & 'Nikita' Help Loew's Bow New City Squire

To the pedestrian traversing Broadway at 51st st. Monday (9), President Kennedy and Nikita Khrushchev got together for the first time since their meeting in Vienna, a couple of years ago. On closer inspection, it was only two doubles posing affably for publicity photos in connection with the opening of newest Loew's Hotel unit, the City Squire Motor Hotel. The illusion was perfect from beyond the police lines.

In this case Kennedy was Eaden M. Whiteman, president of Whiteman-Meyer Inc., a manufacturing firm, and Mr. K. was Oscar Jordan, a house painter. Both have been having a big time impersonating these figures at various functions. They were gotten together by Loew's Hotel's pubchief, Jim Shanahan, for the premiere tape-

(Continued on page 20)

Newsmen Reid, Demaris 'Exposing' Las Vegas In 'Green Felt Jungle' Tome

Las Vegas newspaperman Ed Reid and Los Angeles ditto Ovid Demaris are coauthors of "The Green Felt Jungle" which Trident Press will bring out in hardcover first (later in paperback) in October. The jacket heralds it as "the truth about Las Vegas where organized crime controls gambling—and everything else."

Reid, whose expose of the Harry Gross bookmaking syndicate in New York won him a Pulitzer prize some years ago; previously did another book on "Las Vegas: The City That Never Sleeps" which many regarded as a "commercial" for the gambling resort. But this new book's jacket hints of stronger stuff, with names named, including the "points" many of the "silent" partners own in the sundry casinos, some of them said to be known underworld characters.

Theatre Writers' Union Urged by Mankowitz

Edinburgh, Sept. 10.

The formation of a Theatre Writers' Union was urged here by Wolf Mankowitz, British author and theatre writer, at a press confab before the opening of the International Drama Conference. "Theatre writers have no effective organization in this country at all," he said. "That is why their status is lower in England than in any other country in the world."

He described the British League of Dramatists as an "antiquated, ineffectual organization which is not really effective in any contemporary context."

Mankowitz plans to draw attention to dangers to the author's status of what he terms "the cult of the star director in the theatre."

Blackout in Cairo

The Chicago Tribune takes notice of the current bellydancing vogue in an editorial captioned "Blackout in Cairo":

"Egypt's Nasser has pulled down the shades on one of his country's most noted tourist attractions, and a major source of foreign currency—Cairo's bellydancers. Henceforth, by government edict, the girls must be thoroughly draped. Nasser wants to emphasize folk dancing and the ballet."

"So, apparently, does Robert Moses, the operator of another tourist trap, New York's World's Fair. Like Nasser, Moses has decreed that the emphasis on the Gotham midway will be strictly culture, not the girls."

"Somehow, we suspect that Messrs. Nasser and Moses will learn what every old carney has always known; the all-encompassing mu-mu or Mother Hubbard isn't a patch on the bikini—at least, as viewed from the boxoffice."

Why Actors Behave Like Actors

Feel Misunderstood, Unaccepted, 'Lost' Offstage—And Resentful, Social Science Study Indicates

Disney's Gift Via LBJ

Washington, Sept. 10.

Vice President Lyndon B. Johnson, now on a Scandinavian tour, presented the royal family of Denmark two original drawings on celluloid by Walt Disney which were used in his film, "The Ugly Duckling."

"Two of the greatest story tellers of all time to the children of the world," Johnson remarked before leaving Washington, "were Hans Christian Andersen, a Dane, and Walt Disney, an American." Johnson had asked Disney to donate the drawings as a gift from the U.S. to Denmark. "The Ugly Duckling" is an Andersen story.

Joan Crawford on Cameo Roles in Feature Pix And 'Route 66'; More TV Due

Poland Spring, Me., Sept. 10.

It took a veteran like Joan Crawford two days before the pressure wore off and she was able to get down to earnest acting in a "Route 66" series being filmed here at the sumptuous Poland Spring House grounds.

For Miss Crawford it's her first hour-long tv starring role. She's appeared in about a dozen half hour shows made mainly on the Coast, but things are different here.

"I'm not used to working on location," she said. "I'm not used to crowds. Yesterday I felt stark naked with more than a thousand interested spectators watching me during a very intimate outdoor scene. It had to be shot three times before we were satisfied with it."

One of the reasons for her temporary uneasiness with the company, she said, was the fact that

(Continued on page 86)

Chicago, Sept. 10.

Three Univ. of Chicago social scientists have just completed a study which concludes that the virtuoso professional actor in performance is likely to be a bland personality when he removes the greasepaint. The more "lost" an actor feels offstage, according to the study, the more intense he is likely to be on stage.

The study involved 32 professionals and 100 actors-in-training. One of the interviewees (unnamed) was an Academy Award winner. The criteria established for inclusion in the study required that the subjects be members of the Screen Actors Guild, that they derive at least half of their income from acting, and they must have been employed as actors within the year prior to the interview.

The study indicates that people become actors either because their parents failed to teach the "societal value of emotional control" as children, or because their parents exercised such severe emotional control that the child rebelled. Several of the subjects were the classic example of parents who were themselves frustrated in the

(Continued on page 87)

Jackie Kennedy Among Sponsors of 'Charade' Benefit Preen in D.C.

Washington, Sept. 10.

First Lady Jacqueline Kennedy has lent her name to a \$100 per ticket world premiere of "Charade" (U) at Loew's Palace here Sept. 24. Those who buy the \$100 seats may also be invited to a buffet dinner at the White House before the film.

No final decision has been made on the White House feast, which would undoubtedly boost ticket sales considerably, but it remains under consideration. The preem will benefit the Stay-in-School Fund Committee of Washington

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DOCUMENTARIES AS B.O. DRAW

'Casting' Eric Johnston Successor

The company presidents have been giving informal but serious thought to a successor to Eric Johnston as president of the motion picture industry, but a meeting to discuss it has not been firmed up yet. It may not take place for two or three weeks.

"Undoubtedly all the company heads," said one film company prexy, "have been thinking of potentials just as I have, but it will not be an easy conclusion. Eric Johnston was unique because of his capabilities as a diplomat amongst ourselves, and don't think that's an easy thing. By the nature of things we are not only competitive, but each is a rugged individualist. Each rightly thinks his judgment is the last word. Eric knew how to weigh all the values."

"But fundamentally our selection must be a man of stature who has entry to the White House, respect in international diplomatic channels, knows our business and loves our business. And don't think that money can buy affection because, by the nature of our American enterprise, not benefiting from any state subsidies as do so many of our prime international competitors, the spokesman for the American motion picture industry must have strong loyalties."

Names like Sen. Abraham A. Ribicoff, Adlai Stevenson, Henry Cabot Lodge, Secretary of State Dean Rusk and Richard N. Nixon have been dropped, along with others.

Someone from within the industry, of the stature of Ned E. Depinet, has also been mentioned. As a matter of fact, he was thought of some years ago to be pressed into service "as a strong No. 2 man," according to another film topper, "but it was always a case, as with all of us, you want to do it yourself. That was Eric's feeling. How Ned might have felt about it we don't know. Of course today he is more or less retired."

Another ploy to Johnston's accomplishments was a reference to Will H. Hays, the first "czar" of the film industry, who came in during the industry's major censorial crisis but whose strength on the global fronts, which today's industry needs constantly, might have been something else again.

TECHNIQUE ALSO HITS FEATURES

By VINCENT CANBY

New and exciting things are going on in the field of feature-length documentaries. And the genre, which used to be considered strictly a prestige item at the box office, is beginning to pay its own way with the general public, in addition to having (in the words of one top U.S. documentary filmmaker) a "definite impact on the techniques of fiction filmmakers."

In release currently are Times Film's "Mondo Cane," one of the summer's surprising earners (see separate story), and Embassy Pictures' "Women of the World," both are the works of caustic, sensational Italo filmmaker Gualtiero Jacopetti. In addition, doing nicely on a strictly art house route, is the Capri Films release, "The Black Fox," which won the best feature length documentary Oscar this year for Louis Clyde Stoumen.

Being prepped for fall and winter release are Stoumen's "Image of Love," a full-length, color film on the history of love, as reflected in manners, morals and works of art; "The Love Goddesses," a satiric look at U.S. habits as reflected in the leading ladies of the screen in the last half-century, being put together by Saul Turell, prez of Walter Reade-Sterling, and indie filmmaker Graeme Ferguson; and "Only One New York," Embassy's upcoming picture, being done by Pierre Dominique Gasseau, who won an Oscar two years ago for his "Sky Above Mud Below," the record of a hair-raising expedition across New Guinea.

Another such item which may get theatrical release is "Point of Order," the feature-length documentary about the 1954 Army-McCarthy hearings, put together by Dan Talbot and Emile de Antonio from tv kinescopes. This film, incidentally, will have its first public screening Saturday (14) at the Museum of Modern Art in New York, as part of the Museum's special program of films being shown in conjunction with the Lincoln Center Film Festival.

'Films of Fact'

In New York last week, where he is winding up work on his "Image of Love," Stoumen made the bold prediction that "films of fact" (he eschews the term "documentary") will eventually "knock off" fiction films, that is, "films of romantic fallacy." By that, he explained, he didn't mean that in a couple of years time, all pictures would come out looking like re-

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What Is a 'First Run?' Local 306, Exhibs Clash on Multiple Breaks

Warner Here For Talks

Sir Philip A. Warner, chairman of Associated British Picture Corp., has been in New York for the last week for a series of meetings with Warner Bros. prez Jack L. Warner and other execs on upcoming Warner product lineup.

Benjamin Kalmenson, exec vep of Warners, and Wolfe Cohen, prez of Warner Bros. International, also are participating in the talks.

Commercials For Theatres Now A Movietone Goal

It soon may no longer be possible to go to the motion picture theatre to escape the kind of ubiquitous commercial "messages" which punctuate tv viewing at home. While a number of theatres throughout the U.S. already devote a few minutes of screentime to local advertising, Movietone News is planning the production of a weekly, 10-minute CinemaScope "Movietone Digest," about 40% of which will be devoted to national spot ads.

A demonstration reel of the series, which is slated to go into regular production in January, was previewed to about 50 ad agency execs and media buyers at the 20th-Fox homeoffice last week. Reel was comprised of several unrelated "timeless" news segs and four commercials on about one-minute each. One section of the demonstration reel was a recap of highlights from the 1957 World Series, which Movietone had shot experimentally in CinemaScope.

Just how exhibits—and patrons—will take to this kind of selling in the theatre, Movietone vep Bill Higgenbotham won't predict. He notes, however, that many theatres already feature some kind of local advertising on their screens, and that "sponsored" newsreels have long been a part of the programs at Spanish language houses in the U.S. There will be no attempt to "hide" the messages, as is the industrial pix which crop up in theatres with regularity. This will be "straight, frontal advertising."

(Continued on page 18)

Some New York exhibitors are currently involved in a hassle with International Alliance of Theatrical Stage Employees projectionists Local 306 over the status of certain of their theatres, the scales they have to pay and the number of men they have to hire to show features in the theatres in question.

The problem seems to settle mostly on a matter of semantics as to just what qualifies a house to be called "first run" in the eyes of the union. Situation is an outgrowth of area plans like United Artists' "Premiere Showcase" system whereby features play their local engagements in a multiple break, as opposed to the older practice of first opening a film on Broadway and then going multiple.

UA, 20th-Fox and other companies using the "showcase" plot advertise their pix as being "first run" in that they are having their exclusive Gotham area showings in the theatres participating in the "showcase." This distrib terminology has certain advantages for Local 306 if it wants to press the point, which it has been doing in some cases. So-called "first run" houses pay higher projectionists scales and must employ more screeners than theatres tabbed as "subsequent run" situations, according to union stipulations.

What has happened is that certain exhibs, although they don't mind being referred to as "first run" as regards their pix in ads and such, argue that actually they aren't "first run" houses at all. They are instead the same neighborhood situations they have always been, they complain to 306 officials and local exhib organizations.

Terminology

So it has become a battle of terminology, but with the union backing up its words with muscle in some case, it's alleged. There have been reports of strong words and the mention of even stronger

(Continued on page 26)

As Indicated, Landau Moves Two Projects Out of New York

Following comments last week that he was seriously considering moving some of his indie film production out of New York, Ely A. Landau has decided to take two of his three upcoming projects out of the Gotham area, one to the Coast and another down south.

Heading for the coast is "Forbidden Area," based on a novel by Pat Frank which was to have begun filming in the east Oct. 14. Going south is Thomas C. Ryan's filmization of Carson McCullers' novel "The Heart Is a Lonely Hunter," which was to have been filmed at Fox Movietone Studios and in Newburgh, N.Y., beginning Sept. 16. Both starting dates are now unsettled. Still set to roll at the Biltmore Studios in New York Sept. 16 is David Friedkin and Mort Fine's adaptation of Edward Lewis Wallant's tome "The Pawnbroker," with Rod Steiger starring and Sidney Lumet directing.

Landau had expressed dissatisfaction about the east coast labor situation as regards features, claiming that it is geared more to tv commercials and industrial filming than feature work. Having huddled with union reps about what could be done to work out a feature picture pact and after making a few specific recommendations, none of which met with any concrete action from the unions, Landau began to look around for other filming grounds.

He had met with members of the East Coast Motion Picture Council, a labor organization which represents most International Alliance of Theatrical Stage Employees film locals and suggested various ways to help feature makers and attract biz, such as establishing a weekly rate for filming instead of the daily rates now in effect, a flexible eight hour day for construction crews and location crews and other points. Although the union reps agreed that it might be time for a change they also agreed that now wasn't the time. But now apparently was the time for Landau. (See VARIETY Sept. 4).

The producer still expects to put both "Hunter" and "Area" into production by the end of the year. He had contemplated moving the

Decca's Melon

Decca Records, Universal Pictures parent under the umbrella MCA operation, last week declared a regular quarterly divvy of 30c per share on the company's capital stock.

It's payable Sept. 30 to stockholders of record as of Sept. 16.

Old Home Week at UA

Last Monday (9) was a big day for arrivals at the United Artists homeoffice. Converging on the office were two of the company's chief execs as well as the Mirisch Co.'s top brass and indie producer Billy Wilder.

Returning from separate three-week trips in Europe were UA prez Arthur B. Krim and exec v.p. Arnold Picker. Also to town came Mirisch Co. prez Harold Mirisch and production v.p. Walter Mirisch as well as the operation's national ad-pub v.p., Jeff Livingston. Always headquartered in Gotham is Guy Biondi, the Mirisch eastern ad-pub rep. Wilder also came in on his own.

While in Gotham, the Mirisch brothers announced a new project to be made early in 1964 for UA release. A Blake Edwards production, it's "What Did You Do In the War, Daddy?", to be produced by Martin Jurov with Edwards directing the story which he and Maurice Richland concocted. William Blatty will script.

Lincoln Center Fest Dedicated To Art, For Public, Not Trade

There's going to be no tug-o-war between art and commerce at the first New York International Film Festival, or so it seemed at press time yesterday (Tues.), just a matter of hours before the festival was formally launched at 9:15 p.m. at Lincoln Center's fancy, acoustically-harried, 2,300-seat Philharmonic Hall.

There's going to be no tug-o-war simply because it's an "art" show all the way.

While the local fraternity of film importers and indie distrib, as repped by the Independent Film Importers & Distributors of America, is "cooperating" in the fest's presentation, the 10-day show is aimed strictly at the film buff public (which is happily responding, according to advance seat sales). The benefits to the trade—so say some IFIDA members—will be important, but necessarily peripheral. That is, such benefits that accrue re public interest in artie pix as a result of the national news spotlight on the Center affair.

Some other IFIDA members are inclined to regard the fest as "just another artsy-craftsy show," being a little put out, perhaps, that it's

organization has been in the hands of non-tradesters who are more interested in achievements in cinema art than in theatre boxoffice. They, however, don't deny that the fest will save them the price of a couple of roundtrip tickets to Cannes, Venice and other European art-commerce fests by bringing to Manhattan at least 15 (of the total of 21) brand new and recent pix which are up for distribution grabs here.

It might also be pointed out to these professional fest knockers that the unknown, offbeat filmmakers, with the help of the buff critics who support them, have in many cases over the years gone on to become important contributors to the commercial cinema, after having first been nourished by such "artsy-craftsy" shows as Lincoln Center and by film societies, such as Cinema 16, both here and abroad. There's the additional fact that U.S. audiences today are buying in ever greater numbers the comparatively esoteric, even high-brow pic—as witness the hefty b.o. returns on "8-1/2" and "Last Year in Marienbad," to name just two.

Admittedly, there's a sort of "we

don't want to think about the trade angles" attitude at the Center fest offices—if for no other reason than they've had their hands full just getting the fest going this year. This was evident in the fact that IFIDA wasn't even asked to participate until after the fest's initial plans were set, and then to not much greater extent than to get a couple of its members to allow their pix to be shown in the fest.

No matter how this initial fest turns out financially and critically, the Center coffers are such that it's certain to become an annual affair, at least for the next couple of years. Thus it will be to the benefit of both Lincoln Center and the trade (IFIDA) in the future to coordinate their activities more closely. The Center, perhaps, to attempt to build up importer-distrib-exhib interest in the fest, and thus to be able to create greater producer interest overseas. For its part, IFIDA might think about dating its annual awards banquet, which now is held in January, to coincide with the Center affair.

Of the 21 films due to be U.S.

(Continued on page 26)

N.Y. Fest Pre-Sells 30,000 Tickets

The public response looks good—no matter how the film trade reacts—to the first New York international film fest which opened last night (Tues.) at Lincoln Center. As of Monday (10) noon, fest reported that approximately 30,000 tickets had been sold for the 10-day affair. This figures to about 65% of the total of 45,000 seats being made available to the public for the 21 pictures being unspooled.

The Philharmonic Hall has 2,300 seats, making a total of 48,300 in use for the fest's run. However, about 3,300 are being put aside for press corps and VIPs.

Ten of the 21 programs already are sold out. That includes the opening attraction, the Mexican "Exterminating Angel," plus "Knife In the Water," "The Terrace," "The Fiances," "Rogopag," "The Servant," "Il Mare," "Magnet of Doom" and "Sweet and Sour."

A VIP audience was on hand for the preem attraction, but formalities were kept to a minimum. August Heckscher, former special consultant on the arts to President Kennedy and chairman of the fest's sponsoring committee, addressed the audience. As did William Schuman, prez of the Center.

Universal Dividend

Universal Pictures Co. board of directors last week declared a quarterly dividend of 25c per share on the company's common stock.

Divvy is payable on Sept. 30 to stockholders of record at the close of business on Sept. 20.

Hardticket Dominates August's Top 12 Pictures; 'Cleo,' 'West,' 'Arabia' Big, 'Thrill' Boff; 'Irma' Still Wow

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

The nation's boxoffice followed the familiar pattern of recent years for August by racking up smash grosses right from the outset and following right through to the pre-Labor Day holiday weekend. If anything, the month was stronger than in recent years because of three great hardticket films which added materially to the total take. Weather, too, was unusually favorable for cinema biz much of month in many sections of the country, being much milder than normal.

Although not aided by any actual holiday, the four top grossing pic racked up nearly \$6,300,000. Only one film was a new one among these four biggest productions.

"Cleopatra" (20th) stood head and shoulders above its three closest competitors, with a great boost from higher scales. It was in first place opening week in August and managed to retain its hold on top position throughout the month. Pic also had been No. 1 in July.

"Thrill of It All" (U) copped second position, this being the first month in circulation. Doris Day starrer, which hit better than \$1,500,000 the four weeks of August, hung up the enviable record of \$1,000,000 the first five weeks at the N. Y. Radio City Music Hall, the initial time any film grossed

(Continued on page 24)

City Investing's Meet

City Investing Corp. will hold its annual stockholders meeting at the Parke-Bernet Gallery N.Y., today (Wed.) with a trip to the company's Sterling Forest, a preserve which the company owns at Tuxedo Park, N.Y., to follow. The gallery is part of the City Investing properties, as are film and legit theatres.

One of the items to be voted upon at the meeting will be a proposal by Lewis & John Gilbert, minority stockholders, that cumulative voting for election of officers be adopted. This would provide that a stockholder be given one vote for every share he owns.

UA Likes 'Irma's' Holdover Legs

"Irma La Douce" has the nicest legs United Artists has seen in quite a while. Having opened in June in most situations around the country, the Billy Wilder pic. is still holding in most areas and looks to continue into October in many spots. It is displaying strong staying power and not only that; it is building.

What all of this means, according to James R. Velde, UA's sales v.p., is that "Irma" looks to easily become the company's top non-roadshow grosser and is even performing at a better pace, in some locations, than some roadshow pic that have made the rounds in recent years. The exec says that he has gotten many wires from

(Continued on page 26)

AMPA's New 'Hall of Fame' Award: To DFZ

Associated Motion Picture Advertisers are initiating an annual Hall of Fame award this year, with the first recipient to be 20th-Fox prez Darryl F. Zanuck. Presentation will be made at the annual AMPA awards luncheon, scheduled to be held at the Americana in New York Oct. 3.

Each year the Hall of Fame award will be presented in the name of some prominent member of the industry who is deceased. The award to Zanuck will be named for Herman Robbins, late chairman of National Screen Service. (It apparently is award year for Zanuck, who also is the Motion Picture Pioneer's man-of-the-year).

Arthur L. Mayer will chair the AMPA lunch.

7 Arts Wraps Up Loans for Univ. Features to TV

Seven Arts Productions has wrapped up the financing arrangements for its \$22,000,000 acquisition of the Universal library for television lease. It makes for interesting fiscalitis, in light of the money involved—specifically the confidence which lending institutions show in the features-to-tv market. And, too, the confidence in the multi-faceted 7-Arts show business enterprise.

The deal calls for a borrowing of \$5,000,000 from the C.I.T. factoring outfit, \$7,000,000 from the Franklin National Bank and \$10,000,000 from First National Bank of Boston. Interest rates vary, reportedly averaging out to about 7½%, and ranging up to 9% for C.I.T.

Joint arrangement also reflects how the lending outfits which heretofore hadn't been known to participate in show business more and more are coming in, and at lower rates. The Walter Heller factoring organization of Chicago has been a familiar name in show business financing (such as via United Artists) but this was one of the exceptions.

BURT ROBBINS NAMED CHIEF EXEC AT NSS

Burton E. Robbins, prez of National Screen Service, Friday (6) was designated by the board of directors as the company's chief executive officer. Thus Robbins will in effect succeed to the position, if not the title, of his father, Herman Robbins, who was NSS board chairman at the time of his death July 31.

The NSS board also elected Norman Robbins, another son, a veep and director of the Company. He's also general manager of operations. Additionally, the board named as new veeps, treasurer Joseph A. Wolfe and Walter E. Branson. Jerome P. Phillips, of the law firm of Phillips, Nizer, Benjamin, Krim & Ballou, was named secretary and general counsel.

Following the board meeting, the new chief exec officer disclosed the appointment of Ben Ashe as Hollywood studio manager.

Burton Robbins has been with NSS since 1939, with time out for Army Air Corps service during World War II. He has been president since 1960.

Gurney's 'H' wood East' For N.Y. Fair Conks Out

Plans, initiated by Robert J. Gurney Jr., for a proposed film industry pavilion at the 1964 N. Y. World's Fair, have been dropped, Gurney said yesterday (Tues.). Although some film companies had expressed interest, he was unable to meet the conditions and deadlines set by the fair.

Gurney said he is now exploring the possibility of building the pavilion, to be called Hollywood East, elsewhere in New York. It would provide modern studio facilities, in addition to facilities to handle sightseers, and would be operated on a year-round basis.

New Prize For Top B.O. Pix

Venice, Sept. 10.

The top-grossing picture of each of the world's five continents will be awarded a prize every year in a novel contest disclosed here.

Called the "Trophy of Five Continents," kudo is jointly sponsored by MIFED, the Milan Film Trade Fair, and B.I.C., the International Film Bureau which groups most world film trade associations. It will be presented at special ceremonies held each fall, in October, at Milan's MIFED headquarters.

Competitive aspects of the scheme are relative, since the No. 1 pic in each category will be determined on the basis of official b.o. totals as reported in each country in Europe, Asia, South America, North America (Canada and U.S.), and Africa.

First trophies will be presented this October 24th, at end of the fall MIFED, to European, North and South American winners only, with Asia and Africa added next year. This year, it's for pic released between July 1, 1960 and June 30, 1962, but with b.o. totals counted through June 30, 1963. Film must therefore have been in release for at least one year.

Trophies, in silver and gold, are worth approximately \$2,500, excluding art work by Roman artisan Gaetano Romagnoli. Plaques may be awarded to the authors of the story and screenplays of winning pic. Award committee is headed by MIFED topper G. M. Franci and B.I.C. prexy Eitel Monaco, also head of Italy's ANICA pic trade association.

Film Industry Caught In Middle Of U.S.-Common Mkt. 'Chicken War'

Washington, Sept. 10.

The film industry for fear of its economic life is trying to remove itself from the U.S.-European Common Market "chicken war." The industry told the Government it faces another "unjustified economic burden" if U. S. tariffs on raw film stock are raised in retaliation for the Common Market's hiking duties on U.S. chickens.

Filing a protesting brief to the U.S. Trade Information Committee, the Motion Picture Assn. of America said the proposed film tariff boost "would needlessly saddle American firms with higher costs."

Film stock is one of 19 proposed items facing a tariff boost unless the Common Market reduces its recently raised duties on U.S. chickens. The EEC nations are virtually the only exporters of motion picture film.

The Kennedy Administration prepared the list of Common Market products facing tariff hikes to offset the \$46,000,000 this country will lose in chicken exports if the EEC tariff isn't removed. Unless the chicken dispute is settled, the U.S. will impose the retaliatory tariffs by late September.

In its brief to the Tariff Information Committee, MPAA said the already economically suffering film industry "can ill afford to be weighed down by additional burdens." The 300% tariff hike on motion picture film from 1c per

(Continued on page 18)

Republic's Net Up

Hollywood, Sept. 10.

Republic Corporation boosted its nine-month earnings ended July 27, 1963, 29.55% over last year's corresponding figure, \$1,462,145, or 48c per share after payment of \$300,000 in preferred stock dividends, against \$1,128,632, or 34c per share.

Net sales for the past nine months amounted to \$34,667,662, compared with \$31,985,093 for the corresponding 39 weeks in 1962.

Prexy-board-chairman Victor M. Carter attributed gains in sales and earnings to new products and the expanded operations of Rep's Gaffers & Sattler division combined with increasing activity in other divisions.

Hot Debate At Extras' Meeting

Hollywood, Sept. 10.

Annual meeting of the Screen Extras Guild last Friday (6) turned out to be one of the longest ever held by the union, as 1,000 members turned out to hear new prez Tony Regan introduced 11 resolutions. The session, which included considerable debate on some issues, lasted six hours.

Recommended resolutions, which are not effective until tabulation of a mail referendum, touched on many points. One proposal, to deny voting rights to new members and minors plus San Francisco and Hawaii branch members, caused hot debate. Another issue involved restriction on employment as extras of off-duty Los Angeles police and firemen unless SEG members.

Other issues included the demand that Guild negotiators in upcoming contract talks insist that extras not notified of callback by 4 p.m. on a given day be free to take other jobs the following day and proposals that extras be given precise location when called for locale lensing and that they be provided with phone communication when on location.

It was also proposed that a special membership meeting be called before elections each year to allow candidates to present their views and answer questions.

N.Y. to L.A.

Ed Aaronoff
Roger Englander
Joe Glaser
Merv Griffin
Michael Hartig
Mike Kellin
Max E. Youngstein

Europe to U.S.

Lorenzo Alvary
John Arkell
Rudolf Bing
Harold Franklin
Johnny Franz
Harold Freedman
Lewis Funke
Harry E. Gould
Radie Harris
Neil Kirk
Philip Miles
Mike Stern
Irving Wallace

L.A. to N.Y.

Nick Adams
Diane Baker
Steven Bernhardt
Joe Bigelow
Sorrell Brooke
Gower Champion
Marvin R. Cole
Jerome Cowan
Henry Denker
Michael Devine
Marty Fliesler
Leon Fromkess
Arthur Gregory
Jack H. Harris
Murielle Hartley
Marty Ingels
Mal Klein
Robert I. Kronenberg
Irving H. Ludwig
Jenny Maxwell
Milton R. Rackmil
Kal Ross
Arnold Stone
Gepe S. Taft
Jerry Thorpe
Harry Trenner
William Wallace

U.S. to Europe

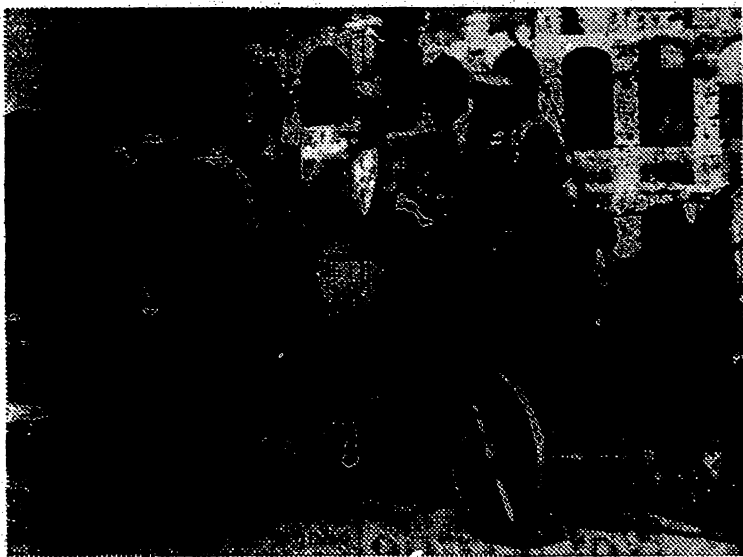
Stella Adler
Ted Apstein
Anahid Asemanian
Bob Chartoff
Frank M. Folsom
Ken Giniger
Bob Herget
Christopher Hewett
Jackie Mason
William R. Murphy
Ted Taylor
Marcy Tinkle

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FEW 'QUALITY' PIX AT VENICE

Venice Festival Winners

Venice, Sept. 10.

With the Italo "Mani Sulla Citta" (Hands Upon the City) named the best picture at the just concluded Venice film festival, the Italian film industry has set something of a record by making a clean sweep of all the top awards at the year's major film fests—Cannes, Berlin, Moscow, Mar Del Plata and San Sebastian. In addition to getting Venice's grand prize (Golden Lion of St. Mark), "Mani Sulla Citta," directed by Francesco Rosi and starring Rod Steiger, also took the lesser Cineforum and Cinenuevo prizes.

The U.S. barely showed. Paramount's "Hud," the official entry, captured two sideline prizes—the Roman Catholic Film Office Prize and the first Eric Johnston Memorial Award for human values. Considerable American unhappiness is reported at the failure of "Hud" or of Shirley Clarke's "The Cool World," the invited U.S. entry, to take a major prize. There's some hint at possible repercussions re U.S. participation in future fests.

The following is a list of the prize winners:

GOLDEN LION OF ST. MARK FOR BEST PICTURE
"Hands Upon The City," directed by Francesco Rosi (Italy)

VOLPI CUP—BEST ACTOR

Albert Finney in "Tom Jones" (Britain)

VOLPI CUP—BEST ACTRESS

Delphine Seyrig in "Muriel" (France)

SPECIAL JURY PRIZE

Double award: "Le Feu Follet" (Fatuous Fire), directed by Louis Malle (France); "Vistuplenje" (Introduction to Life), directed by I. Talakin (USSR)

BEST FIRST EFFORT

Double award: "En Sondag September" (A Sunday in September), directed by John Donner (Sweden); "Le Joli Mai" (Pretty May), directed by Chris Marker (France)

SAN GIORGIO PRIZE

"Vistuplenje" (USSR)

INTERNATIONAL CRITICS AWARD

"El Verdugo" (The Hangman), directed by Luis Berlanga (Spain)

ROMAN CATHOLIC FILM OFFICE PRIZE

"Hud," directed by Martin Ritt (U.S.)

CINEFORUM CINENUEVO PRIZES

"Hands Upon The City" (Italy)

ERIC JOHNSTON MEMORIAL AWARD

"Hud" (U.S.)

ITALIAN FILM CRITICS' PRIZE

Double award: "Le Feu Follet" (France); "Il Terrorista" (The Terrorist), directed by G. De Bosio (Italy)

France, U.S. and Italy to Send Pix To Beirut Fest Despite FIAP Nix

Venice, Sept. 10.

The decision of several countries to go it alone and participate in next month's Beirut film festival despite an edict from the International Federation of Film Producers Associations that the event should not be supported, has given rise to considerable misgivings, according to reports circulating here last week during the closing stages of the Venice fest.

It appears that the first country to move out of line and indicate support was France, on the grounds that there were special national reasons for doing so. Then, apparently, the United States, at the request of its Ambassador in Beirut, decided it, too, would go along with the event, and Italy was not far behind, with a promise to enter three pix, among them "The Leopard."

Now other countries, notably Britain, are wondering whether they should stand by the Federation ruling and keep out of the Beirut fest, this running the risk of creating offense in a useful market. Or whether, now that the line is broken, they should also join in the scramble, and at least have a token participation.

One development, however, is certain. When the FIAP general assembly meets next month, probably in Paris, several member countries are to make a stand and demand enforcement of decisions. Otherwise, it is felt, there appears to be little point in the Federation devoting so much of its time to examining film festival rules, if the members are to go it alone, anyway.

3M Buys Dynacolor

Dynacolor Corp., Rochester (N.Y.) manufacturer of photographic film, copying papers, chemicals, and a large processor of color reversal film, has been purchased by the Minnesota Mining and Manufacturing Co. Company becomes a member of 3-M's recently formed Pho-Film Division.

Transaction, said to involve more than \$17,000,000 in 3-M stock, provides for an exchange of one share of 3-M for each five shares of Dynacolor common outstanding.

'Birds' Big Overseas

"The Birds" is coming on strong overseas.

Universal reports that in London the Alfred Hitchcock pic set a new alltime record for first week gross on a Universal pic at the Odeon Leicester Square, taking in a box-office total of \$31,013.

In Tokyo, say U, the picture has topped the marks set by any previous Hitchcock release. In its first 37 days of its roadshow release at the Shochiku Piccadilly, film is reported to have played to a total of 140,785 persons.

Poll IFIDA Members To Get Count of Houses Playing Foreign Pix

An answer to the vexing question (for film trade reporters, anyway) of how many U.S. theatres devote a major part of their playing time to foreign films may be forthcoming within the next several months.

The Independent Film Importers & Distributors of America is undertaking a survey of its members, repping the principal indie distributors of overseas product, to get the up-to-date listing. The question being put to IFIDA members is: how many theatres devote a "substantial" portion of their playing time to foreign pix? The use of the word "substantial" was deemed necessary since it's now figured that almost every theatre in the country, at one time or another, plays a foreign film, though not necessarily on a regular basis.

Word of the IFIDA survey came out last week with the publication of the organization's second annual foreign film directory. The directory, devoted exclusively to product handled by the 24 IFIDA member companies, carries the titles of 373 features, available for distribution in the 1963-64 season.

EMPHASIS ON ART VIA AUSTERITY

By GENE MOSKOWITZ

Venice, Sept. 10.

The 24th Venice Film Festival, Aug. 24-Sept. 7, generally suffered the lack of quality pix that has plagued most fests this year. But it was very noticeable in a fest that put its emphasis on so-called film art, and just about tried to force out showmanship by austerity and arty outlook.

The new fest director, Luigi Chiarini, who took responsibility, displayed a seeming preference for artifice over art in pix. And he also succumbed to the usual Venice weakness of inviting too many local pix. This was especially true in the category previously called the Information Section and now comprised of pix running for the best first effort prize and a special non-competing group in the Cinema Truth category.

First Efforts

Of eight initialers five were Italian. Of these only one had a true, original zest and promise while the others ranged from acceptable to pretentiously poor. There was an excellent Swedish pic, a conventional U.S. indie and an ordinary French entry. It led to the conclusion that better films could have been found and it was strange to see such important filmmaking areas as South America, Asia and Eastern Europe completely unrepresented in this group.

Italians' Strong

The best of the Italo firsters was Tinto Brass's "In Capo Al Mondo" (On Top of the World), a breezy look at a young man's rethinking of his past as he has to decide on taking a job beneath him. His wanderings around Venice give this famed lagoon city a new look, and inventive direction shows the boy's character and makes it points about love, the church and the so-called economic boom, with inventiveness and sight. A definite new talent here.

But "Il Terrorista" of G. De Bosio is mainly a solid tale of Italo resistance against the Fascists and

(Continued on page 20)

Lack of Social Functions, Stars Detract Venice; Strong Showing For U.S. Features, IFFPA Meeting

By HAROLD MYERS

Venice, Sept. 10.

The experience of this year's Venice film festival has, ironically, proved the point that films alone, even quality ones, do not make for a successful fest. And there is no gainsaying the quality of the product that was screened on the Lido during the two week's run which ended last Saturday (7).

But a festival without much in the way of festivities does not appear to be the right formula, and there was a startling lack of social functions, with after the screening midnight parties totally eliminated, apart from one shindig hosted by United Artists after the presentation of an out-of-competition film.

From a trade point of view, also, there is not much joy in an event where the deal makers are largely absent, and the few who did show found their efforts largely unrewarded. Missing in Venice was the excitement that constantly prevailed in Moscow, or the deal-making that dominated Cannes, where for example, an Embassy Pictures alone could chalk up contracts worth around \$2,000,000.

Admittedly, there was some improvement in activity during the second stanza, but by that time everyone had been complaining that "the festival is dead" and it was too late to change the mood. A plane load of personalities arrived from Paris last Wednesday (4) and it was thought that would help to liven up the scene. Unfortunately, the weather broke on that day, and curtailed the familiar beach bit.

Traditionally, the activity reaches its peak during the final stages, and the arrival last Thursday (5) of Paul Newman in time for the showing of "Hud" provided a last minute lift which was welcomed by the festivaliers and greeted with sighs of relief by the copy-starved columnists. The photographers had their main bash the previous weekend when Gina Lollobrigida came in from London for the competitive presentation of "Mare Matto."

'Hud' Impact

General consensus was that the United States made an impressive showing, particularly with "Hud" and Shirley Clarke's "It's a Cool World." The Martin Ritt-Paramount western made a refreshing change from the more conventional festival fare, while Miss Clarke's vivid picture of Harlem life (invited by the fest authorities) was a major talking point. There was, however, some disappointment at the selection of "Greenwich Village Story" to rep the U.S. in the first picture category, while Laurence Harvey's "The Ceremony" (which was shown during the fest) had been turned down by the fest directorate.

However, the ending of the Venice fest marks also the ending of the major European festival season. Taking stock of the proceedings from May to September, excluding the lesser events at San Sebastian and Locarno, it can be said that Cannes proved to be a happy blend of art and trade, a formula which made most people happy; Berlin, improved by streamlining, still retained its political undertones; Moscow, highly suc-

(Continued on page 24)

Dick Brooks to Write, Direct Col's 'Catch-22'

Columbia Pictures has assigned Richard Brooks to write and direct the film version of Joseph Heller's "Catch 22," oddball satire of World War II Army life which has been a big seller in both hardback and paperback versions.

Brooks will do the film after he completes "Lord Jim" for Col. "Jim" starts production this fall on locations in Cambodia and Hong Kong.

Galatea May Be First Italian Film Co. To Go Public

Venice, Sept. 10.

Galatea Films of Rome would be one of the few European film outfits—and the only Italian one—to go public via sales of stock, according to reports making the festival rounds here. Per the grapevine, stock would first go on the Milan market, later being posted in other centres, with a starting figure of about \$15.

If as expected a profit is shown for first two years of operation, stock would also be offered on the U.S. market. Galatea, headed by prexy Lionello Santi, is one of Italy's major production firms, and has been especially active in the foreign sales department.

Gleanings From a Gondola

Venice, Sept. 10.

American-International held special out-of-fest screenings here of "X—The Man with X-Ray Eyes," which had won an award earlier at the Trieste Science-Fiction Fest, and "Beach Party," hosted by Eva Six, a frequent target of local lenses. Samuel Arkoff and Bill Levy also here. . . . There were 13 press conferences by film directors with pix in the local race during the second week of the fest, 15 during first stanza, with windup note by Martin Ritt on behalf of his "Hud."

Leo Hochstetter's MPEA Excelsior beach cabana was a press and rep headquarters during noontime respite from screenings and other activity with Americans exchanging notes and comments there. . . . Anis Nohra of Rome's International Film Service here to set details on their forthcoming (first) production "Blind Man's Buff" with director German Lorente. It rolls in Mallorca as Italo-Spanish-French coproduction (in Technicolor) in mid-September, with Maurice Ronet, Claudia Mori, set so far also slated for September start, not far from here in northern Yugoslavia is "Truce at Red Grass," a western directed by Albert Band and featuring Eduardo Cianelli, James Mitchum, and Gabriella Palotta for Prodi-Ultra Film; Dear has an oater, for which props and costumes were imported from the U.S., for Italy, and negotiations are on with UA and Metro for release elsewhere and in States.

Dino DeLaurentiis sponsors an \$8,000 yearly award in memory of his late press chief, Augusto Borselli, to go to the best year's work by a film journalist or critic writing on the Italian screen scene. . . . DeLaurentiis also ran off a beauty contest at Excelsior with three winners getting screen tests and confirmed to Italo press that one of three projects submitted to ex-Empress Soraya contemplates her costarring with Maximilian Schell. . . . Edgar Ulmer set to direct "The Cavern" for Martin Melcher.

"Cleopatra" quiz sponsored by Dear-Fox in tie-in with Italo weekly Tempo prior to Italo opening of 20th pic getting big play here thanks also to 115 prizes ranging from a car to a pair of "Cleo" sunglasses. . . . Iron Curtain delegations at the festival prefer to barter goods (vodka and caviar) to pay for parties, rather than use up scarce hard currency, sez one Lido Hotelier who adds there's a catch: The barter price for vodka is usually equal to or higher than the price in Venice shops, so hardly worth the effort. . . . 600 publications from 41 nations at Venice Film Book and Periodical Exhibit held this year in Saint Mark's Square.

Orson Welles begins shooting his "Bible" episode in Sicily on the slopes of Mount Etna. Pic will run 3½ hours.

The Condemned of Altona

(CINEMASCOPE)

Italian-filmed version of Sartre's controversial observations on postwar Germany. Technically and dramatically brilliant work, with several Oscar-worthy contributions, should bring them in.

A 20th-Century Fox release of Titanus production. Produced by Carlo Ponti. Stars Sophia Loren, Maximilian Schell, Frederic March, Robert Wagner, Francoise Prevost. Directed by Vittorio De Sica. Screenplay by Abby Mann. Cesare Zavattini, based on Jean Paul Sartre's play, "Les Sequestres d'Altona"; camera, Roberto Gerardi; editor, Adriana Novelli; musical comment, Nino Rota; sound, Ennio Sensi; asst. directors, Luisa Alessandri, Giuseppe Menegatti. Reviewed at the studio, Sept. 5, 1963. Running time, 112 MINS.

Johanna Sophia Loren
Franz Maximilian Schell
Gerlach Frederic March
Werner Robert Wagner
Leal Francoise Prevost
Grounds-keeper Lucia Pelella
Wife of Grounds-keeper Lucia Pelella
Driver Roberto Massa
Maid Antonia Clanci
Police Official Carlo Antonini
Policeman Armando Sifo
Cook Aldo Pechioli

Considering the number of international Academy Award winners connected with the filming of "The Condemned of Altona," it's not surprising that the result is a motion picture of major importance. The work of all concerned ranges from worthy to brilliant in the case of Sophia Loren and director Vittorio De Sica.

20th-Century Fox should have excellent boxoffice results with "Altona," despite the absence of any so-called Hollywood touch. Smart selling and exploitation of the award-heavy principals will undoubtedly increase those results immeasurably. The controversial theme will undoubtedly stir some arguments which should prove less a hindrance than stimulant.

The Italian team of Carlo Ponti, De Sica, Miss Loren and Cesare Zavattini has come close to duplicating the emotional impact of "Two Women." Only the wider visual scope of "Altona" prevents the concentrated and overpowering involvement of the viewer which that film created. In a way the complete opposite of "Hud," the picture creates similar feelings in the unfolding. However, where "Hud" showed the effect of one evil person on a group of good people, "Altona" reverses to show the effect on one good person of an evil group.

The title refers to the Gerlachs, a wealthy Hamburg shipbuilding family, or what is left of it, and Altona, the Hamburg suburb in which they live. De Sica spins the tale as a series of disclosures about the family and the resultant emotional effect on Johanna (Sophia Loren), the actress-wife of the younger son (Robert Wagner). This throws the major dramatic responsibility on Miss Loren, who creates a shudderingly magnificent portrait of a beautiful, intelligent woman (nothing like the earthy peasant of "Two Women"), just beginning to recover her dignity and self-respect from the shambles of her country's militaristic past, only to have them threatened by "secrets" of her husband's family.

The massed dramatic opposition presented by "the condemned" would have overwhelmed a lesser actress. Striking flames, occasionally as brilliant if not as lasting as his leading lady, is Maximilian Schell as Franz, the eldest son whose personal war guilt has kept him a self-imposed prisoner in the attic of the Gerlach manor for 15 years until, bordering on insanity, he is roused from his self-delusion by Johanna, at first sympathetic. Reported as dead by his family, even to Johanna, Franz' self-delusion has been supported by his family, particularly his tycoon father (Frederic March), whose own war guilt has been kept subservient to his indomitable will and industrial genius, allowing him to recover and build his pre-war industrial combine.

March, whose impending death of cancer, brings the family together, creates Gerlach as much through visualization as through dialog. It is he, however, who voices the German political philosophy as imagined by Sartre (and retained by Abby Mann and Cesare Zavattini). An added coal to the flames of controversy are his self-defensive accusations that Germany is no more war-conscious than other countries, citing the French in Algeria, the Russians,

and the U.S. (via McCarthyism). But no mention of Italy.

Robert Wagner, in the finest acting performance he has yet turned in despite an awkward introductory courtroom scene, plays Werner, Johanna's husband and the younger Gerlach. Although having earlier rebelled against his second-son status and, to lessen his own share of the Gerlach guilt, having become an idealistic lawyer dedicated to fight injustice, he quickly abandons such lip-serviced ideals when it becomes apparent that he will take over the industrial empire. On the screen a comparatively short time and dropped entirely after an important self-revealing speech, Wagner makes one weak member of a strong family a memorable character. The family resemblance between March, Schell and Wagner is amazingly good, particularly the two brothers.

Francoise Prevost, one of France's best actresses, doesn't let a single-faceted, unattractive role as Leni, the daughter, prevent her from creating a dramatic image that could well be used as an example of how to brilliantly play a supporting role.

Filmed on location in Hamburg, with interiors in Italy, the tale of post-war Germany, as symbolized by the members of one family, is undoubtedly anti-German. Where Sartre's play was written from the point of view of a French writer, Mann and Zavattini have changed these observations to Italian orientation. An attempt to correlate the political theories of the characters with those who made the film will be tried by some viewers.

Roberto Gerardi's black-and-white photography, always excellent, does an exceptional job of visually carrying out De Sica's thoughts. From an intimate close-up of Miss Loren, flinging a question to her in-laws, he pulls back sharply to catch, simultaneously, the fast visual reactions of everyone. He quickly and effectively establishes Gerlach's empire with a long, tracking shot of March riding a tug down the Hamburg waterways, surrounded by his vast holdings and acknowledging, with a curt nod, the obeisances of his many workers. Some drawings suggestive of Schell's war crimes are used behind the titles; others, shown as huge self-purging caricatures done by Schell on the walls of his attic prison, give an emotional boost.

Adriana Novelli's editing makes use of some of the fast cuts so dear to European editors, giving a dramatic pace that eliminates any static quality and adds movement to an emotionally exhausting film.

Although Mann gets sole screen credit in the U.S., he collaborated with Zavattini, a long-time collaborator of De Sica. They have retained most of Sartre's diatribes, but skirt any involvement of Italy in either judgment or guilt. Here lies the film's chief controversy; that Germany is painted black, while her collaborators (which did include Italy) are not painted, period. Much of the dialog; slanted or not, is noteworthy, such as Miss Loren's, to Schell, "Those who do not understand the past are doomed to relive it."

To establish Miss Loren's being an actress, De Sica has included two theatre scenes of her performing in Bertolt Brecht plays—one, a lengthy sequence from "The Rise and Fall of Arturo Ui." Brecht's treatment of the Hitler legend, also plays an important part in the plot. Although supposedly performed in Hamburg, the scenes were shot with members of the Berliner Ensemble in East Berlin's Bertholt Brecht Theatre.

Nino Rota is credited with musical comment, an apt description as his contributions are primarily brief underscorings for bridging shots. Although De Sica uses several sequences with no musical background at all, he brings in Dimitri Shostakovich's 11th Symphony to enhance the film's climactic and powerful end. Robe.

O'Casey Pic to Ford

Irish playwright Sean O'Casey's "Young Cassidy," an autobiography, is set for production by Metro with John Ford directing and Sean Connery playing the O'Casey role.

This is to be a package deal put together by Sextant Productions, of which Robert D. Graff is president. British writer John Whiting is doing the screenplay. It's to roll in Dublin next May.

VENICE FESTIVAL REVIEWS

La Mani Sulla Citta

(Hands on the City)

(ITALIAN)

Hard-hitting, finely made pic against corruption, graft and real estate speculation in an Italian city. Topical aspects should help this to good grosses in Italy and Rod Steiger name will help it in more limited specialized bookings elsewhere.

Venice, Sept. 5.

Warners release of Galatea production. Stars Rod Steiger; features Salvo Randone, Guido Alberti, Marcello Cannavale, Alberto Conocchia, Terenzio Cordova, Angelo D'Alessandro, Dante di Pinto, Carlo Fermariello, Gaetano Grimaldi, Filippi, Vincenzo Metafora. Directed by Francesco Rosi. Screenplay, Rosi. Camera, Gianni di Venanzo; music, Piero Piccioni; editor, Mario Serandrell. At Venice Film Festival. Running time, 105 MINS.

Edoardo Nottola Rod Steiger
Magliano Guido Alberti
Balsamo Salvo Randone
DeVita Marcello Cannavale

Rod Steiger, as city councilman Nottola, is out for a 5,000% profit on a remote suburban area which he's just bought. Pic shows how he and his party colleagues maneuver the deal by secret alliances and other crooked methods, against the opposition of leftwing elements in the city council. Pic subtly, but clearly, shows the ease with which such tactics come off, and ends with city and government sanction—in a formal inauguration scene—of future housing projects. Film contains a very direct criticism of Italian government laissez-faire in recent real-life scandals of a similar nature, and beyond that, there's more than a hint that left wing, but especially Communist, leaders offer the only hope of saving the people and city (or nation) from such shenanigans. Tip-off is in the development of the character of the commie rep in the city government, the only one who comes out illy-white and uncorruptible, the true hero of the film.

Rosi's screenplay is as linear as is his direction in relentlessly pursuing his objectives. He deliberately concentrates on his men in their political lives and functions only, thus skipping their private existences entirely. Also, his characters have little human depth, but are almost purely symbolic pawns repping various political tendencies, in the hands of the director.

Steiger gives a powerful performance as the real estate czar, but again, neither he nor others dominate picture. Salvo Randone is good as usual as the wavering politician who helps in the deal, and Guido Alberti gives a neat picture of another top local politico. Others called in by Rosi all measure up.

Had Rosi given this film more of a universal slant against corruption everywhere, rather than the more limited localized attack with topical and politically slanted overtones, he would have made a great film. As it is, it's merely a very good one, worthy of one of today's best filmmakers.

Technical credits are all excellent, with a special bow to Gianni di Venanzo's location lensing (in Naples), thought Piero Piccioni's music is at time too important and pompous. Hawk.

The Cool World

A sharp look at life in Harlem, that combines documentary insight and story values. It looms as an art and general release bet. Both timely and timeless.

Venice, Sept. 2.

Wiseman Film Productions release and production. With Hampton Clayton, Yolanda Rodriguez, Bostic Felton, Gary Bolling. Directed by Shirley Clarke. Screenplay, Miss Clarke. Camera, Lee from the novel by Warren Miller; camera, Baird Bryant; music, Mal Waldron; editor, Shirley Clarke. At Venice Film Fest. Running time, 125 MINS.

Duke Hampton Clayton
LaAnne Yolanda Rodriguez
Rod Bostic Felton
Littleman Gary Bolling
Frier Carl Lee
Blood Clarence Williams
Mrs. Custis Gloria Foster
Grandma Georgia Burke

"The Cool World" is the world of Harlem. Film deals generally with its physical and human aspects and also comment on the personal feel and outlook of its characters. Both elements are well

blended to make this a telling look at Harlem and probably one of the least patronizing films ever made on Negro life in New York. Good sell and careful handling should make this an art house bet and it should show some depths on its theme and treatment values.

A sharp, restless, whiplike camera picks up a Black Muslim spouting hate against the white man and claiming supremacy. Then the Harlem streets and the people listening, or letting the fanatic words float by, come to life and out of the crowd is picked a young teenager, Duke, whose one desire seems to be to own a gun that would give him standing in his own gang.

Film alternates Duke's story with general scenes of Harlem life. He tries to raise money for the gun. An attempt at stealing results in his money being snatched by a rival gang. But Duke becomes the leader of his gang and in a rumble with the rival group a boy is killed. It ends with Duke being dragged off and beaten by the police as his daydream voice, which has bolstered him during the film, comments sympathetically on the new cold killer as he passes his mother and her new lover on the street unknown to her.

The film is mainly concerned with the ghetto aspect of Harlem and the boredom of the young who mainly see violence as a way out. The gang is a way of belonging to something. Preachiness is wisely held in check. The problems of segregation and civil rights are implicit in their lives, however, and come up naturally.

Duke's mother's soliloquy about the difficulty of a normal life with jobs hard to find, bad housing etc., is revealing rather than soap box as is an encounter with a brother who has gone on to good education by peacefully accepting and working.

A counterpoint jazz background is an asset as is the well textured lensing, cogent editing and the natural thesping by a mainly non-pro cast. But it is chiefly the virile, well observed direction of Shirley Clarke that keeps this long film engrossing and revealing most of the way.

She creates a tenseness around the familiar characters by a knowing look at Harlem rhythms, gaiety, lurking desperation, boredom tempered with joviality, and the general oppressiveness of bad housing and employment conditions. Sometimes the characters get a bit lost in the general schematics of the pic, which at times, waters down its underlying irony.

But, overall, Miss Clarke, who also made the controversial pic "The Connection," has a firm hold on her characters and story. The jangle, bite and movement of city life is there and certain mosaic scenes reveal character and dramatic needs. Especially effective to Duke's budding love with a 15 year old prostitute and his showing her the sea for the first time at Coney Island.

A gangster hero is well etched by Carl Lee and Hampton Clayton displays presence and authority as the 14 year old Duke who, from delinquency, is now on his way to being a hardened criminal after his arrest following the gang fight.

One weakness of the film is in using a character to state some truth on Negro life and then having him disappear. But they do fit the film's structure and are never forced. They are acceptable since they are usually within the experience of the main character, Duke, if much of what they say is already implicit in the film.

At the time of Civil Rights demonstrations, the pic may have an added exploitation value. If it shows a somewhat conventional view of tenement life, it does have a new depth and insight to add to it. In this "Cool World" the outside strivings of the Negroes and the betterment of conditions by Federal laws are still a long way off.

Miss Clarke's previous pic "Connection" had censor troubles due to a certain four letter word. "World" also has this word in the casual speech of the characters. It is used about five or six times. But again it is not used to shock or titillate, but seems natural and offhand in this milieu. Dialog is hip but understandable. Mosk.

El Verdugo

(The Executioner)

(SPANISH-ITALIAN)

Bitter yet often highly amusing pic about man who becomes executioner against his will. Bright chances in Latino market, and good possibilities in other world areas as well though limited in some countries to more specialized outlets.

Venice, Sept. 1.

Dear Film release of Naga Film (Madrid)—Zebra Film (Rome) coproduction. Features Nino Manfredi, Emma Penella, Jose Isbert, Jose Luis Lopez Vazquez, Angel Alvarez, Guido Alberti, Maria Luisa Ponte, Maruja Isbert, Julia Caba Alba, Xan D'As Bolas, Jose Sazatornil, Lola Gao, Chus Lampreave, Felix Fernandez, Alfredo Landa, Jose Luis Coll. Directed by Luis Barcia Berlanga. Screenplay, Berlanga, Rafael Azcona. Ennio Flaiano, from story by Berlanga. Camera, Tonino delli Colli. Music, Miguel Asis Arbo. Editor, Alfonso Santacana. At Venice Film Festival. Running time, 95 MINS.

Jose Luis Nino Manfredi
Carmen Emma Penella
Amadeo Jose Isbert

Jose Luis (Nino Manfredi) an undertaker, falls in love with Carmen (Emma Penella), daughter of an ageing executioner. He is more or less forced into proposing marriage, and in order not to lose a vitally needed new apartment under a pension plan, he has to apply to replace the old man (Jose Isbert) in his grim profession. After avoiding his duties at length, he is finally called to Mallorca for his first "job," taking the whole family with him on a touristic romp which he hopes will never end in execution.

The pardon never comes for the doomed man, however, and the physically sick executioner goes through his grim duty vowing he'll never do it again. It's a story which must be seen, however, and not told, to catch the "black humor" which pervades the whole pic making it grimly risible at all times. To carry out his neatly written film, director Berlanga has a superlative cast topped by another winning performance from vet Spanish thesp Jose Isbert as the ageing executioner. Nino Manfredi and Emma Penella are likewise good as the couple, and Guido Alberti, Angel Alvarez, and others give colorful support in nicely photographed film entirely shot in Madrid and on Spanish locations. One of the best Spanish pic's in some time. Hawk.

Muriel, Ou Le Temps D'Un Retour

(Muriel, Or the Time of a Return)

(FRENCH-COLOR)

From the man who made that obtuse but hypnotic offbeater "Last Year in Marienbad," Alain Resnais comes another film of technical virtuosity. But this time it is a bit clearer and sometimes the tale of coping with memory seems overinflated and technically abused.

Venice, Aug. 31.

United Artists release of Dear Film-Argos Films-Alpha Productions-Films De La Pleiade production. With Delphine Seyrig, Jean-Pierre Keriën, Nita Klein, Jean-Baptiste Thierre, Claude Sainval. Directed by Alain Resnais. Screenplay, Jean Cayrol; camera (Eastmancolor), Sacha Vierny; editor, Kenout Peitier. At Venice Film Fest. Running time, 120 MINS.

Helene Delphine Seyrig
Alphonse Jean-Pierre Keriën
Francoise Nita Klein
Bernard Jean-Baptiste Thierre
Smoke Claude Sainval

As in his previous pic, "Hiroshima Mon Amour" and "Last Year in Marienbad," memory and the weighing of an important past event on the characters seems to be the keystone of the film. A fortyish woman, living in a small town with her stepson, invites an old lover, whom she has not seen in 20 years, to come to see her. He appears accompanied by a 20 year old mistress whom he passes off as his niece. The stepson is suffering from an experience during the recent Algerian war when a fellow soldier tortured an Arab girl called Muriel.

He has accepted the memory as that of an old girl friend and to appease himself he finally shoots the man who raped her and goes off. The old boy friend almost in-

(Continued on page 22)

'My Son, the Hero' An Epic Epic

Although some of those Italo-made beefcake spectacles have occasionally drawn a titter or two from audiences marveling at the amazing feats the heroes perform, the pic have always been marketed as straight action dramas in the U.S.—until now. United Artists currently has a film, among its upcoming releases, that started out as such a spec under the title "The Titans," but which has since been retitled "My Son, the Hero" and is being sold as a spoof of its own stereotype.

Made under an international coproduction deal and filmed in Spain by Italians, the pic was originally made as a straight action feature. However, some of the deering-do involved proved even too much for UA execs who decided to pull a switch and market it as a comedy in the U.S. They now claim that it always had intended tongue-in-cheek elements in it, but overseas it has been playing as a straight adventure.

In any case, the distrib is spending considerable coin to exploit what it feels may be the sleeper idea of the year. A special newspaper ad campaign in a format spoofing the ads which normally push such product has been set. Writer-comedian Mel Brooks has also written several comedy-styled radio spots which he has recorded, Brooklyn inflection and all.

Additionally, UA has made a hefty tv buy on ABC-TV in New York during the station's special week in mid-September when it will be preming all of its new shows for the fall. The spots, also in spoof format, will run the entire week and follow the company's thinking concerning the strong value of a heavy tv buy to sell pic, concentrating on one channel rather than spreading too thin over many. Some exceptions to the ABC-TV buy will be spots on the Steve Allen show on WPIX and NBC's "Tonight Show."

UA execs figure that they can get away with the plan by simply doing a little audience conditioning before patrons see the film. But just to make sure, the company is spending a little extra to try and make sure that the laugh isn't on it.

New York Sound Track

Plans for the TOA convention, slated for Oct. 28-31 at the Americana Hotel, N.Y., are rolling along with Joe Levine now set to throw a bash in the hotel's Grand Ballroom on the conclave's opening night. Also Coca Cola will sponsor the organization's President's Banquet on the final night of the gathering, at which time TOA gives out its "star of the year" award, and Norm Levinson, general manager and ad-pub director of Trans-Texas Theatres, will conduct a seminar on art theatre operation during the course of the meeting.

Paramount studio v.p. Jack Karp and production head Martin Rackin back in Hollywood after London and Madrid pic confabs. . . Irving Asher in Gotham for talks with Ely Landau regarding the latter's "Forbidden Area" pic. . . Milton E. Cohen, UA national road-show sales director currently touring for "Mad World," back in Gotham after meetings in Indianapolis and Houston. . . Salome Jens in New York plugging "The Fool Killer" and appearing with the N. Y. Shakespeare Festival.

Paul N. Lazarus Jr. in Madrid huddling with Samuel Bronston and studio execs over plans for upcoming Bronston pic. . . watercolor artist Dong Kingman inked to create main titles for Bronston's "Circus World" and leaves for Spain shortly to view shooting which is slated to begin later this month. . . Jack Marquette is cameraman and Mickey Lewis is production assistant for Allied Artists' "The Stranger," which rolls Friday (13). . . Laurence Harvey in Gotham for huddles with UA execs on his producer-director-star effort "The Ceremony."

Gina Lollobrigida literally took it on the chin during the filming of "Women of Straw" in London last week. Playing a scene with Sean Connery, she suffered a cut lip and an aching jaw which resulted in cancellation of the day's shooting after an overly realistic Connery connected a bit too solidly during some rough action. . . Bette Davis in Rome to begin her stint in Joseph E. Levine and Carlo Ponti's "Empty Canvas." . . "Carpethaggers" on the move following completion of the pic last week: Carroll Baker to the Edinburgh Festival with husband-director Jack Garfein and Elizabeth Ashley to Gotham to begin rehearsals for the upcoming Broadway play "Barefoot in the Park."

Jeff Livingston, v.p. and national ad-pub director of the Mirisch Corp., in Gotham huddling with UA execs over upcoming releases. . . There's now a Rue Sophia Loren in the Corsican village of Pietrosio, following a location stint in town by Miss Loren in Joe Levine and Carlo Ponti's "Yesterday, Today and Tomorrow" which is currently lensing in Naples with Marcello Mastroianni costarred. . . Hermione Gingold will do a guest spot in "World of Henry Orient," for which Jay Bonnell and Lee Steele have also been signed. . . "Orient" star Peter Sellers and the film's cast and crew celebrated the British actor's birthday last Sunday (8) aboard an 85-foot yacht cruising on Long Island Sound.

Bad Ornstein, UA London production liaison, in Gotham for home-office confabs. . . Phil Isley Theatres has leased the Palace and Yucca Drive-In Theatres, Lamesa, Texas. The outfit operates a chain of hard-tops and ozoners throughout Texas. . . David Amram will score Par's "Seven Days in May." . . George Raft and Roger Smith will make cameo appearances in Sinatra Enterprises' "For Those Who Think Young" for UA. . . Dr. Leon J. Warshaw, medical director for Paramount and UA, heads for Madrid today (Wed.) to attend the XIV International Congress on Occupational Health, at which he'll read two papers. He goes on to London Sept. 21 for a series of medical conferences.

Manos Hadjidakas will score "Light of Day" for Jules Dassin, having previously done "Never On Sunday" for the producer-director. . . Former fight champ Archie Moore, who costars in "Carpethaggers," has produced a musical LP called "a mathematical time table" which rhythmically teaches kids mathematical combinations. . . Mark Robson has changed the title of his upcoming Red Lion production from "The Centurions" (from Jean Larteguy's novel of that name) to "From Indo-China to the Gates of Algiers." . . Robert Mulligan, who recently directed "Love With the Proper Stranger" for Par, in Gotham for confabs with the distrib's execs regarding the pic.

Arthur Hiller will now direct "Forbidden Area" for the Landau Co., dropping his original project with the indie operation to lens "The Pawnbroker." Sidney Lumet will direct the latter project and there had been no one yet inked to film "Area." . . L. Daniel Blank named pub director for IFIDA's International Film Awards Dinner, set for Jan. 21 at the Americana Hotel, N. Y. . . Cartoonist Sam Norkin set to do special art work for Joe Levine's "Conjugal Bed," which preems Sept. 16 at the Fine Arts and Forum Theatres, N. Y. . . Sheldon Tromberg of Boxoffice Attractions named exclusive distrib for Times Film releases in Washington, D. C., and vicinity.

Mrs. Bob Goodfield, wife of Par's studio publicity chief, and her sister, Evelyn Muldow, secretary to Charles Boasberg, prexy of Paramount Distributing Corp., hostessing a golden wedding anniversary party for their parents, Mr. and Mrs. Abe Muldow at the Lakeville Manor, Great Neck, Sunday (15).

Warner Dixy

Warner Bros. board of directors, at a special meeting last week, declared a dividend of 12½¢ a share on the common stock.

Dixy is payable Nov. 6 to stockholders of record Oct. 11.

Hearings Start September 23 On Classification

Both proponents and opponents to film classification in the state of New York will be given a chance to air their views in hearings in New York Sept. 23-24 and later in the fall in Albany and Buffalo. The hearings will be conducted by Assemblyman Luigi Marano (R., Brooklyn), chairman of the Joint Committee for Study of the Dissemination of Offensive and Obscene Materials.

The film industry's local anti-classification fighters—particularly as repped by the Motion Picture Assn. of America—are expected to turn out in force for the hearings in view of recommendations made recently by the state's Board of Regents. Latter has asked that the state's present licensing procedure be continued, in addition to which the licensing division should be authorized to recommend pictures as suitable for children. The hooker in this proviso is that while parents could accompany their children to pic not so recommended, theatre owners might be prosecuted, if unaccompanied children were allowed in to see such pictures.

The Marano committee hasn't yet made any comments about new legislation, and probably won't until after the upcoming hearings. In the last several sessions of the legislature, the committee has backed bills favoring film classification as outlined above, but without providing for any penalties for theatres not observing the recommendations.

Earlier this year it was reported that the licensing division itself might be in favor of legislation which would abolish the present system, whereby all pic must be licensed, in favor of a system under which all pic could open unlicensed. In this case, however, the pic would automatically be excluded from patronage of unaccompanied children unless screened for the licensing division and found to be okay for kid consumption. This proposal, however, was ignored by the Board of Regents, who favor not only continuing the present setup, but substantially broadening it.

National Boxoffice Survey

Post-Labor Day Clips Trade; 'Cleopatra' First, 'West' 2d, 'Irma' 3d, 'Thrill' 4th, 'Arabia' 5th

There's the expected downbeat at firstruns across the country this week since it is a post-holiday season and most keys have the annual back-to-school trek. About the only favorable factor, as many key cities covered by VARIETY—report few new entrants is the mild weather.

Still in first place is "Cleopatra" (20th) (12th wk), marking the third month this opus has held onto No. 1 spot. "How West Was Won" (MGM) (39th wk) is finishing second as compared with third spot a week ago.

"Irma La Douce" (UA) (14th wk) is moving up to third place by dint of some sustained longruns and amazing individual showings. "Thrill of It All" (U) (7th wk) is a very close fourth. It is now set to go seven weeks at the N.Y. Music Hall.

"Lawrence of Arabia" (Col) (35th wk) is finishing fifth. It was sixth last round. "Great Escape" (UA) (11th wk), which was fifth a week ago, will be sixth. "Care-takers," also from United Artists, is landing seventh spot, its third week out.

"For Love Or Money" (U) (5th wk) is winding up eighth. "8½" (Emb) is taking ninth position. "L-Shaped Room" (Col) (8th wk) will capture 10th place.

"The Haunting" (MGM) (2d wk)

'Variety' Quoted In Trans-Lux Suit Vs. Regents On 'Stranger Knocks'

Confusing

Irwin Shaw, novelist, scenarist and playwright, stated this week that the film adaptation of his "Young Lions" saw Marlon Brando converting "a beast into an innocent wayward boy."

Added Shaw: "But Brando is a great actor and he confused everybody—including me."

UA Theatre Chain Insurgents' Suit Starts in Balto

Baltimore, Sept. 10.

Trial got underway here today (Tues.) of the dissident stockholders' suit against the management of United Artists Theatre Circuit. Early indications are that it may be a long one.

Opening of the trial followed Circuit Judge Reuben Oppenheimer's turnaround of a request for summary judgment on the part of the Stockholders' Committee for Better Management of UATC. Group is headed by Maxwell Cummings, who is presently a UATC director, and Walter Reade Jr. and Jerome Ohrbach.

The trial will focus on two key issues. (1) the committee's writ of mandamus to compel management to call a special meeting of stockholders to unseat present management; and (2) whether or not UATC can legally issue 740,000 shares of common which it plans to exchange for 50% interest in United California Theatres, held by the Naify family of San Francisco.

First witness today was A. E. Bollenzier, financial veep-treasurer of UATC. Questioning centered around history of UATC.

'Longest Day's' Paris B.O.

Paris, Sept. 10.

In the first five days of its seven-theatre, second-run here, 20th-Fox's "The Longest Day" has accounted for 38,693 admissions and a b.o. gross of \$48,000.

This seven-theatre release follows the picture's premiere day-date run at the Ambassade and Richelieu, and moveover to the Madeleine and Gaumont.

Albany, Sept. 10.

When the five justices of the Appellate Division, Third Department, hear arguments Sept. 20 on a petition by Trans-Lux Distributing Corp. for an order annulling determination by the Regents last June 27, that "A Stranger Knocks" be refused a license because of two 'obscene' sequences depicting the sexual act, they will have a printed record with five references to VARIETY.

An article appearing in the Nov. 2, 1960 issue of VARIETY—a review by Stef of the Danish picture, at the San Francisco Film Festival—is twice listed among the "exhibits."

The answer by Louis M. Pesce, director of the State Education Department's Division of Motion Pictures, to Trans-Lux's appeal to the Regents, quotes a two-paragraph VARIETY story, May 8, 1963, on "A Stranger Knocks," the second of which summarized the review of "Stranger" as a "brooding, explosive and superbly fabricated Danish film" with "only one obvious flaw: it simply is too explicit for exhibition in the U.S. That it is a highly moral film, but the candor of its two seduction scenes make France's 'The Lovers' seem like a Disney family special."

Exhibit of the complete VARIETY review—filed by Trans-Lux in its case before the Regents and, as required by law, made part of Respondent's (Regents') answer—fills two pages of printed record. The final sentence reads: "Unfortunately these two scenes—especially the latter one—are indispensable to the film's dramatic integrity, and therefore it appears unlikely that many, if any, United States art houses would want to take a chance on 'A Stranger Knocks.'"

A sidelight to Washington showing of "Stranger" is the affidavit by Harry I. Rand, attorney for the petitioner, that states "I am further informed and believe that the film has been regularly exhibited at the Plaza, a motion picture theatre in Washington, D.C., from Feb. 21, 1963 to May 9, 1963 and that no objection to its exhibition was registered with the exhibitor or distributor of the film."

Mayer's Encore

Another reference to VARIETY is in the deposition of Arthur Mayer who commented "the appeal of the work is not to the prurient interest. Moreover, the two scenes to which (Continued on page 24)

'Story' Documentary To Help UA's Pre-Selling Might Be TV Spec Too

Budgets for roadshow pictures being what they are, distrib is always out doing heavy advance, ticket order taking in as much depth and as early as possible. This has become a highly specialized procedure which has developed methods and tools all its own, especially in the theatre party sphere.

Such schemes often make interesting dents in distribution ad-pub budgets, as a recent project undertaken by United Artists to help sell George Stevens' multi-million dollar epic "The Greatest Story Ever Told" At a cost of \$45,000, documentary filmmaker Mort Heilig produced a special 30-minute picture called "The Filmmaker" for the distrib, depicting in color the behind-the-scenes work of Stevens and his company in making "Story."

The film was primarily made as a tool for group selling to be screened for organizations, groups and such in an attempt at interesting them in the Cinerama feature as a theatre party project or the like. Despite its puffy nature on behalf of "Story," UA execs feel that the film can also be a tv special at the end of one of the web film shows or standing alone as a show unto itself.

One definite offshoot use of the film will be its inclusion in a special exhibit on filmmaking at the Virginia Museum of Fine Arts this spring, which will be based solely on "Story" and which will display various props, costumes and the like used in the film. After its run at the Virginia Museum, the entire package with the documentary will tour the nation's museums and such under

(Continued on page 20)

Note: The number of weeks out in release for bigger and longrun pic are designated in such cases. (Complete Boxoffice Reports on Pages 10-12-14)

*M-G-M IS ON
THE MOVE!*

A BEST-SELLER BECOMES AND YOU GET BIG DECEMBER



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screenplay by ERNEST LEHMAN based on the novel by IRVING WALLACE directed by MARK ROBSON as Dr. Stratman
A PANDRO S. BERMAN PRODUCTION PANAVISION and METROCOLOR

THE HAUNTING



LIFE MAGAZINE says:

"Go On, Frighten Us To Death, We Love It!"

VARIETY says:

"CHI.—'HAUNTING' SMASH \$27,000"

"ST. LOUIS—'HAUNTING' HEP \$16,000"

"MINNEAPOLIS—TALL \$10,000"

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Metro-Goldwyn-Mayer presents A Robert Wise Production "THE HAUNTING" starring JULIE HARRIS • CLAIRE BLOOM • RICHARD JOHNSON • RUSS TAMBLYN • Directed by Robert Wise • Screenplay by Nelson Gidding
Based on the novel "The Haunting of Hill House" by Shirley Jackson • An Argyle Enterprises Picture • In Panavision.

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Dub McKenny, Russ McKibbin, Matty Polon, Charles Reagan,
Roy Robbins, Tom Rodgers, Ben Sack, Everett Seibel, Ed Seguin,
Dave Wallerstein, Raymond Willie, Charles Winchell



'Ticklish' Light \$7,000, Pitt; 'Irma' Giant 19G, 3d; 'West' Powerful 10G

Pittsburgh, Sept. 10.

Newcomers will do little to bolster the general biz picture this week at Pitt firstruns. "Ticklish Affair" is sad at Stanley but "Four Days at Naples" rates good at Forum, both openers. "Irma La Douce" continues wow in third at Fulton. "Cleopatra" looms big in 11th at the Penn. "How West Was Won" remains sock in 25th round at Warner.

"Sporting Life" has not picked up as expected but rates okay in second at Squirrel Hill. "Thrill Of It All" still is snappy in fourth at Gateway. "Toys in Attic" looks neat in fifth at Shadyside.

Estimates for This Week

Forum (Assoc.) (380; \$1.75)—"Four Days of Naples" (MGM). Good \$3,500. Last week, "Mouse on Moon" (Lope) (7th wk), \$3,000.

Fulton (Assoc.) (1,900; \$1-\$1.75)—"Irma La Douce" (UA) (3d wk). Wham \$19,000. Last week, house record at \$21,000.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Thrill Of It All" (U) (4th wk). Trim \$10,000. Last week, \$12,500.

Penn (UATC) (2,003; \$2-\$3.50)—"Cleopatra" (20th) (11th wk). Big \$21,000. Last week, \$23,000. Now on 10 shows per week basis.

Shadyside (MOTC) (623; \$1.75)—"Toys in Attic" (UA) (5th wk). Neat \$3,000. Last week, \$3,300.

Squirrel Hill (SW) (823; \$1.75)—"Sporting Life" (Con) (2d wk). Okay \$2,700 but below hopes. Last week, \$3,200.

Stanley (SW) (3,700; \$1-\$1.50)—"Ticklish Affair" (MGM). Sad \$7,000. Last week, "Summer Magic" (BV) (4th wk), \$6,500.

Warner (SW) (1,260; \$1.50-\$2.75)—"How West Was Won" (MGM) (25th wk). Powerful \$10,000. Last week, \$11,000.

SAN FRANCISCO

(Continued from page 12)

(150)—"Of Love and Desire" (20th) (world premiere). Strong \$9,000 or over. Last week, reissues.

Esquire (No. Coast) (846; \$1.25-\$1.50)—"Great Escape" (UA) (sub-run) (2d wk). Good \$6,700. Last week, \$7,000.

Geneva Drive-In (Syufy) (910 cars; \$1.25 a person)—"Reach Party" (AI) (2d wk). Okay \$6,000. Last week, \$11,000.

Golden Gate (RKO) (2,850; \$1.25-\$1.50)—"For Love or Money" (U) (2d wk). Oke \$10,000. Last week, \$15,000.

Metro (United Calif.) (1,000; \$1.25-\$2)—"Mondo Cane" (Times) (15th wk). Hep \$4,000. Last week, \$3,500.

Mission Drive-In (Syufy) (950 cars; \$1.25 per person)—"Caretakers" (UA) (2d wk). Hep \$4,000. Last week, \$6,100.

Music Hall (Ros) (365; \$1.49)—"L-Shaped Room" (Col) (12th wk). Fine \$4,500. Last week, \$4,700.

Orpheum (Cinedome) (1,439; \$2.75-\$3.95)—"How West Was Won" (MGM) (28th wk). Wham \$39,000, taking in holiday. Last week, \$36,900.

Paramount (Par) (2,646; \$1.50-\$1.75)—"Don't Give Up Ship" (Par) and "Rock-a-Bye Baby" (Par) (reissues). Good \$11,000. Last week, "Tarzan's Three Challenges" (MGM) and "The Huns" (Indie), \$9,000.

Presidio (Art Theatre Guild) (750; \$1.25-\$1.50)—"Mouse on Moon" (Lope) (7th wk). Okay \$2,700. Last week, \$2,500.

Michelle (Schwartz) (198; \$1.50-\$1.75)—"Monkey in Winter" (Indie). Great \$3,000. Last week, re-runs.

Rio (Schwartz) (350; \$1.50-\$1.75)—"Sanjuro" (Toho). Hefty \$6,000. Last week, re-runs.

Royal (Nasser) (850; \$1-\$1.50)—"Caretakers" (UA) (2d wk). Big \$5,500. Last week, \$7,200.

St. Francis (Par) (1,400; \$1.50-\$1.75)—"Magnificent Sinner" (Indie) and "Ninth Bullet" (Indie). Dull \$4,500. Last week, "Wall of Noise" (WB), \$9,500.

United Artists (No. Coast) (1,148; \$3-\$3.75)—"Lawrence of Arabia" (Col) (33d wk). Solid \$14,000. Last week, \$15,000.

Vogue (S.F. Theatres) (365; \$2)—"Stranger Knocks" (T-L) (3d wk). Big \$7,000. Last week, \$7,500.

Warfield (FWC) (2,656; \$1.25-\$1.50)—"Beach Party" (AI) (2d wk). Looks nice \$10,000 or near. Last week, \$16,500.

BROADWAY

(Continued from page 10)

bassy) (11th wk). The 10th round finished Monday (9) was fine \$10,000 after \$12,000 for ninth. "The Conjugal Bed" (Embassy) opens Sept. 16.

Palace (RKO) (1,642; \$1.25-\$2)—"Shock Corridor" (AA). Opens today (Wed.). In ahead, "For Love Or Money" (U) (5th wk), slipped to okay \$12,000 after \$15,000 for fourth round.

Paramount (AB-PT) (3,665; \$1-\$2)—"Ticklish Affair" (MGM) (4th final wk). Third stanza ended yesterday (Tues.) was fair \$17,000 after \$19,000 for second week. "The Haunting" (MGM) opens Sept. 18.

Radio City Music Hall (Rockefeller) (6,200; 95-\$2.75)—"Thrill of It All" (U) and stagershow (6th wk). This round finishing today (Wed.) looks to garner big \$150,000 or near as compared with \$186,000, which took in Labor Day weekend, for fifth week. Stays for a seventh week. "Thrill" has distinction of topping \$1,000,000 in first five weeks, best ever for first five days at Hall.

Rivoli (UAT) (1,545; \$2.50-\$5.50)—"Cleopatra" (20th) (14th wk). The 13th stanza dipped to \$70,000, still wow, after \$74,200 for 12th week.

State (Loew) (1,850; \$1.50-\$3.50)—"Wives and Lovers" (Par) (3d wk). First holdover round ended yesterday (Tues.) was fine \$17,000 after \$22,000 for opener. Stays on, with "Running Man" (Col) due in Oct. 2.

Victoria (City Inv.) (1,003; \$1.25-\$2)—"Irma La Douce" (UA) (sub-run) (6th wk). The fifth session completed yesterday (Tues.) was great \$17,000 or near after \$19,000 for fourth, over expectancy. Also playing firstrun at Baronet, where in 14th week, and daydate with Trans-Lux 85th St.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2)—"Irma La Douce" (UA) (15th wk). The 14th round finished yesterday (Tues.) was amazing \$7,500, same as for 13th week. Playing firstrun here, and on subsequent-run at Victoria and Trans-Lux 85th Street.

Beckman (Rugoff Th.) (590; \$1.50-\$2)—"Murder at Gallop" (MGM) (12th wk). The 11th session ended Sunday (8) was big \$7,000 same as in 10th week. "The Suitor" (Indie) opens here Sept. 17.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2)—"Good Soldier Schweik" (Lionex) (4th wk). Third round completed Monday (9) was great \$9,000 after \$11,000 for second.

Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"Three Fables of Love" (Indie) (4th wk). Third frame finished Monday (9) was fine \$9,000 after \$10,000 for second week. "The Haunting" (MGM) opens here Sept. 18.

Cinema Two (Rugoff Tr.) (300; \$1.50-\$2)—"Mouse on Moon" (Lope) (sub-run) (7th wk). Sixth session ended yesterday (Tues.) was big \$7,000 after \$6,500 for fifth week.

Coronet (Reade) (500; \$1.50-\$2)—"Great Escape" (UA) (6th wk). Fifth stanza completed yesterday (Tues.) was socko \$13,000 or close after \$14,000 for fourth week, way over hopes.

Festival (Embassy) (546; \$2-\$2.50)—"8½" (Embassy) (12th wk). The 11th round ended Monday (9) was great \$13,000 after \$14,500 for 10th week.

Fine Arts (Davis) (468; \$1.80-\$2)—"L-Shaped Room" (Col) (16th wk). The 15th session finished Monday (9) was nice \$6,500 after \$8,300 for 14th week. "Conjugal Bed" (Embassy) opens Sept. 16.

Guild (Guild) (450; \$1-\$1.75)—"La Poupee" (Hakim) (3d wk). Initial holdover round finished Monday, 9) was fancy \$7,000, same as opener.

Little Carnegie (Landau) (520; \$1.25-\$2)—"Sporting Life" (Cont) (9th wk). The eighth round finished yesterday (Tues.) was big \$8,000 after \$9,000 for seventh.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Reach For Glory" (Col). Opened Monday (9). In ahead, "Caretakers" (UA) (3d wk

5 days), good \$4,500 after \$5,700 for second full week.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce, Italian Style" (Embassy) (51st wk). The 50th week completed yesterday (Tues.) was sock \$9,000 or near after \$8,500 for 49th week. Obviously trying for full year's run here.

Plaza (Lopert) (525; \$1.50-\$2)—"Leopard" (20th) (5th wk). The fourth week ended Monday (9) was great \$16,500 or near after \$21,000 for third.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Small World of Sammy Lee" (7 Arts) (5th wk). The fourth round finished Monday (9) was rugged \$10,000 or near after \$11,500 for third week. Stays on.

Toho Cinema (Toho) (299; \$1.50-\$2)—"Walleyed Nippon" (Toho) (2d wk). Initial session ended Sunday (8) was okay \$6,000.

Tower East (Loew) (588; \$1.50-\$2)—"Lord of Flies" (Cont) (4th wk). Third round completed yesterday (Tues.) was smash \$16,000 after \$18,500 for second week.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"Wives and Lovers" (Par) (3d wk). First holdover stanza ended yesterday (Tues.) was robust \$8,500 after \$13,000 for opener. Daydating with State. "Gone Are the Days" (Indie) opens Sept. 23.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Shock Corridor" (AA). Opens today (Wed.). Last week, "For Love Or Money" (U) (5th wk), okay \$5,000 or close.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Irma La Douce" (UA) (sub-run) (6th wk). Fifth session ended yesterday (Tues.) was solid \$6,500 after \$5,800, for fourth week. Daydating with Victoria.

World (Perfecto) (390; 90-\$1.50)—"Violated Paradise" (Vic) (4th wk). This round ending tomorrow (Thurs.) looks like fair \$4,000. "Pagan Hellcat" (Vic) opens Friday (13).

Palace Modest \$18,000, K.C.; 'West' Socko 10G, 24th; 'Irma' 13G, 5th

Kansas City, Sept. 10.

"How West Was Won" was almost like a newcomer in 23d week at the Empire and is continuing socko in a 24th session. Lone newie is "Haunted Palace," rated mild in six spot. Reopening of schools had a downbeat effect on all first-runs except "Irma La Douce," is great in fifth round at the Plaza.

"For Love or Money" still is solid in third at Paramount. "Toys in Attic" shapes modest in second at Capri.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.50)—"L-Shaped Room" (Col) (3d wk). Staunch \$3,700. Last week, \$4,000.

Capri (Durwood) (1,260; 75-\$1.50)—"Toys in Attic" (UA) (2d wk). Moderate \$5,000. Last week, \$6,000.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars), Parkway One (Durwood) (400) (\$1-\$1.25), Granada (F.M.W.) (1,217)—"Haunted Palace" (AI) and second-runs: Mild \$18,000. Last week, all spots were on second-runs.

Empire (Durwood) (886; \$1.25-\$2.50)—"How West Was Won" (MGM) (24th wk) socko \$10,000 or close. Last week, went to \$13,500 with 12 performances.

Kimo (Dickinson) (504; \$1.50-\$2)—"Lawrence of Arabia" (Col) (11th wk). Reliable \$2,000. Last week same.

Paramount (Blank-Up) (1,900; \$1.25-\$1.50)—"For Love or Money" (U) (3d wk). Trim \$7,000. Last week, \$7,500.

Plaza (FMW) (1,630; \$1.25-\$1.50)—"Irma La Douce" (UA) (5th wk). Great \$13,000. Last week \$13,500.

Rockhill (Art Theatre Guild) (750; \$1.25-\$1.50)—"Love at Twenty" (Embassy) and "The Law" (Emb.) (2d wk). Okay \$1,500. Last week, \$2,000.

Roxy (Durwood) (664; 75-\$1.50)—"Come Blow Your Horn" (Par) (9th wk). Okay \$4,000. Last week, \$5,000.

Uptown (FMW) (2,043; \$1.25-\$1.50)—"Gidget Goes to Rome" (Col) and "13 Frightened Girls" (Col) (3d wk). Droopy \$3,000. Last week, \$4,000.

'Irma' Sockeroo \$21,000 in Balto For 9th Wk.; 'Arabia' Torrid 10G

Baltimore, Sept. 10.

"Best of Cinerama" looks good on opener at the Town. Elsewhere, it's 100% holdover. "Irma La Douce" continues its smash run at both downtown Little and suburban Senator where in ninth weeks. "Cleopatra" looks good in 11th round at the Hipp.

"Lawrence of Arabia" is holding up in 15th session at Mayfair. "L-Shaped Room" is good in 10th frame at Playhouse. "8½" is solid in fifth stanza at the Charles. "Mondo Cane" is trim in fourth at the Five West. "Thrill of It All" is still nice in fourth at the New.

Estimates for This Week

Charles (Fruchtman) (500; 50-\$1.50)—"8½" (Embassy) (5th wk). Nice \$6,500. Last week, \$7,000.

Five West (Schwaber) (435; 90-\$1.50)—"Mondo Cane" (Times) (4th wk). Good \$3,300. Last week, \$3,800.

Hippodrome (T-L) (2,200; \$1.50-\$3.50)—"Cleopatra" (20th) (11th wk). Solid \$17,000. Last week, \$25,000.

Little (T-L) (300; 50-\$1.65)—"Irma La Douce" (UA) (9th wk). Smash \$7,000 or close. Last week, \$7,500.

New (Fruchtman) (1,600; 50-\$1.50)—"Thrill of It All" (U) (4th wk). Pleasing \$9,500 or over. Last week, \$10,000.

Mayfair (Fruchtman) (700; \$1.50-\$2.75)—"Lawrence of Arabia" (Col) (15th wk). Steady \$10,000. Last week, \$11,000.

Playhouse (Schwaber) (365; 90-\$1.50)—"L-Shaped Room" (Col) (10th wk). Good \$3,500. Last week, \$3,800.

Stanton (Fruchtman) (2,800; 50-\$1.50)—"Come Blow Your Horn" (Par) (6th wk). Oke \$8,000. Last week, \$7,000.

Senator (Durkee) (960; 90-\$1.50)—"Irma La Douce" (UA) (9th wk). Solid \$14,000. Last week, \$15,000.

Town (T-L) (1,125; \$1.50-\$2.50)—"Best of Cinerama" (Cinerama). Good at \$8,000. Last week, "How West Was Won" (MGM) (30th wk), \$9,000.

Rex (Freedman) (500; \$1.50)—"Fire in Flesh" (Indie) (2d wk). Okay \$1,500. Last week, \$2,000.

Avalon (Freedman) (850; \$1.50)—"Elusive Corporal" (Union). Fair \$1,800. Last week, "Four Days of Naples" (MGM) (3d wk), \$1,500.

EXHIBS PRIMED FOR MISSOURI CONFAB

Kansas City, Sept. 10.

More than 100 industryites from here and St. Louis will trek to a midway point near Osage Beach, Mo., for a combined meeting Sept. 23-24 planned to heightened the rapport between United Theatre Owners of the Heart of America (Kansas City) and Missouri-Illinois Theatre Owners (St. Louis).

Headquartering at the new Holiday Inn near Osage Beach and overflowing into nearby Arrowhead Lodge, the exhibitors will get down to business Tuesday morning.

Tom Edwards, Eldon, Mo., exhibitor, and a member of both organizations will be toastmaster at the breakfast and chairman of the meeting immediately following.

Agenda calls for stress to be put on across-the-state cooperation in blocking restrictive legislative proposals.

TORONTO

(Continued from page 12)

(8th wk). Oke \$4,500. Last week, \$5,500.

Imperial, Nortown (FP) (3,216; 986; \$1-\$1.75)—"Donovan's Reef" (Par) (2d wk). Hefty \$15,000. Last week, \$21,000.

Loew's (Loew) (1,641; \$1-\$1.50)—"Thrill of It All" (U) (6th wk). Still boffo at \$11,000. Last week, \$14,000.

Tivoli (FP) (995; \$1-\$1.50)—"Mutiny on Bounty" (MGM) (5th wk). Tapering to \$5,500. Last week, \$6,500.

University (FP) (1,344; \$2-\$3.50)—"Cleopatra" (20th) (11th wk). Sock \$35,000. Last week, \$34,800.

Uptown (Loew) (2,250; \$1-\$1.50)—"Irma La Douce" (UA) (8th wk). Big \$12,000 or near. Last week, \$14,500.

LOS ANGELES

(Continued from page 12)

750; \$1-\$2)—"Mutiny on Bounty" (MGM) (3d wk) and "Spencer's Mountain" (WB) (reissue). Handsome \$11,500.

Egyptian (UATC) (1,392; \$1.49-\$2)—"Leopard" (20th) (4th wk). Fair \$11,000 or near. Last week, \$12,800.

Beverly (State) (1,150; \$2-\$2.40)—"Toys in Attic" (UA) (6th wk). Slender \$4,000. Last week, \$4,700.

Vogue (FWC) 810; \$1.25-\$1.49)—"Women of World" (Embassy) (8th wk). Rosy \$5,000. Last week, \$6,000.

Fine Arts (FWC) (631; \$2-\$2.40)—"8½" (Emb) (9th wk). Bright \$5,000. Last week, \$6,500.

Fox Wilshire (FWC) (1,990; \$2-\$2.40)—"Great Escape" (UA) (10th wk). Frisky \$11,000. Last week, \$13,000.

Chinese (FWC) (1,408; \$2-\$2.40)—"Irma La Douce" (UA) (10th wk). Sockeroo \$22,000. Last week, \$25,000.

Pantages (RKO) (1,512; \$2.50-\$5.50)—"Cleopatra" (20th) (12th wk). Wow \$60,000. Last week, \$62,400.

Lido (FWC) (876; \$2)—"David and Lisa" (Cont) (9th wk). Smart \$3,500. Last week, \$4,000.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40)—"Come Blow Your Horn" (Par) (12th wk). Sharp \$12,500. Last week, \$13,500.

Music Hall (Res) (720; \$2-\$2.40)—"L-Shaped Room" (Col) (12th wk). Potent \$7,000. Last week, \$6,900.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"How West Was Won" (MGM) (29th wk). Torrid \$33,000. Last week, \$40,500.

Warner Beverly (SW) (1,316; \$1.65-\$3.50)—"Lawrence of Arabia" (Col) (38th wk). Handsome \$20,000. Last week, \$22,000.

CHICAGO

(Continued from Page 10)

"Cleopatra" (20th) (11th wk). Tall \$50,000. Last week, \$55,000.

Surf (H&E Balaban) (684; \$1.50-\$1.80)—"Heavens Above" (Janus) (4th wk). Okay \$3,200. Last week, \$3,000.

Town (Teitel) (640; \$1.25-\$1.80)—"L-Shaped Room" (Col) (11th wk). Hep \$4,000. Last week, \$5,000.

United Artists (B&K) (1,700; 90-\$1.80)—"Irma La Douce" (UA) (13th wk). Great \$19,000. Last week, \$24,000.

Woods (Essaness) (1,200; 90-\$1.80)—"Johnny Cool" (UA) (2d wk). Boffo \$22,000. Last week, \$35,000.

World (Teitel) (608; 90-\$1.80)—"L-Shaped Room" (Col) (11th wk). Nifty \$8,000. Last week, \$9,000.

BOSTON

(Continued from page 10)

die) and "Story of Striptease" (Indie) (2d wk). Hot \$11,000. Last week, \$14,000.

Park Square (Indie) (300; \$1.80)—"8½" (Embassy) (7th wk). Oke \$2,800. Last week, \$3,000.

Saxon (Sack) (1,100; \$1.50-\$2.75)—"Irma La Douce" (UA) (9th wk). Wow \$16,000. Last week, \$19,000.

State (Trans-Lux) (730; 75-\$1.25)—"Fire in Flesh" (Indie) and "Ritual of Love" (Indie). Hot \$10,000. Last week, "Jungle Street Girls" (Indie) and "Boin-n-g" (Indie) (2d wk), \$8,000.

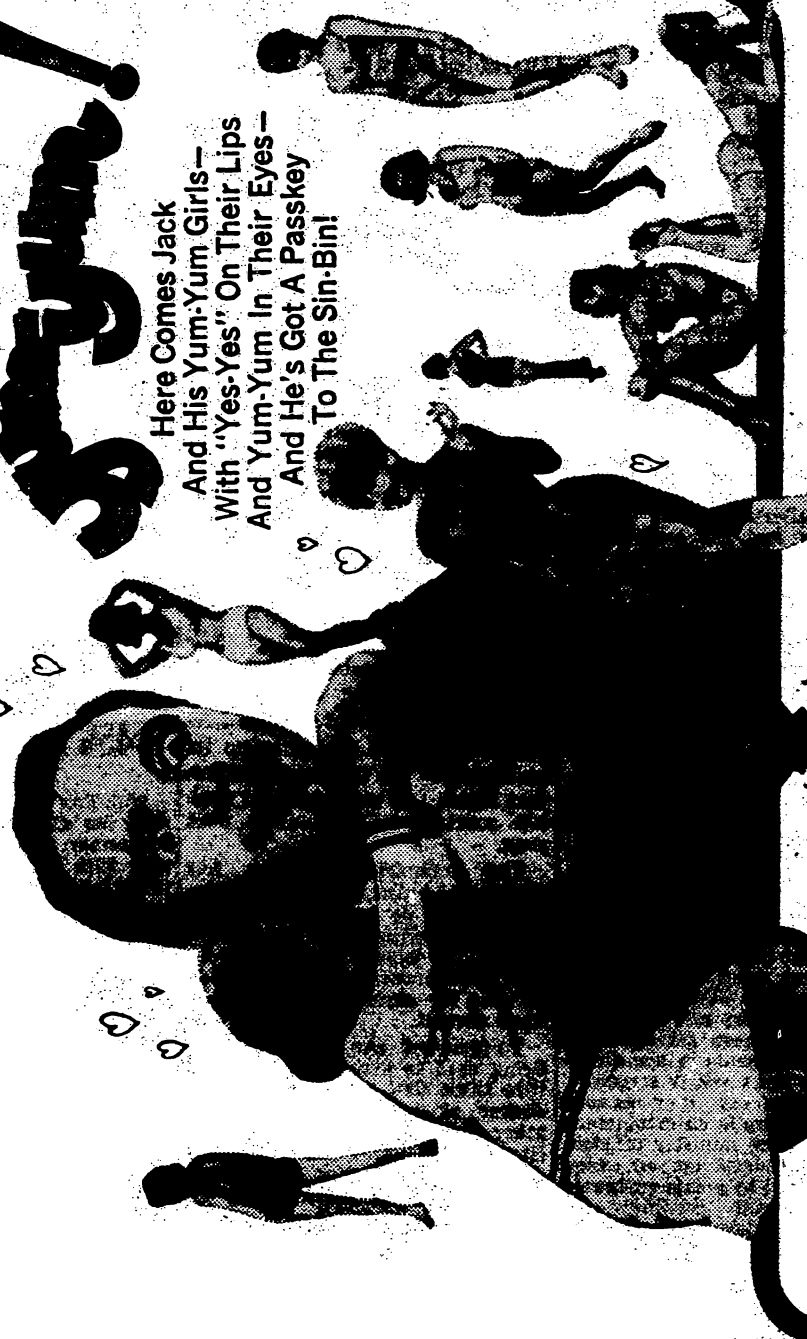
AA's Saturation Dates On Fuller's 'Shock Corridor'

Sam Fuller's "Shock Corridor" has become Allied Artists' fastest booking pic, having achieved playdates in almost every key city in the country during September and October, after only four weeks of selling.

Pic preem's today (Wed.) in Gotham at the Palace, Albee, Trans-Lux 52d Street and a perimeter daydate spread of 18 theatres. On Sept. 25, the film goes into an 80-theatre multiple break in the area. Around the country, "Corridor" has landed many bookings, including a 30-house first run multiple in Los Angeles. In all, more than 700 dates, including subkeys, have been booked.

YOU'LL LOVE THAT Yum-Yum!

Here Comes Jack
And His Yum-Yum Girls—
With "Yes-Yes" On Their Lips
And Yum-Yum In Their Eyes—
And He's Got A Passkey
To The Sin-Bin!



COLUMBIA
PICTURES
presents

**Jack
Lemmon**

**CO-STARRING
CAROL LYNLEY • DEAN JONES
EDIE ADAMS • IMOGENE COCA
PAUL LYNDE • ROBERT LANSING**

AND THE YUM-YUM GIRLS IN TUMMY COLOR
Screenplay by LAWRENCE ROMAN & DAVID SWIFT
Directed by LAWRENCE ROMAN
Produced on Broadway by LAWRENCE ROMAN • PRODUCED BY ROBERT L. STEVENS • DAVID SWIFT • FREDERICK BRASSON



Yum-Yum THE WORD FOR THE HILARIOUS COMEDY WITH THAT BROAD AUDIENCE APPEAL!

...from COLUMBIA in NOVEMBER!

THEY LOVED THAT Yum-Yum!

LAST FRIDAY NIGHT A SNEAK PREVIEW AUDIENCE
FLIPPED OVER "UNDER THE YUM YUM TREE" AT
THE LOEW'S ORPHEUM IN NEW YORK CITY
NOW Yum-Yum ON EVERYONE'S LIPS!

<p>Mr. Alvin W. Smith— Dayton, Ohio—Public Relations: "Yum-Yum! Every line a laugh! Lemmon better than ever!"</p>	<p>Miss Mary DeLong— New York City—Business Woman: "From beginning to end I laughed myself silly!"</p>
<p>Miss Gail Hier—New York City— Photographer's model: "Lemmon was divine! Hilarious!"</p>	<p>Mr. Jack Chachler— New York City: "Terrific! Lemmon tremendous!"</p>
<p>Mr. Steven Doppert—Woodmere, L.I. } Students: Miss Carol Klein—Brooklyn } "We cracked up! Lemmon and Lynley excellent!"</p>	<p>Mr. James Ortiz—Jamaica, N.Y.— Hunter College Student: "Brings out funny side of sex. I was cracking up all the time!"</p>
<p>Mr. Howard B. Dickens— Armed Forces: "Very, very funny picture! Lemmon just great!"</p>	<p>Mr. John Pellegrino—L.I. } Hofstra Students: Miss Diane Williams—L.I. } "Very funny! Lemmon terrific! Carol Lynley excellent!"</p>
<p>Mrs. Knichel— New York City: "A wonderful picture! I could see it again! Lemmon wonderful!"</p>	<p>Mr. Barry Cohen— Queens—Personnel: "I laughed a lot! Lemmon was terrific! Very, very Yum-Yum!"</p>

W. German Tourists, Ired by 'Hostile' Italian Films, Slice Visits to Italy 20%

Frankfurt, Sept. 8.

Number of West German tourists to Italy this summer dropped a reported 15 to 20% according to Hummel Corp., one of the country's largest travel offices. Main reason for the dropoff was due to the anti-German films that are being turned out in Italy, and the anti-German magazine articles appearing in the top weeklies there, an official of the travel firm asserted.

West German tourists, considered the most prosperous and largest group of travelers in Europe, are tending to go more and more to Yugoslavia, Tunisia, Morocco and Spain because the natives of those countries are friendly and receptive toward them, the Hummel spokesman added.

Meanwhile, the West Germans noted with increasing anxiety that a new partisan film is in the works in Italy. The feeling here is that it will probably be an anti-German in tone as the recent "Four Days in Naples," which the Germans claim is an inaccurate and unfair portrayal of the German invasion of that city.

The new pic, titled "Le Stelle Cadono in Estate" (The Stars Fall in Summer), is being produced by a corporation formed by actor Folco Lulli, the Colantuoni production outfit and a group of former partisans.

And on the other side, it is being noted in the German press, although the West Germans have often been criticized for not tackling any films about the Nazi period, there are two current German productions dealing with exactly that theme.

One is titled "Nackt unter Wölfen" (Naked Among Wolves) and takes place at the end of the war in the notorious Buchenwald concentration camp. Its story tells how some of the people imprisoned there managed to hide a Jewish child who had been saved from the SS troops by a Pole.

Another German pic, this one from CCC films, is titled "Mensch und Bestie" (Men and Beasts) and has already earned the German Film Classification Board's "worthy" designation. It deals with two brothers from Alsace—one as a prisoner in a concentration camp, and the other as a guard with the SS there.

Aussie Exhibitors Find Loophole in Longtime Taboo on Sunday Films

Sydney, Sept. 3.

Aussie's indie exhibitors are readying a means of beating the longtime Sabbath cinema shut-down. Theatre men have pressured the blue-nosed politicians to relent on the Sunday ban pointing out that a seven-day policy would lift many suburban showmen out of the red.

Strong backing from union officials is seen why the present Labor government in New South Wales plays safe on the Sunday taboo, but at the same time permits various clubs to screen 16m pix on Sunday. This practice obviously is irksome to commercial showmen.

Meanwhile, indie exhibs have found a loophole in the current closure law (100 years old), whereby it is okay to form film clubs in each district and screen pix for Sunday matinee and nights on a "subscription" fee of from \$1 to \$2.

Under this method no admission charge would be made at the box-office. Subscriptions are to be collected prior to "members" entering the cinema by exhibitor representatives. Union toppers couldn't buck this operational plan because it's similar to the setup adopted by the key clubs here.

It's understood distributors would be prepared to supply pix to Sabbath-bucking theatre men knowing how tough midweek biz is in the out-of-town areas for exhibs not allied with the major circuits.

New South Wales is the only state with a Sabbath ban. There's a Sunday okay in Victoria and Queensland as well as smaller states. New Zealand, too, has given Sabbath pix the greenlight.

Cinerama Set to Open String of U.K. Houses

London, Sept. 10.

Cinerama Inc. in the United Kingdom is to take over the Manchester Theatre Royal as its next Cinerama house. London has two, the Coliseum and the Casino. The Dublin Cinerama has been open since April.

The A.B.C. Cinerama Theatre, Birmingham, opens on Saturday (14), and the Glasgow Coliseum Cinerama Theatre on Sept. 26. This will be followed by other houses at Birmingham, when the Cinerama Gaumont opens on Sept. 30 and the Queens Cinerama, Newcastle, Oct. 21. Negotiations are now in progress in Cardiff for the ninth Cinerama house in Britain.

Mex Director Planning Big Film for Coming Season, Madero Biopic

Madrid, Sept. 10.

Mexican film director Ismael Rodriguez is prepping one of the big film projects for the coming year and hopes to get solid Mexican government backing for it, according to Aztec film star Ferrusquilla. The Mexican actor who joined Rodriguez, Ignacio Lopez Tarso and lenseer Gabriel Figueroa as part of a six-man delegation Mexico had sent to the Cannes Film Fest to represent their invited entry, "Hombre de Papel" (Junk Man), said the ambitious Rodriguez venture would be called "La Vida de Madero."

Madero is considered south of the Rio Grande as the martyr of the Mexican revolution and one of the key figures who shaped Mexican history. Ferrusquilla will play the title role.

The actor also indicated that Rodolfo Landa, head of the Mexican Actors Guild, is slated to visit Spain following the Acapulco Film Fest to ratify a three-nation pact with Spain and Argentina that will confer full employment privileges upon actors of any given country in the other two.

NUMBER OF THEATRES DIPS IN EAST GERMANY

Frankfurt, Sept. 10.

Theatres are on the downgrade in East Germany, where the audience is usually fed a heavy mixture of Commie-country films.

Latest study reveals that in East Germany there are now only 1,250 cinemas as against 1,486 a decade ago.

And the number of tickets sold has dropped from a postwar high of 316,000,000 in 1957 to 191,000,000 last year.

Jessie Matthews' Cafe Date Delayed by Tooth

London, Sept. 10.

Radio-tele scriptwriters here have real headaches. Jill Browne, one of the nursing staff of Associated Television's longrunning series, "Emergency Ward-10," is to tour in "Rattle Of A Simple Man" until December. They've written her out of the series, temporarily, by "sending her away on a course."

Jessie Matthews, who is Mrs. Dale in the BBC's evergreen daily series, "Mrs. Dale's Diary," has an infected tooth. They've written her out for a few days by "giving her a bad cold which confines her to bed." Incidentally, Miss Matthews' indisposition means a postponement of her cabaret stint at the Society. She was due to open Monday (9) after a 32-year layoff. U.S. thrush Fran Leslie subs.

Ballet In Honolulu

Honolulu, Sept. 10.

Even if the Royal Ballet performances here Sept. 21-22 are scaled at \$7.70 top, Honolulu's still getting the best bargain of any city in which the dancers are appearing.

Bill Beresford, in from London to help advance arrangements,

Hawaii Hotel Workers Picket Two Schools

Honolulu, Sept. 10.

Hotel workers union, angry because some public schoolteachers earned vacation time money by taking jobs at the struck Halekulani hotel, made a token protest gesture when schools resumed.

Set up picket lines at two schools and distributed leaflets to the pupils.

Realty Boom In Aussie Brings Cinema Sales

Sydney, Sept. 3.

Terrific boom in real estate here has caught showmen in a local gold rush, to hit the jackpot before a slump sets in, by selling their cinema sites to the realty toppers for the erection of apartment houses, stores and offices. Recently, a high offer was made for the Prince Edward here, longtime key house operated by the Carroll-Musgrave interests. Major stock in the house is controlled by the Tait family, with Herc McIntyre also holding a stock sayso. Norman Rydge, chief of Greater Union Theatres, is chairman of the directors.

The L. J. Hooker Group has made a top offer for the theatre planning, it's said, the erection of a huge office block, plus stores, on the site. Stockholders have been told that a higher monetary return is assured year in and year out via rentals than obtained presently with films.

The current real estate play is hot in the suburbs, and as fast as a cinema shutters the realty boys step in and raze the site for the quick erection of flats, self-service stores or garages.

A key executive pointed out that high taxes, tough operational costs, product supply insecurity and such made cinema operation today anything but a bed of roses.

Questioning an exhibitor who previously operated a small suburban loop and was told that the reason he accepted a real estate deal was because of the tough opposition coming from clubs, sporting and other setups, all open day and night and pulling terrific trade via poker machines, floor shows and liquor sales.

Top clubs pay \$2,000 to a key overseas act for a single performance on a deal with a local nightclub. Exhib concluded his sour spiel by pointing out that these clubs raked in millions of dollars annually via the poker machine racket and little was left for cinemas; hence the shutters going up and the real estate stepping in.

This week, three cinemas in Granville, a Sydney industrial suburb, operated by the Hoyts cinema loop, put the "closed" sign up.

It's a seller's market. Down Under today and the once independent showman is quitting the cinema biz game pronto as he pockets a healthy check from the realtors.

Spain Exhibs Ask Showdown on TV

Madrid, Sept. 10.

Spanish exhibitors want government authorities to call a spade, a spade. They contend that thousands of outdoor summer cafes offering clients an evening of tele entertainment constitute organized entertainment even if the price of a beer covers admission.

Almost all of the soft and hard-drink counters have set up their seating arrangements in one direction—facing the small tv screen.

Film exhibs say they cannot compete with gratis entertainment and want finance ministry officials to impose a federal tax on every drink consumed by a cafe customer watching normal evening and night-time television programming.

Since all other public spectacles are taxed—and in many cases, taxed heavily—exhibs see no reason why a tele show for public audiences should not pay a tax also.

International Sound Track

London

Disney threw a "welcome back" reception for Julie Andrews, who has just been making her first stab at films in Disney's "Mary Poppins." Miss Andrews discussed the selection of Audrey Hepburn to play the film "Eliza" role that Miss Andrews made a hit on the stage in "My Fair Lady" with dignity, but with some wistfulness. . . . The Curzon Cinema in Mayfair, perhaps the only truly West End theatre that London could boast, has folded. This art house that became a Mecca of the best foreign pix is not lost, however. It will be back, slightly larger than before, and part of a more practical offices and apartments building. . . . Esther Harris, Trailer Production boss of National Screen, has returned from a Madrid trip to discuss the trailer for Samuel Bronston's "Fall of The Roman Empire." . . . Hal Wallis' production of "Becket" at Shepperton Studios has wound up on the nose. Sked was May 13 to end of August. Paramount will release the Richard Burton, Peter O'Toole starrer. . . . Tekli steps up its second 1963 production. It rolls on Monday when Robert Hartford Davis will direct "Saturday Night Out." It will be filmed in B.W. Tekliscopes. . . . How the boys pick up the chicks for short term romancing during the seaside season is the theme of "The System," which Kenneth Shipman and Michael Winner are producing for Bryanston release. Oliver Reed, Barbara Ferris, Andrew Ray, Ann Lynn and a bunch of other young names are in this stringent up-to-date looks at The Young Ones. Winner directs and picture will be filmed entirely on location at Torquay, South West coast holiday resort. . . . Members of the Freud family took a dim view of the idea of the film "Freud—The Secret Passion." John Huston's pic about the neurologist. They would not go to the opening, but, apparently, are taking no legal action. . . . Rank distributing is screening 15 of its films during the period of the British Industries Fair, which runs till Saturday (14) at Zurich. Most of the pix are oldies.

Rank Organization's Profits Soared To \$8,229,200 for 1962-63, Up 50%

London, Sept. 10.

Brother of Belgian Queen Inks for 'Reflection' Role

Madrid, Sept. 3.

Jamie Mora de Aragon, brother of Belgium's Queen Fabiola, inked with GUF Productions of Hollywood and Documento Films of Spain to costar in "The Dark Reflection." Film will star Gene Tierney and Dan Dailey under the direction of Sobey Martin.

A Continental playboy and lesser-known composer, Jamie Mora wrote and successfully exploited five tunes at the time of his sister's royal wedding. Two years ago, he made his film debut in Italy and played a small role in "Dolce Vita."

BRAZILIAN PIC WINS SCOT CRITIC PRIZE

Edinburgh, Sept. 10.

"The Given Word," a Brazilian film, directed by Anselmo Duarte, was given an award here by Scot newspaper critics for "its outstanding contribution" to the 17th Edinburgh International Film Fest. It is the first occasion on which the crits have made such an award.

A scroll was tendered at a luncheon here to E. G. Dashwood Evans, the Brazilian consul in Scotland. "Word" is concerned with the religious and political consequences of a decision by a peasant farmer to carry a cross to church as a thanksgiving.

W. GERMANS GOVT. UPS FILM BIZ AID TO 250G

Bonn, Sept. 3.

The West German government, pressed by worried German film toppers for more aid for the failing industry, has agreed to up its assistance to the German Film Export Union to a new high of 1,000,000 marks—\$250,000—for next year.

The Industrial Ministry has promised to give the sum for synchronizing or subtitling films which otherwise would not have a chance for export to other countries. Ten percent of the fund can be used for advertising of German films abroad.

To prevent any of the money being used to synchronize or subtitle films that would not have a chance of doing business in the other countries, however, the Ministry is demanding that each producer put up a portion of the costs for the sound versions.

Julie Andrews, who screen-bowed in Walt Disney's "Mary Poppins," just completed, to star opposite William Holden in Filmways' "Americanization of Emily" for Metro release.

CHILEAN EXHIBS REJECT 45G TERMS FOR 'CLEO'

Santiago, Sept. 10.

20th-Fox's "Cleopatra" is scheduled for Chilean release early in December and MGM, which handles 20th product in this country, is asking 90,000,000 pesos (\$45,000) and a 20-week guarantee. That's a record sum insofar as Chilean exhibitors are concerned. No one as yet has stepped up with the money.

Two local weeklies are serializing Walter Wanger's "My Life With Cleopatra," which is providing the film with additional advance publicity. Meanwhile, another import, "Cleopatra—A Queen for Caesar," starring Pascale Petit, has been a boxoffice flop despite intense bally efforts to link it with 20th's more opulent "Cleo."

Metro in opening "The V.I.P.'s" day-and-date at four theatres is using the saturation technique for the Elizabeth Taylor-Richard Burton starrer to avoid a booking clash between it and "Cleopatra."



EDWIN SILVERMAN, President, Essaness Theatres Corp.

I know that JOHNNY COOL is killing them at the Woods Theatre.

Our first week racked up one of the biggest grosses that Chicago has had all summer—in any theatre.

I also know that this terrific business was due to the excellent teamwork on the part of United Artists and the exhibitor. They came up with a sensational campaign—perfectly planned to fit our market—and the results paid off.

I also know that Peter Lawford is to

be congratulated on his first picture as a producer. JOHNNY COOL is a bold, action-packed story of the International Crime Syndicate—and audiences love it.

Listen to the guy who played it first—if properly handled, JOHNNY COOL will pay off everywhere.



Diversity of Product at Broadway Firstruns, Public Hip to Quality

By GENE ARNEEL

"You name it, we got it," admitted an oft-worked cliché, appears particularly apropos this week if Broadway showmen are to be given their say. Said showmen are the frontmen for the first-run cinemas off-Main Stem and on.

A three-week-long series of interviews with these exhibitors brings out these allegations:

1. There rarely if ever has been such a diversity of cinematic themes offered the public.

2. The public is more and more savvy to the quality of any given picture—and if not quality, then the want-to-see, and the critics choices are not necessarily the determining factor.

The Gotham exhibitors acknowledge there are some lemons among the current crop. But they stress the wide variety of fare, this variety having been enhanced by the increasing number of theatres now in the first-run belt which have product jangled before them by producers who are all over the globe and are grooving their production blueprinting for the all-important Manhattan showcasing.

The range at least at first glance appear vast. "Thrill of It All" is light-hearted, gay and Doris Day, a combined force that continues to bring Radio City Music Hall whammo boxoffice, but which at the outset brought good, but not overwhelming, reaction from the lay critics.

"Lord of the Flies" at the Loew's Tower East drew some mixed reaction to a very eerie subject. A few critics applauded that it was just like the book and said go see. Timesman Bosley Crowther was unexcited and said wasn't like the original at all. The picture is breaking all records at the theatre.

United Artists' "The Caretakers" was far from the favorite dish of some of the pro appraisers, who also said thanks, but no thanks, to the same company's "Great Escape." But both pictures are potent at the b.o. And one, about psychiatry, and the other, about wartime heroism, further the thesis about thematic diversity.

Crowther and distaffer Judith Crist on the N. Y. Herald Tribune were miles apart on the virtues of "Cleopatra" at the Rivoli, he saying yes and she no. But, diversity again, it's a costwise unprecedented epic and so far one of the hardest tickets in town.

"Irma la Douce" is klondikesville from Billy Wilder and this is comedy in the sauciest French style. It contrasts with the German-made wartime satire called "Good Soldier Schweik."

"Lawrence of Arabia" got almost unanimous attaboys from the critics, and the b.o. is consistent with their judgment, while another entry from miles away is Fellini's "8½," which is doing relatively superb but which confused even some of the so-called sophisticated onlookers.

"How the West Was Won" is Cinerama, and title and process speak for themselves. It's big and oatie, and how can you miss? Like British comedy? There's "Heavens Above." Fore more of French amour, there's "Three Fables of Love." A documentary on the street is "Women of the World." And there's Janet Leigh in "Wives and Lovers." For more serious drama there's Burt Lancaster in "The Leopard."

Missing is an all-out musical. Warners is in the process of taking care of this with its current production of "My Fair Lady." But, otherwise, there appears quite an abundance of public's choice, at least as to themes. Thirty on- and off-Broadway showcases attest to this. As for the quality, well, to each his own.

Kennedy Upped in N.O.

Gerald S. Kennedy, assistant to the 20th-Fox branch manager in New Orleans, has been named branch manager, succeeding William A. Bryant, retired.

Kennedy joined 20th in N.O. in 1936, and served in a variety of posts before being named assistant to the branch manager two years ago.

West Wins Hawaii

Honolulu, Sept. 10.

"How the West Was Won" winds a record 27-week run Sunday (15) in the 646-seat Cinerama theatre, only theatre in the state equipped for Cinerama.

"Windjammer" takes over Wednesday (18) after two invitational promotional showings. Latter film will be making a belated first-run debut, having been passed up when first released.

'8½' SETS MIGHTY B.O. PACE IN ART SPOTS

Federico Fellini's "8½" is becoming a champ art house record holder around the country. It holds at least five one-week house records and a host of opening day records, tabbing it as one of the strongest releases of the year for Joseph E. Levine's Embassy Pictures.

Latest one-week record was tallied recently at the Guild Theatre, Pittsburgh, where its first week grossed \$9,446. In its U.S. preem in New York, "8½" was the inaugural attraction at Levine's Festival Theatre where it is still playing and, natch, there is no comparison. In its day-date opening at the New Embassy, however, it broke the first week house record with a gross of \$28,208 and went on to better the house's second week high as well, taking in \$23,300.

Other opening week house records tallied by the film include the Carnegie, Chicago, with a \$13,580 gross; the Apex, Washington, with \$16,353; and the Rock Hill, Kansas City, with \$4,624. Opening day records were set by the pic in many other locations including the Fine Arts Los Angeles, with \$1,742; the Park Square Cinema, Boston, \$975; and the Cinema Place Ville Marie, Montreal, \$1,875.

"8½" and Gualtero Jacopetti's "Women of the World" are both doing hefty biz for Embassy this summer and the company has upcoming a group of films that look to shape up well. These include "The Conjugal Bed" ("Queen Bee" abroad) and "Threepenny Opera." This combined quartet if they all live up to expectations, should push Embassy into its biggest year to date.

Chicken War

Continued from page 4

linear foot to 4c could mean the extinction of this country's last newsreel, which uses imported raw stock almost exclusively, MPAA said.

The brief filed by acting Assn. head Ralph Hetzel, Jr., said the industry, which makes a substantial contribution to reducing the U.S. balance of payments deficit, is an "innocent bystander" to the chicken war and is being punished duty on newsprint, the raw stock of newspapers, MPAA said it unfairly. Noting that there is no should be a "matter of accepted national policy" that there shouldn't be a duty on film stock.

Despite the film industry's worries, a diplomatic source said there is only a "50-50" chance that the proposed tariff increase on motion picture film would go into effect. In preparing its list of Common Market products facing retaliatory tariffs, the Administration included goods totalling \$112,000,000 in export value. If and when the new tariffs go into effect, the list of EEC products will be pared down to products totalling \$46,000,000—the amount lost in American chicken exports.

Hearings are now being held by the Trade Information Committee and three film corporations are scheduled to testify Wednesday (11). Technicolor Corp., Movielab and Pathe Laboratories will then explain their opposition and ask the inter-agency group to rescind the tariff. A final possibility is that the U.S. and the EEC can find a compromise solution and end the chicken war. The latest compromise feeler from the Common Market, however, was rebuffed by the U.S.

COMPO Meet to Follow Allied, TOA Conclaves

Annual meeting of members, board of directors and exec committee of the Council of Motion Picture Organizations has been set for Nov. 1 at the Americana Hotel, N.Y. It will be the 14th annual gathering of the industry organization and, since it will immediately follow the national conclaves of Allied States Assn. and Theatre Owners of America, a hefty turnout is expected.

An agenda for the meeting is presently being prepared, with the program expected to include further action on the promotion of COMPO's Bill of Rights campaign, a decision to renew the campaign for the repeal of the federal admissions tax, reports on COMPO's activities in combating censorship and state and city efforts to impose admissions taxes, as well as the election of officers.

Session will be held in the Royal Ballroom of the Americana with Ben Marcus, Allied rep on the governing committee, presiding.

Ozoner Parking Starts Slowly In Hub Experiment

Boston, Sept. 10.

Although the drive-in theatre parking project flopped on its first tryout day here Tuesday (3), Mass. Transportation Commission officials said at the end of the week, Friday (6), the experiment "is catching on."

The ambitious plan to permit commuters to park their cars at any one of three drive-in theatres and ride the MTA into the city to relieve downtown auto parking congestion found only five cars in the Revere Drivein Theatre, 13 at Neponset Drivein, and eight at Fresh Pond Drivein, North Cambridge. More than 5,000 parking spaces are being made available to motorists through the plan at the theatres.

But, more commuters parked after the first day, and Fresh Pond which had only eight the first day, had 18 cars and 22 riders on Wednesday and at noon Thursday, had 29 cars with 12 extra passengers.

Parking fees at the drive-ins are set at 25c, with round trip express bus fares from Neponset and Revere to the nearest MTA terminals, 75c. The bus fares from Fresh Pond to Harvard Sq. were pegged at 35c. But, on the first day, at least, few used the new service.

Mass. Transportation Committee supervisor for the project, Lloyd Higgs, said commuter response to the experimental program during the next week or so will determine its success. He expressed pleasure with the token response on opening day. Another MTC spokesman said that the parking fee and bus fare under the program is generally less than motorists now pay to garage their cars in downtown Boston.

Charlie Wolfe, city manager for Stanley Warners of Texas, in San Antonio has named Wes Holstein as manager of the circuit's Lackland Drive-In Theatre.

Movietone

Continued from page 3

and it will be palatable, he feels, because of the taste and ingenuity with which it's done.

The entire reel, including the commercials, will be produced by Movietone in CinemaScope.

It's expected, Higgenbotham reports, that revenue from the ad spots will pay for the production reel itself. Just how much exhibitors will be asked to pay for the reel, if, indeed, they will be asked to pay for it at all, are details which haven't been worked out yet, according to the exec.

First tests of the reel are being held in Detroit, to be followed by tests in San Francisco and Chicago.

Movietone said only two weeks ago that it was dropping its conventional weekly newsreel in the domestic market in order to concentrate on "featurettes."

Amusement Stock Quotations

Week Ended Tues. (10)

N. Y. Stock Exchange

1963	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
153%	123%	ABC Vending	112	133%	123%	123%	— 1/4
383%	277%	Am Br-Par Th	561	353%	323%	353%	+23%
213%	143%	Ampex	924	193%	18	183%	—1
741%	421%	CBS	491	731%	701%	731%	+ 1/2
183%	123%	Chris Craft	218	143%	13	141%	+1 1/2
293%	223%	Col Pix	117	263%	243%	251%	—1
46	451%	Decca	10	453%	451%	451%	—15%
453%	273%	Disney	163	443%	413%	423%	— 1/4
1223%	1061%	Eastman Kdk	327	1121%	1101%	1111%	+ 1/2
63%	51%	EMI	234	61%	53%	53%	— 1/4
163%	95%	Glen Alden	862	163%	151%	153%	+ 1/4
233%	153%	Loew's Thea.	77	183%	17	17	— 7/8
683%	48	MCA Inc.	139	683%	623%	66	+3
371%	15	Metromedia	605	363%	343%	353%	— 1/2
371%	28	MGM	234	313%	293%	311%	+2
123%	77%	Nat. G'l Corp.	345	103%	93%	93%	— 1/4
243%	203%	Outlet	1600	223%	213%	22	— 1/2
533%	353%	Paramount	419	533%	493%	521%	+1 1/2
2113%	1203%	Polaroid	1492	2113%	1953%	2053%	+9
75	56	RCA	1231	75	71%	74%	— 5/8
103%	63%	Republic	113	10	93%	93%	— 1/4
163%	14	Rep. pfd.	10	163%	161%	161%	— 1/4
253%	203%	Stanley War.	194	253%	243%	243%	+ 1/4
453%	31	Storer	62	443%	413%	413%	—23%
283%	173%	Taft Bdest.	72	263%	25	25	—1
37	20	20th-Fox	412	333%	303%	32	—1
32	173%	United Artists	688	223%	203%	213%	+ 3/8
163%	123%	Warner Bros.	722	143%	133%	141%	+ 3/4
683%	51	Zenith	11398	683%	653%	67	+ 5/8

American Stock Exchange

4	21%	Allied Artists	62	23%	21%	25%	— 1/4
83%	5	Balm't GAC	28	8	73%	77%	— 1/8
123%	63%	Cam-Pkway	21	77%	73%	73%	— 1/8
243%	163%	Cap. Cit. Bde.	145	233%	223%	223%	— 5/8
173%	123%	Cin'rma Inc.	1265	163%	153%	153%	— 1/2
83%	61%	Desilu Prods.	133	9	77%	83%	+ 1/2
71%	43%	Flimways	23	71%	63%	7	— 1/4
113%	9	Movielab	32	103%	93%	10	+ 1/8
13	53%	MPO Vid.	16	103%	10	103%	— 5/8
53%	27%	Reeves Ind.	23	3	27%	27%	— 1/8
33%	21%	Reeves Bdest.	189	41%	37%	37%	— 3/8
173%	133%	Rollins Bdest.	78	163%	16	16	— 1/8
253%	163%	Screen Gems	20	233%	213%	22	—1 1/2
183%	83%	Technicolor	1316	183%	173%	18	— 1/4
63%	41%	Teleprompter	7	5	43%	43%	— 1/2
23%	7%	Tele-Indus	48	13%	1	1	— 1/8
133%	11	Trans-Lux	40	133%	123%	133%	— 1/4

* Week Ended Mon. (9).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	53%	63%	— 1/4
Four Star Television	103%	12	+ 1/4
Gen. Aviline & Film	305	332	+5
General Drive-in	103%	111%	+ 3/8
Magna Pictures	2	23%	
Medallion Pictures	103%	113%	— 1/2
Music Fair Enterprises	43%	5	
Pickwick International	53%	63%	
Premier Albums	63%	73%	
Rust Craft Greeting Cards	143%	163%	+ 1/8
Seven Arts Productions	8	93%	
Transcontinent Television	183%	193%	
U. A. Theatres	113%	133%	—23%
Universal Pic. (Com)	65	703%	+1
Walter Reade-Sterling Inc.	23%	27%	— 1/8
Wometco Enterprises	273%	293%	— 3/4
Wrather Corp.	63%	73%	— 3/8

(Source: National Assn. of Securities Dealers Inc.)

Inside Stuff—Pictures

Frederick G. Sliter, listed in a VARIETY story (July 24) as one of 16 awarded Ford Foundation scholarships, is the son of Harold Sliter, Kentucky district manager for Schine Theatres, and the grandson of Fred G. Sliter, retired 20th Century-Fox salesman in Albany. The young man, who last summer served as director of Gaslight Village in Lake George, N.Y., recently received his Master of Fine Arts degree from Yale, where he won 12 awards, including 1963 Oliver Thordyke Award in drama. His father served at one time as director of advertising and exploitation for the Schine Circuit at the home offices in Gloversville, N. Y. Grandfather worked in distribution for almost a half century before retiring a few years ago.

Rep. Frank Becker (R-N.Y.) praised the Defense Dept. for what he called a "long overdue" revision of its rules for troop use in motion picture and television films. He is the Congressman who read the VARIETY review of the Icelandic film "Gogo" in a House speech. In commenting on the upcoming revisions, Becker said he was "particularly pleased" they will provide for a more careful reading of scripts by the Pentagon. "This was part of the difficulty in the 'Gogo' case," he said. "The officer who approved participation of the uniformed service men took the word of somebody that the script was O.K. when, as a matter of fact, a careful reading would have proved otherwise."

New York State's Board of Regents so far has gotten little reaction to its recommendation for classifying motion pictures. Regents' offered to the state legislature the proposal that certain films should be labeled unsuitable for unaccompanied children of school age, on condition, of course, that such product is deemed to fit into this category. Response has been surprisingly light, said Regents cancellor Edward W. Couper. Albany Times-Union editorialized in favor of the recommendation but other than this there has been not much discernible pro or con.

Recent report from the Coast that an author's copyright rights to an unpublished story ends once it is made into a film is being refuted by copyright legalities in the east. The alleged loophole in the copyright law was spotlighted in the recently published "Nimmer On Copyright," by Melville B. Nimmer, professor of law at the U. of California, but the legalities in New York say that a motion picture can be copyrighted separately, therefore the unpublished work is a separate assignment and remains protected.

INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

14-24 OCTOBER 1963

**A WORLD-RESOUNDING
SUCCESS**

MIFED - the International Film, TVfilm and Documentary Market - meets twice a year in Milan. In APRIL at the time of the Milan Trade Fair, the world's largest display of sample goods and products. Then again in OCTOBER.

Last April 179 film men from 54 countries showed 1526 titles for cinema and TV display to 419 circuit managers and buyers. Representatives and other interested persons are cordially invited to MIFED's Eighth Cine-Meeting. It will run from 14 to 24 October 1963.



Information from: MIFED - Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Subscription TV Inc. Buys Home Entertainment Corp. For \$1,000,000

Hollywood, Sept. 10.

Stockholders of Home Entertainment Corp. of America have approved a \$1,000,000 offer from the newly-formed Subscription Television Inc. company for HECA.

As a result, attorneys for each of the companies will now meet to close the deal whereby STI absorbs the feevee company originally set up by Oliver Unger. Subscription TV, which had filed its prospectus with the Securities & Exchange Commission, is filing an amendment outlining details of the projected absorption.

While SEC and the California Corporation Commission each has the power to reject the buyout of HECA stock, this is not considered likely.

Unger and William Sargent, HECA veepees, are still in New York where they went last week for the stockholders meeting. It was reported that the execs. will probably join the new Subscription TV company, once the deal has been finalized.

What happens to HECA's projected feevee inaugural which was to have begun in Santa Monica next year is not known. HECA also recently granted a Texas franchise. An HECA spokesman said that would be entirely up to Subscription TV, but that obviously no word will be forthcoming pending SEC approval of the new company's prospectus.

Subscription TV has asked the SEC for permission to sell 1,900,000 shares of common stock at \$12 per share. Firm has 1,328,972 common shares outstanding. Of these, Tollvision owns 46%, and the Reuben Donnelly Corp. and Lear Siegler Inc. each own 11.3%. Other principal stockholders are the L.A. Dodgers, with 5.3%, and the San Francisco Giants, with 4.1%.

Company would serve the L.A. and Frisco areas. Its prospectus filed with the SEC said there is "no assurance" the system can be operated profitably, or that it can get enough subscribers to make a profit or expand operations.

'Kartoon Kernal' Cues Incident at N.C. House

Smithfield, N. C., Sept. 10.

Four white boys were treated for head injuries following a rock throwing incident at Smithfield theatre, involving white and Negro children. Three of the boys were treated at Johnston Memorial Hospital and released. The fourth was treated by a doctor.

Theatre officials told police the incident began when a white youth walked to the front of the theatre and hurled a rock into the balcony where the Negro children were seated. The white youngsters were seated downstairs.

Fred Brink, manager of the theatre, said this touched off a shower of rocks and bottle caps during which some children ducked under their seats for shelter. He said one rock knocked a small hole in the movie screen and another broke an eight-foot fluorescent light tube. Police Capt. Joe U. Register said the throwing began when the movie lights were dimmed to begin the picture.

The lights were turned on and police were summoned. Register said things had quieted down when officers arrived. He said police conducted a "shakedown" asking the children to empty their pockets of rocks and bottle caps. The officers, he said, "got quite a few." After that, he related, the show began, only a few minutes after the scheduled 9:30 a.m. start. He said another show followed at 11 a.m. without incident.

The children were attending a "Kartoon Kernal" sponsored by a bottling company. They were required to furnish six bottle caps for admission.

Ferri in AMPA Post

Roger Ferri has been named publicity director for the Associated Motion Picture Advertisers. Ferri is National Screen Service's ad-pub director.

'Householder' to Col.

"The Householder," an India-made comedy, has been acquired for release by Columbia, which apparently is handling the feature in two corporate parts. Col. as the parent company, is taking on the role of distributor in all worldwide areas except the United States. Release in the U.S., which is scheduled to begin in November, is being taken on by Royal Films International, which is a wholly-owned Col sales unit.

Merchant Ivory, joint India-U.S. producing company, made the film in both the Hindi and English languages. Producer is Ismail Merchant, 26-year-old Indian who was educated in the U.S. Coproducer is director James Ivory, who has been active in the documentary field.

V.I.P.'s OPENS STRONG IN FOREIGN DATES

Metro's Elizabeth Taylor-Richard Burton starrer "The V.I.P.s" premed in London Sept. 3 and proceeded to set an all-time opening day record last Wednesday (4) at the 1,330-seat Empire Theatre, with a gross of \$4,560. When 20th-Fox's "Cleopatra" opened in the same city in mid-August, it too set an all-time mark at the Dominion.

"V.I.P.s" is also doing strong biz in other foreign markets. Last Thursday (5) the pic had a charity preem in Sydney, Australia, with an advance sale of 48,000 tickets, an Australian record. Rod Taylor, one of the film's stars, played in from the Coast for the screening.

On opening day in Santiago, Chile, the opus grossed a new record for that city, more than doubling the combined opening day's take of "Butterfield 8" and "Cat on a Hot Tin Roof." Big biz is also reported in Rio de Janeiro, Valparaiso and Bombay.

The film is not slated to make its U.S. bow for a few weeks yet, but has been the subject of one of Metro's most extensive domestic campaigns, building for the debut.

'JFK' & 'Nikita'

Continued from page 2

cutting by Paul R. Screvane, president of the New York City Council. He snipped the ribbon which formally opened the 724 room inn. Seven floors of rooms and the lobby are ready, otherwise the hotel still needs a lot of work. The restaurant and swimming pool will open later this month.

Meanwhile, Loew's is going into competition with itself. The City Squire is directly opposite the 2,000 room Americana, and it's conceivable that each will vie for business on its own merits. A short distance away is the Howard Johnson's Motor Lodge and the Loew's Midtown Motel, both of which are also owned by Loew's with the former operated by the eatery chain.

The close proximity of all these inns can also make a formidable convention setup. The Americana ballroom is large enough to accommodate most of the occupants of all four hotels. Therefore, the Americana can go after the largest commercial conventions extant. The cooperation between both facilities was evidenced by Monday's march across-the-street. The City Squire, still without a restaurant of its own, borrowed the Americana's Golden Spur restaurant to feed the guests invited for the ribbon snipping.

The rash of hotel openings by the Loew's chain as well as the recent premiere of the New York Hilton is designed to meet the anticipated needs of the N.Y. World's Fair which opens next April 22. And after that the chain is counting on the convention business to make the stockholders happy.

'Foolkiller' Completed, Distrib Not Set Yet

With shooting completed, the producer, director and cameraman of Ely A. Landau's "The Foolkiller" were in New York last week to tell all about it to the press. On hand were producer David Friedkin, who coauthored the adaptation with Mort Fine, director Servando Gonzales and cameraman Alex Phillips Jr.

At a cost of \$950,000, the film was lensed in 12 weeks in Knoxville, Tenn. It is presently being edited and is yet to be scored. No composer has yet been signed to write the music. There is also no distribution deal as yet for the picture, but discussions have been held to that end. Although he operates two theatres in New York, Landau probably won't book the film into his houses nor is it likely he'll undertake distribution himself, a spokesman said.

Friedkin, who has a working partnership with Fine for the authoring of tv and film scripts as well as in the producing-directing of features, may also be doing other projects for Landau. He and Fine coauthored Landau's upcoming "Pawnbroker" filmization and there may be other plans.

For Gonzales and Phillips, "Foolkiller" was their first U.S.-made feature. Both are active Mexican filmmakers, having been responsible for the well-received "Yanco" Mex feature. Anthony Perkins and Edward Albert, son of actor Eddie Albert, appear in "Foolkiller," which was adapted from a novel by Helen Eustis. Gonzales also may have other projects for Landau in the wind since he's due back in Gotham Sept. 26 for a series of meetings with the producer. Phillips is the son of vet Hollywood cameraman Alex Phillips.

The film will be distributed overseas as part of a four-picture deal between Landau and Omnia Films. The other pix involved in this deal are projects which are all skedded to begin lensing by the end of the year, including "Pawnbroker" in New York, "Heart Is a Lonely Hunter" in the south and "Forbidden Area" on the Coast.

Minneapolis Down To 2 Roadshows, 'Cleo,' 'West' Hot

Minneapolis, Sept. 10.

The loop Century theatre this week is adopting what it calls "a new fall presentation policy" for its long-run roadshow film attraction, "Cleopatra." Theatre goes from daily matinees, in effect since the picture's opening 11 weeks ago, to three a week: Wednesday, Saturday and Sunday.

"Cleopatra" is now one of two hardticket movies on Twin Cities' screens, "Lawrence of Arabia" having departed Aug. 27 after 19 big weeks. The other one is "How West Was Won," in its 27th week at the local Cooper Cinerama theatre and still doing boff biz.

"West" has always confined its matinees to Wednesdays, Saturdays, Sundays and holidays, except in a few instances. Although here for a much longer time than "Cleopatra" and in a smaller theatre at lower admission prices, it has outgrossed the latter in a few recent weeks, in fact, some of its recent week's have been among the long run's best.

The local engagement of "Cleopatra" not only is exclusive for the Twin Cities, but also for all of Minnesota, North and South Dakota, western Wisconsin and northern Iowa. Its newspaper ads state it'll not be shown elsewhere in this area for at least a year. There is no other Cinerama theatre either in the aforementioned territory.

Charles Winchell, Minnesota Amusement Co. (United Paramount circuit) head, says that the \$17,000 to \$25,000 grosses being garnered here by "Cleopatra" are extremely satisfactory and exceed their fondest expectations. MAC paid 20th-Fox a \$350,000 guarantee to land it for the Century here.

International Film Exchange Inc. authorized to conduct a motion picture films business, with office in Kings County, Harry J. Elarde was filing attorney at Albany.

Music a Plus For 'Mondo Cane'

Times Film's Italo documentary, "Mondo Cane," looks to play between 6,000 and 7,000 domestic U.S. playdates, according to Times general sales manager Irving Sochin. Exec makes his prediction on the power displayed by the pic since its early May N. Y. preem.

A major factor in the success, says Sochin, is the fact that music from the film has caught on in a big way. The original soundtrack score, on the United Artists label, is now on the best seller lists, in addition to which, a single, called "More," is also hitting it big via 23 singles and four albums.

Exec is particularly pleased that "More" has caught on so big, since it's actually his brainchild. That is, with the help of singer Katyna Ranieri, wife of "Mondo Cane" composer Riz Ortolani, he obtained permission to take the theme of the pic, have words written for it, and reinsert it on the film's soundtrack in one sequence. It is not, of course, in the original soundtrack album, which was recorded from the Italo track, but it has given a big boost to the pic among the U. S. record-buying, teenage public.

Actually, neither the soundtrack album, nor the "More" singles were ready for release until after the picture had begun its first dates. However, because the picture was getting slow payoff, it has been able to benefit from the music's popularity.

As an example, the picture premed in New York, at the Forum on Broadway and the Little Carnegie on W. 57th St., May 3, played 13 weeks at the former and 15 at the latter. It has just now wound its first Brooklyn date, at the downtown Albee, and today (Wed.) starts a 73-theatre break around the city on the circuits. "We couldn't have timed it better," says Sochin.

Few Quality Pix at Venice

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Nazis during the last war, in Venice again. It does give an interesting if leftist oriented look at the political moves of the time. It shows a director of promise, if not brilliance.

Federico Fellini's younger brother Riccardo had "Storie Sulla Sabbia" (Stories on the Sand), a gentle group of sketches taking place on a beach. But its simplicity is sometimes over-indulged and it doesn't measure up to the work of big brother. "Il Demonio," of Brunello Rondi, looks at demonic possession in a primitive rural part of Italy today. But its good documentary aspects are not correlated dramatically with its tale of a sex possessed girl as much a victim of puritanism and hypocrisy as superstition.

The last entry, "Una Tentativo Sentimentale," made by Festa Campanile and M. Franciosa, is a pompous tale of adultery that has no saving graces and is a pale imitation of the more profound works of Michelangelo Antonini. This smacked of crowding and taking advantage of the position of Italy as host at this fest.

The American "Greenwich Village Story," by Jack O'Connell, emerges a conventional look at beatnik and Village life while a Swedish entry of Jorn Donner "En Sondag I September" (A Sunday in September), looks as the best in its controlled, deep look at the breaking up of a couple. The French "La Belle Vie" (The Good Life), of Robert Enrico, is a listless tale of a young couple in Paris made pretentious by trying to hang a coming doom over them by inserted montage scenes of world strife.

'Truth' Section

The Cinema Truth Section shed light on the documentary movement, trying to catch life on the run, or interpreting it by reenacted scenes, or just spying on people or taking them unawares in interviews.

What was successful was the retrospective section with a well-selected group of early Russian films and, above all, the Buster Keaton films which drew big crowds. Keaton's comic brilliance was already well known when his "The General" was rereleased in various European countries last year. It was enhanced here with practically all of his best features, plus many shorts. Also worthy was a compilation feature on Max Linder, the early French screen comic, made by his daughter. "En Compagnie De Max Linder" and showed what Keaton, Chaplin, Harold Lloyd, Mack Sennett owed to this great pioneer.

Competition

The competing films looked good on paper, but turned out to be a paper tiger. Even films by noted directors were, in many cases, one of their lesser efforts and two of the three Italo pix were not of fest calibre. However, of the 19 in the running at least five had unusual quality which is all right in this slack quality year.

But head man Chiarini discouraged star emphasis and cut down on the inviting of anybody not involved in a film at the fest. This kept out an essential show business side of films which can not be completely separated from a fest if the films are not of top standing.

Hardly any buyers showed either and practically no business was done at this fest. (See VARIETY, Sept. 4.) Cannes has it both ways while Berlin and Moscow have political overtones. The Venice art pitch is laudatory, but a balance and perspective in film selection still seems lacking.

The old Information Section previously had as many as 20 pix and gave a good inkling of offbeat production around the world. This year it was too one-sided and lost some of its interest. It is true that only two or three of the pix could have replaced the competing films from Italy and the Swedish film merited full stature for the big prizes.

Need Better Films

Venice needs better films to pursue its new policy. Of course this might have been a lean year, but two Japanese films showed privately were better than those chosen for the festival. It intimates that one-man rule may get bogged down in the task of seeing all the films and may develop blind spots that could be corrected by a small selection committee.

Of course, if there are not enough good films around it is not always the fest's fault, but many nondescript pix could have been avoided this year. In Chiarini's behalf it might be pointed out that he had to accept one film chosen by the top filmmaking countries and in most instances his invited extra films topped those picked.

It boils down to the fact that opinions differ on films, outstanding pix are rare, and fests somewhat too numerous. Working scribes feel that trying to cut out the fest color robs them of copy and works against the festival since more publicity can rebound on the films presented.

The few top brass reps who showed up, also pointed up that old rhubarb about most top grossers not needing fests and the many prizewinners that have not made their way. But others also believe that many obscure, offbeat pix have become grossers due to fests, talents have been unearthed as well as new filmmaking countries dedicated. Fests are useful but the method of choosing films and getting the best ones unearthed still has to be perfected.

'Story'

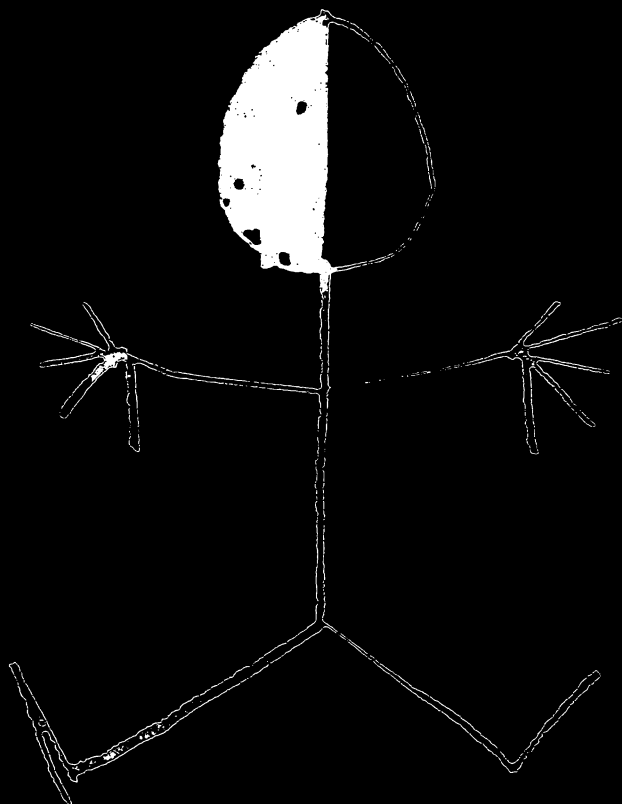
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the auspices of the Smithsonian Institute.

"The Filmmaker" will be printed in 16m and 35m and is also being marketed for theatrical showing. Aside from the patent scenes of production equipment and chow lines, the nicely-designed documentary also traces the research that went into the film, following Stevens on site-hunting trips, getting the comments of those involved in the production about Stevens and his work, noting the various special elements involved in making such a religious-based pic and the like. There's even a conversation, filmed during a walk through the woods, between Stevens and poet Carl Sandburg about Christ and his impact on the world.

NOW, IN PAINESVILLE, OHIO, THE ARTISTS
AND CRAFTSMEN LISTED BELOW HAVE
BEEN FILMING A NEW MOTION PICTURE

"one potato"



two potato"

Venice Festival Reviews

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Muriel

sinuates himself back into the woman's graces only to have it all blow up when it is revealed that he's married.

Like "Hiroshima" and "Marienbad" the characters are basically ordinary, but pumped up in size by the film treatment. Here the platitudes and dreariness of the lives of these basically frustrated people except, for two young girls, at first give a sharp satiric look at the evasion, emptiness and lack of communication, so much a part of the so-called modern film outlook. But all this is cloaked in sudden montages to give an idea of memory at work, such as day and night shots alternating at the same time, and with overlapping dialog, spoof-type classic songs of memory on the sound track.

There can be no denying Resnais' brilliance in his rapid cutting, which replaces camera movement, plus maintenance of a mood and the knowing use of color. But an attempt to add mystery to the pic by the man's being tracked down by his abandoned wife's brother, the boy's Algerian hurt, and the woman's vascillating quest for allaying a past love that was lost in the war, in the end makes this tale a pretentious one.

The characters are forced to stand for things that are above their abilities. It does not allow them to grow, unfold and perhaps display the propensity to change or not. This cold, glossy method finally leads up blind alleys and seems an impasse in this school of bravura cinema which practically destroys content in an insistence on technical virtuosity almost for its own sake.

Delphine Seyrig etches a mannered but acceptable, due to the film's directorial pyrotechnics, portrait of the almost spinsterish widow who basically cannot cope with herself or her memories. Her ties and needs finally almost destroy the attempt to renew this old love. Others are adequate in their both simple and complex roles. No doubt this will create word-of-mouth and some critical controversy which could help it at the wickets in specialized spots. But it appears that the overdose of brilliant editing, lensing and ambiguity in the long run will lead to a dead end in this kind of film-making. The trends seems to be developing into more of a personal affection than a new means of conveying a theme, story and outlook.

A song sung at the end by one of the characters, about age being inevitable, does have a revealing bite, insight and point, that is obscured and overdone in the film. Characters become automatons whose actions have to be pieced out rather than growing in intensity and meaning.

In "Hiroshima" the girl was reliving a tragic love with a French soldier during the occupation of France, in "Marienbad" she was a sort of sleeping princess who may or may not have had a tryst with a man a year ago, while in this film she is trying to return to a lost love without any clear idea of why. This film may get to those evolving audiences who are willing to read things into pic or are taken by its ambiguities. This will be the art pitch, but mass distribution appears severely limited for this kind of film. *Mosk.*

Bolsheia Doroga

(RUSSIAN)

Pleasant, frequently tongue-in-cheek item. A lighthearted entry with some arty chances as well.

Venice, Sept. 5.

Sovexportfilm release of a Mosfilm production. Features Inna Goulaja, Joseph Abramov, Konstantin Gromovskiy, Yuri Yakovlev, others. Directed by Yuri Ozerov. Story and screenplay, Guergiu Medvedev. Camera, Igor Ternik; music, Katchaturian. At Venice Film Festival. Running time, 102 MINS.

Hasek, per this admittedly "adapted" scenario, reluctantly serves Archduke Franz Ferdinand in the Czech army, but is later dispatched to Russia to fight in the Red Army during the October revolution. Peace finds Hasek in Moscow with the girl he has met during a pause in battle, and later, he and his friends return to Prague

where his book is headed for success.

Pic is replete with leftwing propaganda, though the pill is sweetened here and there with irony and humor, (much of it broad). Pace occasionally lags, many situations are predictable but on the whole, Youri Ozerov has directed his film ably, with fine support from his cast and a special assist from cameraman Igor Ternik and musical scorer Katchaturian. *Hawk.*

The Servant

(BRITISH)

Powerful offbeat with strong prospects on the artie circuit.

Venice, Sept. 4.

Estate Film Distributors presentation of Springbok production. Stars: Dirk Bogarde, Sarah Miles, Wendy Craig, James Fox. Produced by Joseph Losey, Norman Priggen; directed by Losey; screenplay, Harold Pinter, from a novel by Robin Maugham; camera, Douglas Slocombe; editor, Reginald Mills; settings, Ted Clements; music, John Dankworth. At Venice Film Festival, Sept. 3, '63. Running time, 117 MINS.

Invited to Venice, and selected to represent Britain at this month's Lincoln Center fest in New York, "The Servant" is for the most part strong dramatic fare, though the atmosphere and tension is not fully sustained to the end. Nevertheless, it has essential b.o. ingredients to make it an offbeat contender, particularly on the artie circuits in the U.S.

Harold Pinter's screenplay based on the Robin Maugham novel is distinguished by its literacy and sharp incisive dialog, and a difficult and unusual plot is developed thoughtfully and provocatively. There are also topical overtones, though the script was in fact written long before the recent scandals that rocked the world.

Although there is a cast of impressive length, there are only four roles of any significance, and each of these is impeccably filled. Dirk Bogarde plays a manservant who is hired by a young and elegant man about town to run a house he has just bought in a fashionable part of London, and who, almost imperceptibly, begins to dominate his master. The servant is a crafty and obnoxious character, cunningly determined to have his own way and to get the better of his employer, yet at first giving the impression of total servility.

As he gains confidence, Bogarde brings his mistress into the house as a maid, telling his employer that she is his sister, and before long the girl's blatant and provocative advances have the desired result. Dominance of servant over master is now virtually complete, and the reversal of roles is the next stage to be effected.

Up to the point where the servant gains supremacy, Joseph Losey's direction is first class, despite a few conventional shots which are used to gain effect. The last segment of the story, which puts some strain on credibility, is less convincing and, therefore, less satisfying. But the relationship of master and servant, with its underlying suggestion of homosexuality is sensitively handled. So is the relationship between the master and his fiancée, the latter always being conscious of the evil influence of the servant.

One of the most impressive features of the production is the standout performance by Bogarde, for whom the role of the servant is offbeat casting. His interpretation of the evil and menacing character goes a long way towards giving the plot conviction. He not only looks the part, but plays it with natural assurance. There is also a noteworthy performance from James Fox, a newcomer with a confident flair, who assuredly suggests the indolent young man about town. The two main female roles are also expertly played, Sarah Miles making a highly provocative and sensuous maid, and Wendy Craig giving a contrasting study as the fiancée who is overwhelmed by events she cannot control. None of the other players has

anything but a bit part, without any opportunity of adding to the production.

John Dankworth's heavy, brooding music, matched the mood of the picture, and Cleo Laine's singing of "All Gone," which is repeated on several occasions, is in the same groove. Technical credits are mainly okay, though tighter editing in the final sequence could be a help. *Myro.*

Ningen

(The Man)

(JAPANESE)

A specialized item, this picture just fails to achieve greatness, but it is nevertheless a noteworthy entry for discriminating filmgoers able to take some of the harrowing events it portrays.

Venice, Sept. 1.

Kinday-Eigakyo production. release. Features Nobuko Otowa, Tati Tonoyma, Kei Yamamoto. Written and directed by Kaneto Shindo. Based on story by Yuyko Nogami. Camera, Kinomichi Kuroda. Music, Hikaru Hayashi. At Venice Film Festival. Running time, 120 MINS.

Four people, three men and a woman, take off in a fishing sloop to haul a cargo of stones from a near-by island. The boat is wrecked in a storm, and the four are left without fuel and little food and water. Slowly, day by day, their resistance lowers and animal instincts begin to emerge in hate and suspicion of one another.

Eventually, two of the ship-bound navigators display cannibalistic intent and murder a third, stopping in horror, however, before going through with their plan. After two months, a liner finally sights them, but safe on board at last, the woman goes crazy and dies in a fall, while the murderer commits suicide, leaving a lone survivor. It's a labor of love by director Kaneto Shindo, but like his previous tour-de-force, the dialog-less "Naked Island," it at times strains credibility while a "happy" ending here also comes on a strained note. But all in all, and given the almost prohibitively difficult subject, Shindo has done a magnificent job in pacing, directing his faultless cast, and using his camera within the confines of the sloop.

There's an oddly apt modern musical score by Hikaru Hayashi to counterpoint the grimmer moments. *Hawk.*

En Compagnie De Max Linder

(With Max Linder)

(FRENCH)

Venice, Aug. 31.

Films Max Linder release and production. Compiled and conceived by Maud Linder. Editing, Albert Jurgensen, Yvonne Clech. Maud Linder; commentary, Rene Clair; music, Gerard Calvi. At Venice Film Fest. Running time, 90 MINS.

Charles Chaplin, Buster Keaton, Harold Lloyd, Mack Sennett and other early silent film comedy greats have been kept in the public eye by hardtop reissues and tv. But one of the greatest of them all, French film comic Max Linder, has fallen into limbo except for film buffs and oldsters. Now his daughter has compiled a film from three of his best works that shows his genius and emerges as a yock-filled affair that has art and general release chances on its entertainment values alone.

Chaplin himself has gone on record pegging Linder as his true teacher. Linder made hundreds of one-reelers in France from 1905 to about 1915. He made his best medium length pic in Hollywood and the excerpts are taken from these: "Be My Wife" (1921), "Seven Years Hard Luck" (1923) and "The Three Must-Get-Theirs" (1922).

His daughter compiled this pic as a work of love. Unfortunately she could get no short footage as a French company will not release it, but Linder is deftly introed by Rene Clair and then the almost full length pic are run off. It adequately displays the screen character of Linder, his feeling for a sustained gag and his gusto and comic brilliance.

In the first part he plays a dandyish, but charming figure, who is forever getting embroiled with his fiancée. But he gets rid of a suitor by staging a mock fight in another room with an imaginary intruder he has dreamed up. Then a supposed friend tells his girl he is carrying on with another and she jilts him as he goes off on a trip in despair. Here he loses his wallet and goes through a lot of

adventures before finding her again. Then in a parody of "The Three Musketeers," done soon after the Douglas Fairbanks version, he shows his true talent by making it an excellent pic in its own right. Anachronisms, dynamic duel scenes, expert comic touches make this a ribtickling affair.

Linder appears to have had the acrobatic elan, charm and innocent brashness of Douglas Fairbanks, the ingenious building of gags a la Buster Keaton, Chaplin's mime, Harold Lloyd's aggressive innocence tempered by unconscious bravery and tenderness with all tied up in a Mack Sennett flair for zany pacing and social satire.

In short, Max Linder was a great comedian of the early screen. He died tragically in 1925 and has practically disappeared from the public ken. The film will have to be well sold with a play on his past and meaning, but word-of-mouth should help.

Besides its historical values the film has enough laughs to please both popular and selective audiences. His was a true visual approach without vulgarity, and he was also one of the first complete comic personalities of the screen. Max Linder deserves both belated recognition and commercial interest. Pic will be called "Laugh Awhile With Max Linder" in its English version. *Mosk.*

Dragees Au Poivre

(Sweet and Sour)

(FRENCH)

Venice, Sept. 4.

Dicofilm release of Cervi Film-Number One Films production. With Guy Bedos, Jean-Paul Belmondo, Francis Blanche, Claude Brasseur, Sophie Daumier, Sophie Desmarets, Jacques Dufilho, Anna Karina, Jean-Pierre Marielle, Francois Perier, Simone Signoret. Directed by Jacques Barlatier. Screenplay, Guy Bedos, Eric Olivier, Barlatier; camera, Henri Becar; editor, Wena Barlatier. At Venice Film Fest. Running time, 98 MINS.

Gerard Rakhonowski, Jean-Pierre Marielle, Jackie, Sophie Daumier, Francis Blanche, Anna Karina, Alexandra Stewart, Rita Renoir, Call Girl, Marina Vlady, Alfonso, Jacques Dufilho, Father, Francois Perier, She, Monica Vitti, He, Roger Vadim, Giselle, Anna Karina, Genevieve, Simone Signoret, Raymond, Jean-Paul Belmondo.

This film mixes a lampoon of the "Cinema Truth" type of film-making, takeoffs on the personal pix of Alain Resnais and Michelangelo Antonioni, some songs and dance numbers, skits, sketches and some stars in bit roles. It emerges as only intermittently witty and not up to the things it is trying to parody.

There is an occasional breezy facility, but pic drags in too many revue-type sketches and has too many inside allusions and gags for much of a chance abroad. Its satirical aspects are also blunted by burlesque, rather than knowing insight or feeling for the subjects and themes it is trying to get across. Art chances also look chancey.

"Cinema Truth" pix have gained impetus in France and the producers go out into the streets to try to catch people on the run, or have some people sit around and talk, or have them act out things to try to reach some sort of truth etc. It has not yet produced any film that's made a big box office dent although some did okay specialized biz.

The pretext of spying works in some scenes that have something to do with the principle and sometimes not.

A striptease is worked in and there is a lame try at a "West Side Story" dance scene. Songs are easily forgettable and rarely comment on the action, spring from it, or move it along. Only Francis Blanche's happy chortling as a German ogling Paris high life aspects has some semblance of brio. Choreography is also extremely lame and limited.

Monica Vitti parodies herself in a takeoff on the art school of films as a man and woman prattle on and people around them seem frozen in a dream. This is for insiders mainly and it is a bad imitation rather than truly knowing or witty.

This pic lacks the brio, brightness and insight to bring it off. It does have enough yeasty and zesty episodes for good chances in its home market, but would need a hard sell for foreign spots. Simone Signoret, in a small bit, is one of the few names that has some meaning abroad. It is technically fair with acceptable production values. *Mosk.*

Omicron

(Omicron)

(ITALIAN)

Venice, Sept. 3.

Paramount release of Lux-Ultra-Vides production by Franco Cristaldi. Stars Renato Salvatori; features Rosemary Dexter, Gaetano Quartaro, Mara Carisi, Ida Serasini, Calisto Calisti, Dante di Pinto. Written and directed by Ugo Gregoretti. Camera, Carlo Di Palma; music, Piero Umiliani; editor, Nino Baragli. At Venice Film Festival. Running time, 102 MINS.

First half of "Omicron" is a hilarious laugh-getter which would have made a surefire hit almost everywhere, but the film as currently presented, can only look to okay business if changes and cuts are made on the comparatively lacking and much too confused second stanza. Ostensibly, pic was rushed into completion for the Venice Fest, and this has hurt it, but amends can surely be made to keep this a good international property with U.S. chances as well.

Story concerns an invisible Omicron, a creature from another planet, who enters the body of apparently dead Italian plant worker to spy on earthly things and report back to his chief in outer space. Coming to life (in the worker's body) in slow stages and having to learn body movements and habits by instinct, he soon becomes a national medical phenomenon as well as a plant pet because of his ability to work machines in rapid-fire order and never tire. Eventually, however, he gets involved with a girl and with a group of strikers, developing a conscience along the way. The conscience makes him unfit for spy duty, and he is recalled.

All sequences of Omicron's arrival in his earthly body, and his attempts to learn the ways of man, are extremely funny, with much of the humor of the earthy variety, and Renato Salvatori is excellent as the "inhabited" man. It's when he learns to move and "live," when he begins to worry about local politics etc. that the pic loses its entertainment punch and becomes a garbled message vehicle. Later part should and could be trimmed and re-edited for maximum clarity as well as to sustain the initial pace. The effort would be worth it, for Ugo Gregoretti's direction of his own script is intelligent, tongue-in-cheek spoofing which makes him a young talent of considerable promise.

Salvatori gets good backing in the acting department from a large cast in which Rosemary Dexter as his girl and Gaetano Quartaro as a plant supervisor deserve a nod. Music, by Piero Umiliani, Carlo di Palma's lensing, and other production credits are all good. *Hawk.*

Le Feu Follet

(The Madding Flame)

(FRENCH)

Venice, Sept. 1.

Nouvelles Editions. Films release and prod., directed by Louis Malle. Stars Maurice Ronet; features Lena Skerla, Yvonne Clech, Mona Dol, Bernard Noel, Alain Mottet, Henri Sere, Alexandra Stewart, Jeanne Moreau, Ursula Kubler. Written and directed by Louis Malle from book by Drieu de La Rochelle. Camera, Ghislain Cloquet; editor, Suzanne Baron. At Venice Film Fest. Running time, 110 MINS.

Alain Mottet, Maurice Ronet, Lydia, Yvonne Clech, Farnoux, Mona Dol, La Barbinas, Bernard Noel, Dubourg, Ursula Kubler, Fanny, Alain Mottet, Urcel, Jeanne Moreau, Solange, Alexandra Stewart, Frederic, Henri Sere.

This film deals with a suicide, but it is a measure of the talents and taste behind it that it avoids being grim, morbid or too self-indulgent. It is still fairly offbeat fare, however, and looms mainly as an art bet abroad where it will call for a personal and inventive sell due to its fragile if tragic structure.

A young man in his 30's has just taken a cure for alcoholism and is better if still hanging on at the clinic. He does not want to leave yet, the head doctor feels he should. He goes into nearby Paris one evening and the film recounts his meetings with former friends, none of whom can help him resolve or change a decision made, at least intimated, at the beginning of the film to kill himself. He returns, packs his bags, finishes a book he is reading and shoots himself.

But the basis of the film lies in its excellent observation, notations, (Continued on page 28)

JULIE ANDREWS

Dear Walt:

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Theatre Thefts Up 4.9% In 6 Mos., Conn. Exhibitor Convention Told

"Thefts by employees in theatres and theatre concessions have increased 4.9% during the first six months of this year," exhibitors and concessionaires attending the combined convention of Theatre Owners of New England and Theatre Owners of Connecticut in Groton, Conn., were told yesterday (Tues.). The speaker was Addison H. Verrill, prez of Dale System Inc., nationwide business security outfit.

"A growing American affluence will bring more than an eager, amusement-minded public to your doors; it will also bring an increasing number of employees bent on sharing that new business with you," he told the group. "As all American business gets better, as the theatre and refreshment industries take a larger share of the consumer's dollar, the employee thief will reach out for a larger share too."

"The general rise in employee thefts in all business since 1950 has not skipped the theatre and concession industries. Our case history study of 3,500 entertainment sources across the country turned up just a handful—less than 2%—where no known theft existed and very few where employee thievery had not increased since we completed our last sur-

vey almost a year ago," Verrill noted.

"Every case of theft we noted, without exception, was one that could have been prevented by management alertness. We found conventional theatres where managers closed boxoffices 45 minutes early each night but continued to sell tickets for private gain. We found drive-in theatres where refreshment stand attendants worked hand in hand with truckers, signing for a part of assigned deliveries and splitting resale profits after the remainder was sold elsewhere. We found drive-ins where cashiers made several times their salaries in unreported ticket sales," he told the group.

He went on to call for "properly and continuously enforced" systems of theft control as the only way to beat the rising tide of employee thefts. Among his ideas for policing the problem was the use of polygraph or lie detector in screening job applicants. He also urged stiff policies regarding the punishing of offenders, aided by periodic checks on employees via undercover aides posing as employees and the polygraph.

Social Functions

Continued from page 5

cessful and stimulating despite a plethora of low quality pix, had blatant political overtones; while Venice was a joy for the buffs, but a commercial disappointment. Somewhere between the four, someone may one day mix the ingredients to satisfy all possible tastes and requirements.

Next month, the general assembly of the International Federation of Film Producers Associations will be meeting in Paris, and apart from the necessity of electing a new president to succeed the late Eric Johnston, it will again be assessing the merits of film fests, and laying down its policy for the coming year. It has largely failed in its bid to restrict the numbers, but should be able to impose its will in a manner which would guarantee the industry value for money when it participates in international events. There is some measure of doubt whether the investment this year has paid maximum dividends.

Trans-Lux

Continued from page 7

I understand exception has been made, (Pesce ordered their deletion, before a license could be issued for 'Stranger Knocks'), viewed in the context of the film, likewise do not appeal to prurient interest. . . I do not believe the subject is handled in such fashion as to offend any reasonable and mature man or woman."

Lengthy affidavit of producer-director Johan Jacobson, denying that the two scenes are in any manner obscene, is also included.

Trans-Lux, against whose presentation Dr. Charles A. Brind, Regents' counsel and veteran of many court battles over censorship, will argue, further seeks from the Appellate Division an order "declaring and determining that Sections 122 and 124 of the Education Law, as applied and construed by the Board in denying a license for the film, violate Art. 1, Sec. 6 and 8 of the Constitution of the State of New York and the 14th Amendment of Constitution of United States; or, in the alternative, that those sections on their face violate those provisions of the Constitution of the State of New York and of the United States."

Dr. Brind declares: "Respondents (Regents) are vested with the power, authority and jurisdiction to make the determination herein complained of. The hearings and proceedings were legally held pursuant to Sec. 206 of the Education Law. Respondent denies the revenue collected for the license of motion picture films is in fact a tax and even if it is construed as a tax, such tax does not contravene the first and 14th Amendments of the U.S. Constitution and Art. 1, Sec. 8 of Constitution of State of New York."

"The print submitted to MPD by Trans-Lux, and all other prints," were made from the negative as cut in accordance with directions of Irving Fishman, deputy collector of the Bureau of Customs—according to affidavit of Sidney Ginsberg, assistant vp of Trans-Lux. Fishman had informed Ginsberg "A Stranger Knocks" could not be admitted "because of two objectionable sequences appearing in two of the reels."

After Fishman viewed them, via a "movieola" and directed "certain cuts" be made, he advised Ginsberg that Customs "had no objection to admission of the film."

12 Best Bets For August

1. "Cleopatra" (20th) (10th wk).
2. "Thrill of It All" (U) (4th wk).
3. "How West Was Won" (MGM) (27th wk).
4. "Irma La Douce" (UA) (12th wk).
5. "Lawrence of Arabia" (Col) (33d wk).
6. "Great Escape" (UA) (9th wk).
7. "Come Blow Your Horn" (Par) (12th wk).
8. "8½" (Embassy) (10th wk).
9. "Summer Magic" (BV) (7th wk).
10. "L-Shaped Room" (Col) (9th wk).
11. "Beach Party" (AI) (3d wk).
12. "Bye Bye Birdie" (Col) (10th wk).

B.O. Winners

Continued from page 4

that much in its first five stanzas. It's now in its sixth week there.

"How West Was Won" (MGM) wound up third. This hardtacketer was second in July. "Irma La Douce" (UA), which was fourth in July, again finished fourth in August, indicating this comedy's stamina and great grossing potential. The Billy Wilder-directed pic did amazingly well on area blanket bookings, the showing in Greater New York on first subsequent-run astonishing its most optimistic boosters. In one Brooklyn theatre, "Irma" did more in its first week than the house had done in many years.

"Lawrence of Arabia" (Col), which was sixth in July, pushed up to fifth. "Great Escape" (UA) wound up sixth. It was seventh in July.

"Come Blow Your Horn" (Par), third in July, copped seventh place. "8½" (Embassy) landed eighth position, first month in distribution to any large extent. "Summer Magic" (BV), which was 12th in the preceding month, pushed up to ninth in August. "L-Shaped Room" (Col) finished 10th. It was in the same spot in July.

"Beach Party" (AI), just getting around as the month ended, wound up 11th. "Bye Bye Birdie" (Col), which was fifth in July, rounds out the Top 12 films.

"PT 109" (WB), which was 11th in July; "Flipper" (MGM) and "Jason and Argonauts" (Col) were the runnerup pix. "Flipper" was especially substantial.

Both "Toys in Attic" (UA) and "For Love or Money" (U) hinted potential as newcomers via their showings in the final two weeks of the month. Latter showed special promise since finishing ninth the first week out.

Also new, "The Caretakers" (UA) shapes highly promising, based on its first playdates. "The Haunting" (MGM) also hints potential, first four dates ranging from big to smash.

"Gidget Goes To Rome" (Col), fairly new, also has some nice to socko engagements to its credit so far. "The Leopard" (20th) is doing boff biz on first few playdates.

Heist K.C. Ozoner As 1,200 Watch Feature

Kansas City, Sept. 10. Although in possession of the purported getaway car used in a \$1,300 robbery at the Boulevard Drive-in Theatre, police have been unable to put the finger on the culprits. According to manager William Gatzoulis, the two-man stickup came while some 1,200 people in cars were watching the screen.

One of the heist team—a stocking over his face—forced his way into the office in which cashier, Mrs. Dorothy Burgard, was counting the evening take, pointed a revolver and pushed a briefcase toward Mrs. Burgard, ordering her to fill it with money.

The man with the briefcase tore out electric wiring to what he believed to be the telephone before he fled. But instead, he wrecked the airer's intercom system.

Gatzoulis said this was the first time the theatre had been held up in its 13 years of operation in the Rosedale section of Kansas City, Kans.

Publicity Unit Set For Mex. 'Iguana' Shooting

Greg Morrison, Seven Arts publicity manager, Ernie Anderson and New York photographer Josh Weiner will head the production publicity unit in Mexico during the filming of John Huston's "Night of the Iguana," being produced by 7A's Ray Stark for Metro release.

Morrison and Weiner leave New York for Mexico City tomorrow (Thurs.) and there will meet Anderson, who is due in from Europe. Trio will work in conjunction with Metro Latin American supervisor Mel Edelstein and Metro's Mexican manager Gustavo Molina.

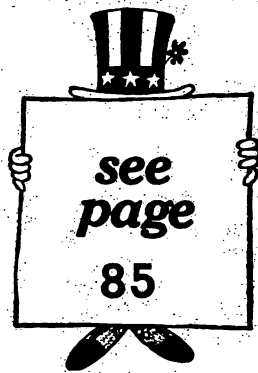
Pic, which stars Richard Burton, Deborah Kerr and Ava Gardner, starts shooting in Mexico City at the end of the month, then moves to Puerto Vallarta, on the Mexican west coast, for location work.

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Lincoln Center's Film Fest

Continued from page 3

premiered in the next 10 days, all but six are 1963 films. (Those six, all of which were first shown in 1962, are Luis Bunuel's "The Exterminating Angel," screened last night as the opening attraction, the Polish "Knife in the Water," the Greek "Elektra at Epidaurus," Robert Bresson's "Trial of Joan of Arc," the Italo "Il Mare," and Brazilian "Baravento.")

Thus, the emphasis is on new films, the majority of which are unsold. Those still available for local distribution include the French "In The Midst of Life," Hungarian "Love in The Suburbs," "Exterminating Angel," the Japanese "Harakiri" and "An Autumn Afternoon," "Elektra," Adolphus Mekas' "Hallelujah the Hills," the Greek "Sky," Italo "Rogopag," the British "Servant," Italo "Il Mare," "Baravento," and three more French pix, "Magnet of Doom," "Le Joli Mai" and "Sweet and Sour."

Already set for U.S. distribution are Roman Polanski's Polish "Knife in The Water" (Kanawha Films), Leopoldo Torre Nilsson's Argentine "The Terrace" (Angel Films), Paramount's "All The Way Home," "Trial of Joan of Arc" (Pathe-Contemporary), the Italian "Fiancées" (Janus), and Alain Resnais' "Muriel" (Lopert-United Artists).

Like the London film fest (whose organizer, Richard Roud, is performing the same function at Lincoln Center), the New York fest is designed to present "the best of all other fests," though not necessarily just the prize-winners. Additionally, it has the prerogative of presenting preems, as with "All the Way Home" and "Magnet of

Doom." No prizes, of course, are offered.

Hopeful Sign

Seen as a hopeful sign for the Center is the fact that the major U.S. companies have cooperated to the extent of offering several of their pix for showing—though only "All The Way Home" was accepted. This may be like salt in the wounds of Irving (Bud) Levine, whose annual San Francisco fest (the first and only continuing U.S. film fest) has generally been ignored by the majors.

Not termed significant—by either the Center or the Motion Picture Assn. of America—is the fact that no MPAA topper's name appears on the list of sponsors, which does include the prexies of a number of MPAA member companies. The late MPAA prez Eric Johnston originally turned down the fest invitation to lend his name, since he was at that time in the midst of promoting his 1965 one-shot Washington film fest, the plans for which now seem to be in abeyance.

With no jury and no prizes to worry about, there seems to be no possibility of any "politicking" getting in the way of this fest. Also, there's no danger of any glamor overshadowing the art. So far, the only foreign visitors due in for the affair are mostly directors—Roman Polanski, Jean Luc Godard, Joseph Losey, Jean Pierre Melville. Also due are Robert Favre Le Bret, head of the Cannes fest, and James Quinn, head of the British Film Institute. Still iffy are actresses Monica Vitti and Simone Signoret and director Michelangelo Antonioni.

Documentaries as B.O. Draw

Continued from page 3

worked versions of old issues of The March of Time.

Rather, he said, they will hue closer to "fact themes" than those of fancy. It's happening already, he added, noting that such current b.o. successes as "The Longest Day" and "Lawrence of Arabia" are essentially "fact films." The influence of documentary pictures has been apparent for some time in treatment, he suggested, beginning as far back as the post World War II period with the great Italo neo-realist revival.

Fact is beating out fiction even in the magazines, according to Stoumen, who says it's his impression that the market for such short story writers as Fitzgerald, Maugham, Hemingway, etc., for whom the "slicks" used to be a major source of income, has all but dried up.

Returning to the subject of feature-length documentaries, Stoumen would differentiate between the kind of "pure documentaries" which Ricky Leacock turns out ("The Chair," "Crisis," "Primary") which seek to record actual events with as little obvious editorial comment as possible, and such works as "Mondo Cane" and "Women of the World," which, he says, prove that "fact films can be phony."

For his own part, as in "The Black Fox" and the upcoming "Image of Love," Stoumen says he is trying to find "those new dimensions in documentaries which haven't yet been fully explored."

As in his first film, the featurette, "The True Story of The Civil War," (for which he also got an Oscar), he is seeking new ways of telling fact stories. In "Civil War" he pioneered what he calls "photo-animation," photographing still pictures with the motion picture camera, zooming in for close-ups, panning across the stills, etc., to give the illusion of movement.

The result, he feels, was about as close to a true Civil War documentary as could ever be made, since it utilized actual photos made on the spot by Matthew Brady and other photos of the time.

Stoumen went somewhat further in "The Black Fox," which used not only stills, but engravings and also motion picture film to cast the story of Hitler's rise and fall in a new light.

In "Image of Love," the director is using all these techniques and adding to that material, new, live-action footage. Adoption of such unusual techniques, he feels, will eventually give new depth and quality to the making of more conventional fiction films. And to emphasize that he has nothing against "fiction films," he reports he himself is planning one based on the Thomas Firth Jones novel, "Stairway to The Sea."

This will be produced in Philadelphia (on location, of course) by his newly formed Stoumen-Raab Productions, his partnership with Philly businessman-exhib, Max L. Raab.

UA Likes 'Irma's' Long Legs

Continued from page 4

exhibs around the country raving about the film's performance.

Current UA non-roadshow top grossers are "Some Like It Hot" and "The Apartment," both, like "Irma," Billy Wilder efforts. With its current accelerating pace, the filmmaker's latest pic seems sure to top the previous winners. In both large cities and small towns "Irma" is proving a big holdover selection, even hanging on in a San Francisco drive-in into its 10th week, having racked up \$69,251 through its first nine stanzas and apparently headed for more.

In New York, "Irma" has done more than \$1,854,297, including \$292,895 for its first run at the De Mille and \$1,561,402 for four weeks on UA's "Golden Showcase" release plan. Some other large city samplings include: Los Angeles, \$239,209 after nine weeks; San Francisco, \$150,502 after nine

in two theatres; Detroit, more than \$200,000 for 10 frames; Chicago, \$321,547 in 13; Atlanta, \$89,307 in nine; Baltimore, \$126,940 after eight weeks in two houses; Boston, \$143,791 after nine; Buffalo, \$150,209 after nine in two theatres; Hartford, \$102,547 after 10; Honolulu, \$94,639 after nine; Minneapolis, \$58,527 after nine; Philadelphia, \$171,119 after 11; Salt Lake, \$54,336 in nine; Toronto, \$116,842 in seven and Washington, \$95,785 after 10.

Smaller towns are also registering surprisingly well, holding the picture in many situations. Just a few samples include: Lockport, N.Y., \$26,655 after six weeks; Birmingham, Ala. (with all of its troubles), \$23,426 after four frames and Oakland, Calif., \$61,045 after five stanzas.

That's a grand total of \$4,011,515 from this sampling alone on an average playing time of around

nine weeks. And this figure has been accelerating in many locations as the weeks pass, indicating strong word-of-mouth.

"Irma" in Portland

Portland, Me., Sept. 10. "Irma La Douce," now ending its sixth week at the Fine Arts, is set to break existing records for a film showing here. The record is held by "Peyton Place" which ran for seven weeks.

Fine Arts manager Sam Goldfarb said "Irma" will run at least seven weeks and in all probabilities a few weeks more. Goldfarb reports SRO during almost every evening performance.

Universal's Next Cary Grant

Cary Grant, whose recent activities have been centered with Universal, will be making another picture for the distrib. U will produce the as yet untitled opus, with filming to be at Universal City for interiors and on a Pacific Island for the exteriors, beginning early next year.

Based on an untitled original by Frank Tarloff, the pic will be a comedy-drama with a screenplay by Peter Stone who scripted "Charade." Grant's latest effort with Audrey Hepburn which will be Radio City Music Hall's Christmas presentation. Story deals with an intelligence man doing a job for the government on a Pacific isle and his romps there with a school teacher and her charges. No femme star or director have yet been signed.

Grant has had some of his biggest latter-day grossers with Universal, including "Operation Petticoat" and "That Touch of Mink." The company also has high hopes for "Charade," which is a film U has been touting for many moons to be one of its top moneymakers.

Hold Beach Party

Honolulu, Sept. 10.

Even with schools back in session, "Beach Party" has been sturdy enough to warrant a holdover on the Royal circuit's three-theatre first-run unit, which includes an ozoner.

Local 306

Continued from page 3

action by the union if exhibs involved won't accept the "first run" status 306 says they have. Exhibs, on the other hand, insist they are neighborhood houses when not participating in the "showcase" or similar plans and that they remain in that category when screening "showcase" pix.

Actually, the term "first run" has become one of the most abused phrases in modern exhibition. Everything from the major circuit houses to the small indie neighborhood situations at one time or another bills its pix as "first run in your neighborhood" or as an "exclusive" showing. As some analogies go, such a description would tab a house a "first run" situation but most exhibs disagree. The "showcase" situation is a more definite case, however, because the idea of "first run" is definitely part of the marketing concept.

Federal Case

At any rate, the local exhibition situation over the problem is now threatening to become a major issue. It has been going on for some time piecemeal, but is now shaping as more than a token disagreement. The ramifications of such an open problem, should it develop, could seriously effect the local exhibition patterns and could also, presumably, become contagious across the country. UA, Fox, Universal and others who operate under such multiple release thinking could, themselves, become involved and will undoubtedly, at least as far as the theatres they use are concerned.

The situation exists now and is alarming some exhibs but what form the matter will eventually take still remains to be seen. And 306 isn't offering any comments, their phone system seemingly just a one-way arrangement, geared only for accepting calls but not returning them.

Venice Festival Reviews

Continued from page 2

Le Feu Follet

dialog, commentary and acting. It takes an essentially literary situation and adequately, at times superlatively, translates it to visual status. The first shots of the man in bed with a friend of his wife, subtly displays the seeming inability to truly love or possess that plagues him.

His visits to an old bar, war, where he had spent many drunken days, to a friend now married and accepting a possibly boring if cozy relationship, with some other indulging in vague revolutionary activities, to some upper class people lost in rapid talk and living, to a den of far out poets and narcotics users, are all used to constantly remind him of the shallowness of his life and what he has been.

Pic can't generate much emotional drive since it is about a man who has already made up his mind to die and will not take a stand and change his life. But it does deal with a palpable human theme and keeps interest in the character alive throughout, in spite of his one-track outlook.

Director Louis Malle, who did "The Lovers," "Zazie," and "A Very Private Affair," makes this his most mature and accomplished film to date. The first part sustains a melancholy, moving atmosphere as it shows the man's detachment, resignation and decision to finally end it all. Maurice Ronet has his best role to date. His sickly, weary, good natured, but lost air, is kept on the right level throughout the film.

His is a performance of insight, flair and feeling that is the keynote of the film's ability to depict desperation without complete despair, intellectualism for its own sake without being pedantic, and lack of communication without losing clarity. Others are well chosen and the direction makes this journey into the recent past, through people, always meticulously revealing if its one-note theme sometimes almost lapses into preciosity.

That this is avoided is also a testimony to the knowing scripting and direction of Malle. French star Jeanne Moreau, who became a top-liner in Malle's "Lovers," does a bit part unostentatiously. The lensing has the right density of contrast to fit the mood and music borrowed from the late Erik Satie is right in underlining the film's action.

English title decided on is "The Will-o'-The-Wisp." Mosk.

Marc Matto

(Crazy French)
(ITALO-FRENCH)

Disappointing, overlong entry which nevertheless has its moments. Must be sold on the Lollobrigida-Belmondo names for maximum penetration in various markets.

Venice, Sept. 1.

Paramount release of a Lux-Vides-Les Films Ariane production by Franco Cristaldi. Stars Gina Lollobrigida, Jean Paul Belmondo; features Odoardo Spadaro, Tomas Milian, Noel Roquevert, Piero Morga, Vincenzo Musolino, Anita Durante, Rossana di Rocco, Michele Abruzzo. Directed by Renato Castellani. Screenplay, Castellani, Benvenuti, DeBernardi. Camera, Toni Secchi. Music, Nino Rota. At Film Festival, Venice. Running time, 120 MINS.

Margherita Gina Lollobrigida
Livornese Jean Paul Belmondo
Efisio Tomas Milian
Drudo Parenti Odoardo Spadaro

Various story lines are intertwined, but the film deals principally with Margherita (Gina Lollobrigida), a stinging old maid who falls for a young boarder (J. P. Belmondo) in her Genoese rooming house; Drudo Parenti (Odoardo Spadaro) an aging seaman who too often forgets the years he carries in pursuit of impossible dreams and women; and Efisio (Tomas Milian) another, younger dreamer (but whose part has been sizably trimmed in the version screened); and others.

The Lollobrigida-Belmondo sequence has some effective passages; another detailing a disastrous trip from Messina to Naples on a tramp steamer with a cargo of wine is predictable and over-stretched but often funny; but the best segment concerns a sailor's Sunday visit to his Sicilian home during which he has to settle accounts with his several sisters'

fiances, getting the worst of most of the encounters.

Acting is uneven. Miss Lollobrigida is good in an offbeat role; J. P. Belmondo at home in the role of the likeable ne'er-do-well; Tomas Milian rarely seen in what must have been a much more sizable role; Odoardo Spadaro, who has to carry much of weight on his shoulders, is effective at times, but in the long run appears miscast.

Too much of the pic, which was Italy's official entry at the Venice Festival, is acted at the top of actors' lungs, and director Renato Castellani accentuates the farcical angles by stepping up the pace and forcing scenes to their conclusion—not always with success. Pic could stand some trimming to enhance its audience chances immeasurably. Lensing, Nino Rota's music, and other credits are good. Hawk.

I Misteri Di Roma

(Mysteries of Rome)
(ITALIAN)

A feature documentary, a sort of mammoth peek behind the scenes of Roman life, with a few points of interest and a few exploitable angles which could pay off in minor b.o. domestically.

Venice, Sept. 5.

Unset release of an SPA production. With non-professional actors, and the people of Rome. Directed by Gianni Bisio, Libero Bozzarri, Mario Carbone, Angelo D'Alessandro, Nino del Fra, Luigi di Gianni, Giuseppe Ferrara, Ansano Giannarelli, Giulio Macchi, Lori Mazzetti, Massimo Mida, Enzo Muzzi, Piero Nelli, Paolo Nuzzi, Dino Parzesano, Giovanni Vento. From an idea by Cesare Zavattini. At Venice Film Festival. Running time, 100 MINS.

Made by a score of young neophyte directors under the guidance of vet scripter Cesare Zavattini, pic is an uneven, often cheap and vulgar expose of all that is tawdry in the Eternal City. It is a shame that Zavattini's name should be associated with this effort which, though it has its moments, is basically a politically biased anti-church and anti-government pamphlet which shows only one side of things to (ostensibly) prove its case.

Thus the various shots of religious rites pointed out to ridicule, the recorded protests of employees against their employers (usually the city and/or state), the not-so-subtle suggestion that certain real-estate coups were brought off with the assistance of higher-ups, etc. Also, some episodes, colorful though they may be, smack of provocation; notably the interview of some prosties on their nighttime beat in which the interviewer, smelling pathos, appears to have deliberately pushed to draw tears from his interviewee.

Some other episodes are similarly geared to get a shock reaction from audiences, while others are either repetitive of many seen previously, or simply puerile and devoid of any creative intervention by (unspecified) authors. Technical credits are uneven. Hawk.

Landau

Continued from page 3

latter pic for a while and figures that it can still roll by mid-November. Irving Asher, producer for the Landau Co. of the film, is going to the Coast shortly to talk with studio execs at Paramount and Samuel Goldwyn Studios about possibly lensing the film at one of those shoos. Sidney Lumet, who'll direct "Hunter" and Ryan are heading south this week to scout locations. It's now estimated that this film won't roll until late November or early December.

Discussing the situation the week prior to making the move, Landau had commented that it was time for action instead of just talk about the union situation in the east. The moving of the two pix out of Gotham is costing him time and money and he stated that he regretted having to do it but, going on that old "actions speak louder than words" principal, he has done what he said he would do. It remains to be seen if it makes any difference.

CBS-TV: 'SHOW BIZ REVISITED'

CBS Philosophy Vs. NBC-ABC

Hollywood, Sept. 10.

In sharp contrast to the CBS involvement in its own productions, as reflected in the upbeat tempo of Television City, both ABC and NBC have gone outside the company in pacting their '63-'64 properties. On the other face of the coin, NBC's equally massive Burbank Studios today is static (save for daytime originations).

The fact that CBS has shown an increased tendency toward "building from within," as opposed to the ABC-NBC outside buys, is hardly in itself a pre-guaranty of CBS programming superiority. The same skills and professional know-how in turning out 90-minute, hour and half-hour shows pertain to the major Hollywood production companies and some of the indies. Plus the fact that Mort Werner at NBC and Tom Moore at ABC, regardless of the origination source, have the knack of staying at the controls to exercise the same kind of creative influences that apply to building-from-within.

The CBS vs. NBC-ABC philosophies will thus get top priority on attention when the new season kicks off next week.

Collins Acts To Put Out Rebellious Fires In Gangup of State Groups

Washington, Sept. 10.

NAB prexy Le Roy Collins went South to quell a Dixie rebellion and disclosed in Little Rock, Ark., he intends to appoint a fulltime liaison between the national group and state associations.

Trying to rein in separatist movements, Collins said the liaison would work with all state associations "in a joint effort to achieve our goals in the advancement of the whole of broadcasting."

Naming of the liaison will be announced later.

In a speech to the Arkansas Broadcasters Assn., Collins said NAB's mission is to help the individual broadcaster be free.

With his usual generosity he parceled out the blame for the present lack of freedom among numerous recipients — Congress, FCC, rating services, advertisers and reps and broadcasters.

Collins urged the Commission and Congress not to put broadcasters who editorialize "in a jungle of specifics that confuse more than enlighten."

He criticized FCC's moves to control programming and warned Congress is considering "curbing further" the expression of editorial viewpoints.

Pointing to the restraints on broadcasters by private forces, Collins criticized the industry for allowing questionable rating services to influence programming. He also said broadcasters "have yielded far too much of their own rightful responsibility . . . to advertisers and their representatives."

Broadcasters can lose their freedom on their own, he continued "by slavish devotion to the status quo . . . by an unwillingness to make common effort with their fellow broadcasters . . . by allowing the private profit motive to dominate their aspirations . . . by failing constantly to find new and better ways to serve the interests of their communities . . . by allowing the fires of creative thought

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'64-'65 'Crisis' As Martin Ritt Entry

Martin Ritt, producer-director of the recent pic "Hud," starring Paul Newman, will return to tv after an absence of several years as exec producer of a new hourlong dramatic series, titled "Crisis."

The project, a joint venture between Gladasya Productions (the Phil Silvers company) and United Artists Television also will be produced by Mort Abrahams and is being developed for the CBS-TV '64-'65 season.

Perry Leff, partner and v.p. of Creative Management Associates, Limited, firm representing the trio of Ritt, Silvers and Abrahams, was credited with bringing the parties together.

"Crisis" is one of many joint ventures being developed by Gladasya and UA-TV. Series is the second such project to be prepared for the CBS-TV '64-'65 season, the first being Sherwood Schwartz comedy series, "Gilligan's Island."

NBC Chimes Now March

Washington, Sept. 10.

The U. S. Army Band composed the "NBC March" to celebrate the 40th annl of NBC o&o WRC here. The theme is based on the three notes of NBC's chimes.

The Army Band presented its first concert at WRC on Aug. 30, 1923, a month after the station first went on the air.

Salant's Behavior Credo: 'We Goofed And We're Sorry'

As far as CBS News is concerned, the competitive race for news dominance with NBC News won't deteriorate to sensationalized journalism.

That's the word from CBS News prexy Dick Salant, who acknowledged that the Walter Cronkite show last Wednesday (4), in its coverage of the intermarriage of two southern college students, was tasteless in prying into the personal reaction of the families involved.

Salant recalled his memo to CBS News personnel some time ago, a memo prompted by tv news cameras recording the reaction of kinfolk whose loved ones were involved in a plane disaster. He said, in effect, then that privacy in such instances of people involved in a news development should be respected.

CBS News prexy, however, felt that the public issues explored in the Cronkite show—the main one being whether integrated schools would lead to intermarriage—were legitimate news issues.

Questioned on other matters, Salant said he could not forecast whether CBS-TV would have more prime time news specials this upcoming season than the past one. Last season, "Eyewitness" served as a potential vehicle for exploring the top news story of the week, thereby lessening the need in some instances of a news special. "Eyewitness" has been bumped this season. Salant,

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VOLKSWAGEN'S TV

RIDE: \$1,000,000

Volkswagen, the little car with big tv ideas this year (previous buy on NBC-TV), will spread \$1,000,000 in minute buys of CBS-TV shows, beginning in the new year.

Volkswagen of America, via Doyle, Dane Bernbach agency, will be in "Rawhide," "Perry Mason," "Alfred Hitchcock Hour" and lightly in "Chronicle," ducking bankroller Hertz Rent-a-Car, considered competition to the Deutschland bug, by alternate week buys in one of the hours,

TELEVISION CITY REALLY JUMPIN'

By GEORGE ROSEN

Hollywood, Sept. 10.

You can walk through the corridors of CBS' Television City here these days and literally rub your eyes in astonishment. For you'll be seeing something the likes of which probably hasn't been seen in these Hollywood precincts since the days when an MGM, a 20th-Fox, a Warners or a Paramount was "lost in the stars."

Walking through the corridors you'll be apt to find, within span of minutes, Danny Kaye, Judy Garland, Red Skelton, Jack Benny or a Phil Silvers shuttling over from the 20th lot, and tagging close behind them their individual staffs in an assemblage of top performers, writers, producers and directors that's more reminiscent of the '30s and '40s than today.

The "network of the stars" has suddenly become that, in spades—in the transformation of a building whose four major studios only a year ago bore every evidence of being a ghost town. Today it's jumping as no other building in Hollywood as dozens of guest stars roam the corridor and even fill up the choice seats in the audience to watch Garland and Kaye perform. To get a ticket for a Kaye or a Garland dress rehearsal requires "knowing somebody." Suddenly it's become Hollywood's most fashionable pastime.

CBS Television City, in a nutshell, is putting on a performance of "show biz revisited" that finds the network's Coast-berthed complex bursting at the seams. Nor, on a week-in, week-out basis, has there been such dedicated enthusiasm as Kaye and Garland buckle down to "taping up" for their big-time entry in the '63-'64 tv network sweepstakes.

Out here they're calling it the biggest "talent explosion" since Paley's Comet initially streaked across the broadcasting horizons a score of years ago. And what it's done is to bring about a revitalization of a long-dormant enterprise (said enterprise being Television City) and the conversion of a white elephant into the hottest and busiest studio complex in Hollywood today.

Double Studio Operations

As a matter of fact (and record), CBS' stake in the "hot Hollywood story" is now two-dimensional: along with the rejuvenated Television City (where the stars are playing it by tape), there's the Studio Center. This, of course, is the old Republic lot with its 17 sound stages which had been occupied by Revue before it moved over to Universal, and which CBS has now acquired for its own on a long-term lease basis at \$400,000 a year with option to buy for \$11,000,000. Here CBS turns out such weekly 60-minute film items as "Rawhide," the new "Great Adventure" series and "Gunsmoke." (Here, too, Four Star is currently ensconced on a sub-lease basis). But eventually, as CBS achieves a greater ownership stake in its filmed productions it hopes to utilize the whole of Studio Center for exclusive use on CBS-controlled shows. ("Twilight Zone" and "Perry Mason" are presently shooting elsewhere).

Thus CBS, through the combined facilities of Television City and Studio Center (as the hottest production organization in town) is riding with a \$40,000,000 tv complex. For all the pre-season skepticism that Jim Aubrey was indulging himself in some "wishful thinking" in committing Miss Garland and Kaye to a full season of weekly shows, Aubrey and his associates now seem to be having their cake and eating it too. For they've not only transformed Television City into the jumpiest studio in town, but generated an excitement and enthusiasm (based on the already completed Garland-Kaye tapes) that would seem not only to have vindicated the \$30,

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Mystery of Kraft TV Suspense: Bland As Cheese or Strong As Garlic?

Hollywood, Sept. 10.

Brawn Bumps Brain

Intellectuals have just about been totally routed out of their Sunday tv ghetto. Sunday afternoon (8) five out of six New York channels were piping sports events and features.

Simultaneously, WCBS had a feature from the pro football Hall of Fame (followed by National League pro football); WNBC had singles tennis finals from Forest Hills; WABC had American League football; WOR had National League baseball; WPIX had American League ball. Later WNBC carried in color the All Star golf tourney.

WNEW-TV, lone abstainer, was running feature films like "Fighter Squadron" and "Charge of the Light Brigade."

Soviet Won't Play So CBS Calls Off 2d 'Town Meeting'

The projected second outing of CBS-TV's "Town Meeting of the World," slated for Sept. 20, had to be called off because of the web's failure to secure Soviet participation within two weeks prior to air date.

CBS News execs are hopeful that the Soviets will come through at some later date on the same project and are therefore reluctant to talk about the proposed topic or the other participants. There are competitive inter-network rivalry angles too, accounting for the reticence of CBS News on the project.

It's known though, that the format involved pickups from various countries, including Russia, and a question and answer period, from audiences outside Russia, the participating principals in the telecast. The envisioned format would have been similar in nature to the first "Town Meeting of the World" telecast. It will be recalled the first global town meeting, dealing with the common market, and other issues of the Western alliance, did not receive the blessings of France. In fact, France did not allow the use of its transmission site, thus barring European participants in simultaneous seeing other participants in the broadcast. DeGaulle's government was sore at Monet's position on the common market.

Spontaneous interchange of opinions and the ensuing dialog between a Soviet citizen and other principals for simultaneous world broadcasting would represent another breakthrough for "Town Meeting of the World." Soviets, though, at this point of time, are keeping the proposal under advisement.

Gleason Show to Stand On Own: Network Cool To Pre-Preem Frolic

Jackie Gleason, who likes to open the new season with a whooping promotion for his Saturday night variety hour, has been asking CBS-TV, "What are you going to do for me this year?" The answer, so far, has been "Nothing."

Definite coolness to a Gleason pre-season frolic, like last year's trans-continental train party from Hollywood to New York (which cost more than \$100,000) reportedly emanates with web prexy James Aubrey and pipes frostily right down to the publicity-promotion shelf.

Last year five sponsors went along for the train junket at \$9,000 each, and the network pitched in

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With all the diplomacy of a striped-pants envoy in the State Department, Revue veepee Roy Huggins has asserted those tele-scripts being readied for "Kraft Suspense Theater" are gutsy as all get-out.

Huggins tactfully, discreetly avoided reference to what prompted his statement, the fact that one of the "team" doesn't share that view. The exec producer of the series avoided any mention of Bob Altman, who was one of several producers on the show, until he asked out in disgust, asserting 10 of his scripts had been rejected by J. Walter Thompson, ad agency for Kraft. Explaining his actions last week, Altman had charged JWT was dodging any provocative material, and he asserted they wanted scripts as bland as Kraft's cheese.

Still not mentioning Altman or his allegations, Huggins maintained JWT has approved scripts and been "co-operative." Also not mentioned was the fact Altman asked to be removed from the series, and was granted his request by Revue.

Meanwhile, back at Huggins' office, the exec was allowing as to how Kraft has approved 18 scripts, bringing the number of properties in work to over 70% of the total required for the season. Series bows on NBC-TV Oct. 10.

Huggins was generous in praise of his sponsor and the agency, lauding "the consistent cooperation of the Kraft executives and their advertising agency, J. Walter Thompson. They have been in complete accord with us at all times in their approval of scripts, even though the scripts are all controversial, provocative, blunt and honest, dealing with such important themes as infidelity, treason, the neglected wife in modern society, the irresponsibility of children of over-permissive parents, the easy acceptance of moral hypocrisy."

Huggins disclosed he has bought "Allegory on Lenox Avenue," an original novel prospectus by William P. McGivern, which will first be written for Kraft's series, and subsequently penned as a novel aimed for adaptation into a motion picture.

Unique deal involves a drama about two men who become deadly enemies for reasons neither comprehends fully. It goes into production.

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D'Antoni-Baer's Sophia TV Spec

Television Productions of America, the Phil D'Antoni-Norman Baer company that produced "Liz Taylor's London" scheduled for CBS-TV airing Oct. 6, have firmed a deal with Italian film star Sophia Loren for a similar hour, color special on Rome.

Chemstrand, via Doyle, Dane, Bernbach, has already optioned half of the Miss Loren special and is negotiating a February or March network time slot. Other half is up for sale (Chemstrand is still looking for a co-sponsor to share the Liz Taylor tab).

Miss Loren's Rome tour will be scripted by Italian film writer Basilio Franchini. Contract for the show was negotiated and signed this week in New York by Carlo Ponti, Miss Loren's husband and manager, and D'Antoni and Baer.

NBC Stripes For Three

Reaching for the half-century mark in number of strippers, NBC last week named three new veepees. They are Lawrence Grossman, Robert Kasmire and Merryle Rukeyser Jr.

Grossman becomes veepee of advertising; Kasmire, veepee of corporate information; and Rukeyser, veepee of press and publicity.

Harris Hints FCC May Abandon Proposed Curbs On Adv. Time; Would Modify 'Fairness Doctrine'

Washington, Sept. 10. Rep. Oren Harris (D-Ark.) disclosed he has asked FCC Chairman E. William Henry to review and modify the recent Commission guidelines on the "fairness doctrine."

The House Commerce Committee chairman also predicted FCC might drop its proposed rules to limit advertising time.

In a speech to the Arkansas Broadcasters Assn., Harris lambasted FCC's proposed turfcasting curb and community antenna tv regulation and said he hoped the trend to day-to-day intervention in programming will not continue.

Instead of giving a formal speech, Harris read the group letters he wrote to Henry and a broadcaster friend.

In his Sept. 5 letter to the FCC Chairman, Harris said the fairness doctrine guidelines threaten to shift the responsibility for programming from the individual licensee to the Commission.

He called the guidelines "contrary" to the Communications Act and predicted if they stand FCC "inevitably will inject itself into programming on a day-to-day basis." He painted a prediction of how one broadcast could lead to an interminable chain of complaints and demands for responding time.

Harris' second letter was to a broadcaster who had a "belly full" of FCC regulations, Congressional investigations and who felt the NAB couldn't be counted on to give him much help.

In his reply, Harris predicted the Commission "may very well drop" its proposed advertising curbs after having a chance to "think over this matter."

He also said the bill of Rep. Walter Rogers (D-Tex.) to prohibit FCC from limiting commercials "is a step in the right direction." He said Rogers' bill would allow FCC to cope with overcommercialization without getting involved in daily program operations of a station.

Harris criticized the horse race broadcasting ban as part of the FCC trend to step into programming.

Charging FCC with attempting to regulate CATV without specific statutory authority, Harris said Congress should lay down basic policies and not FCC with court approval.

Harris defended the House probe on broadcast editorials, saying Congress should establish ground rules and not leave the whole question to FCC. He said Congress is not trying to interfere with free speech and noted his "deep disappointment" with broadcasters' attitude toward the hearings.

Commenting on his broadcaster friend's misgivings about NAB, Harris said if the association had a larger membership and more influence in the industry to back its Codes, it might not be confronted now with FCC rules on advertising.

Finally Harris said broadcasters must establish and meet community needs thus giving themselves a "shield and sword." If broadcasters get their communities behind them, he continued, they don't need to worry about governmental criticism or interference.

Won't Reconsider Option Time Ban

Washington, Sept. 10. FCC is not going to reconsider its ban on television option time. In a 6-1 vote the Commission turned down petitions from CBS and ABC to take another look at the May 28 order nixing option time.

The ban goes into effect today (Wed.).

Dissenting from the reconsideration decision was Commissioner Robert E. Lee.

Voting to uphold the ban were Chairman E. William Henry and Commissioners Rosel Hyde, Robert Bartley, Frederick Ford, Kenneth Cox and Lee Loevinger.

Disk Jock's Sit-In

Honolulu, Sept. 10. Ronnie Kent Loughlin, army enlisted man who was ordered by the military to surrender his "moonlighting" job as a nighttime disk jockey on KHAI, locked himself into the studio in the Royal Hawaiian hotel and staged a 48-hour "sit-in" broadcast.

Serviceman, known to listeners as Ronnie Kent, finally threw in the towel, commenting that "I'm already in enough hot water."

His military assignment is to run a closed circuit station that serves sprawling Tripler army hospital. Army authorities told the glib gabber that KHAI job was interfering with his military work.

McGannon's Unit Pushes Standards On B'cast Ratings

Another step forward in setting up standards for measuring tv and radio audiences was taken at a N.Y. meeting of the National Assn. of Broadcasters rating council.

Meet also heard a laudatory letter addressed to the NAB by Rep. Oren Harris, whose Congressional committee probed the rating services. Harris in his letter referred to a recent meeting between a Congressional committee's staff member and the NAB. Rep. Harris said he was encouraged by the pace and direction of NAB's efforts to correct a very bad situation which was recently disclosed.

Rep. Harris, in his letter, added that "I'm looking forward anxiously to the success of your efforts in the near future."

Meet, chaired by Donald McGannon of Westinghouse, also was appraised that the following rating services have requested accreditation by the NAB. They are American Research Bureau, A. C. Nielsen, C. E. Hooper, Inc., Trendex, Pulse, Sindlinger, Standard Rate and Data Service, Trace and Politz.

N.Y. confab, attended by 12 to 15 officials representing all phases of the biz, also discussed the standards and the criteria needed to establish the basis of a projected NAB audit of the rating services. Under current plans the audit would be done by an independent company supervised by NAB.

In its efforts to establish standards, NAB committee sent out questionnaires to the various rating services, each questionnaire tailored to the job done by the particular rating service. NAB hopes to get the returns in during the first two weeks of October.

Steps also were taken to continue discussions with the Radio Advertising Bureau on the latter's efforts toward a study of radio measurements.

De Cordova To SG

Frederick De Cordova, producer-director of "The Jack Benny Show" for the past three seasons, has been signed to a long-term pact by Screen Gems as director of program planning.

He'll assume his new post Nov. 1, headquartering in Screen Gems' Hollywood studios. He'll work with Bill Dozier, v.p. in charge of Coast operations, in blueprinting new tv series.

People Will Take A 3-Hr. Program (25,000,000 Did)

There were a few hands around the NBC-TV News department last week wearing giant campaign buttons which read, "I Watched all Three Hours of 'The American Revolution: 1963.'" Longevity of the network's primetime Labor Day treatment of the civil rights movement (7:30 to 10:30 p.m.) may have been a gag to insiders, but the national overnight Arbitron ratings indicate that something like 25,000,000 outside viewers went along with the joke.

As interpreted by NBC researchers, the Arbitron figures showed that the show maintained the normal audience levels of the regular entertainment schedule—"Monday Night at the Movies," "The Art Linkletter Show" and "David Brinkley's Journal"—for the full three hours.

Show held and increased its audience as it went along. The rating for the second hour was substantially higher than the rating for the first, and the third hour just about equalled the second.

Show had a total audience of about 13,000,000 homes, and an estimate of 25,000,000 different viewers.

Nix 'Say When' Segs With NBC Guidette; 'Too Close to Home'

Still shook up from the incident earlier this year that caused the wiping of videotapes for three stanzas of the daytime quiz show, "Say When," NBC-TV has nixed a bit on the show by blonde looker Kelley Dietrich because the teenager is employed by the web as a Guidette.

Web hastily junked the three stanzas of the Goodson-Todman production this spring when it was discovered that winning contestant, Mrs. Susan Robards, was the daughter-in-law of RCA public relations exec Sidney Robards. She returned the \$5,000 in merchandise won.

Miss Dietrich, however, was slated for nothing more than a modeling turn, but the network's personnel brass (authorities in such matters) nervously called it off anyway.

Harmon's Sports Coin

United Motors Service Division of General Motors, has renewed its sponsorship of the "Tom Harmon Sports Show" on ABC Radio, through Campbell-Ewald.

The Harmon show will again make 12 to 15 trips during the next season to sites of major sporting events.

TV Network Premieres

(Sept. 11-Sept. 21)

FRIDAY, SEPT. 13

International Showtime (film), Circus variety, NBC, 7:30-8:30 p.m. A. C. Gilbert (BBDO), Warner-Lambert (J. Walter Thompson), Ludens (Mathes), Bristol-Myers (Y&R), plus participations.

Harry's Girls (new) (film), Situation Comedy, NBC, 9:30-10 p.m. Colgate-Palmolive (D'Arcy).

SATURDAY, SEPT. 14

The Lieutenant (new) (film), Drama, NBC, 7:30-8:30 p.m. Sterling Drug (Dancer-Fitzgerald-Sample) plus participations.

Joey Bishop Show (tape), Situation Comedy, NBC 8:30-9 p.m. P. Lorillard (Lennen & Newell) plus participations.

SUNDAY, SEPT. 15

Travels of Jaimie McPheeters (new) (film), Drama, ABC, 7:30-8:30 p.m. Participating.

Arrest and Trial (new) (film), Drama, ABC, 8:30-10 p.m. Ford (JWT), Libby-McNeill (JWT), Liggett & Myers (JWT) plus participations.

100 Grand (new) (live), quiz show, ABC, 10-10:30 p.m. Consolidated Cigar (Papert, Koenig & Lois), Alberto-Culver (Compton). ABC News Reports (new) (live, tape, film), News, ABC, 10:30-11 p.m. Sustaining.

Walt Disney's Wonderful World of Color (film), Variety, NBC, 7:30-8:30 p.m. RCA (JWT), Eastman-Kodak (JWT).

Grindl (new) (film), Situation Comedy, NBC, 8:30-9 p.m. Procter & Gamble (Leo Burnett).

Show of the Week (film), Drama, NBC, 10-11 p.m. Du Pont (BBDO).

MONDAY, SEPT. 16

The Outer Limits (new) (film), Science Fiction, ABC, 7:30-8:30 p.m. Participating.

Monday Night At The Movies (film), Features, NBC, 7:30-9:30 p.m. Participating.

Wagon Train (film), Western, ABC, 8:30-10 p.m. (new time). Participating.

Breaking Point (new) (film), Drama, ABC, 10-11 p.m. Brown & Williamson (Ted Bates), Alberto-Culver (Compton), plus participations.

TUESDAY, SEPT. 17

Combat (film), Action-Adventure, ABC, 7:30-8:30 p.m. American Tobacco (BBDO), Miles Lab (Wade), Armour (Foote, Cone & Belding), plus participations.

McHale's Navy (film), Situation Comedy, ABC, 8:30-9 p.m. (new time). R. J. Reynolds (Esty).

Greatest Show On Earth (new) (film), Circus Drama, ABC, 9-10 p.m. Kaiser Jeep (Norman, Craig & Hummel), Alberto-Culver (Compton), American Tobacco (SSCB).

The Fugitive (new) (film), Drama, ABC, 10-11 p.m. Procter & Gamble (Compton), Brown & Williamson (Bates).

WEDNESDAY, SEPT. 18

Ozzie & Harriet (film), Situation Comedy, ABC, 7:30-8 p.m. American Dairy Assn. (Compton) plus regional sponsors (new time).

The Virginian (film), Western, NBC, 7:30-9 p.m. Liggett & Myers (JWT), P&G (Burnett), Alberto-Culver (Compton), Miles Labs (Wade).

Patty Duke Show (new) (film), Situation Comedy, ABC, 8-8:30 p.m. Sterling Drug (DFS), Breck (Y&R) plus participations.

The Price Is Right (new network) (live), Game, ABC, 8:30-9 p.m. Block Drug (Grey), Lever Bros. (BBDO) plus participations.

Ben Casey (film), Drama, ABC, 9-10 p.m. (new time). Alberto-Culver (Compton), P&G (Benton & Bowles), Brown & Williamson (Bates), Noxzema (SSCB).

Channing (new) (film), Drama, ABC, 10-11 p.m. Brown & Williamson (Bates) plus participations.

THURSDAY, SEPT. 19

Flintstones (film), Cartoon Comedy, ABC, 7:30-8 p.m. (new time). Best Foods (Lennen & Newell), Welch (Manoff) plus participations.

Temple Houston (new film), Drama, NBC, 7:30-8:30 p.m. Participations.

Donna Reed Show (film), Situation Comedy, ABC, 8-8:30 p.m. (new time), Nabisco (McCann-Erickson), Campbell's Soup (BBDO).

My Three Sons (film), Situation Comedy, ABC, 8:30-9 p.m. (new time). Hunt Foods (Y&R), Quaker Oats (JWT).

Jimmy Dean Show (new) (tape), Variety, ABC, 9-10 p.m. American Tobacco (SSCB), Butternut Coffee (Tatham-Laird) plus participations.

FRIDAY, SEPT. 20

77 Sunset Strip (film), Action Adventure, ABC, 7:30-8:30 p.m. (new time), R. J. Reynolds (Esty), Colgate (Bates).

Burke's Law (new) (film), Drama, ABC, 8:30-9:30 p.m. Liggett & Myers (JWT), Breck (Y&R) plus participations.

The Farmer's Daughter (new) (film), Situation Comedy, ABC, 9:30-10 p.m. Clairrol (FCB) plus participations.

Fight of the Week (live), Boxing, ABC, 10 p.m. (new time). Gillette (Maxon), General Cigar (Y&R).

Jack Paar Show (tape), Variety, NBC, 10-11 p.m. Participations.

SATURDAY, SEPT. 21

Hootenanny (tape), Musical Variety, ABC, 7:30-8:30 p.m. (new time). Participating.

Lawrence Welk Show (tape), Musical Variety, ABC, 8:30-9:30 p.m. J. B. Williams (Parkson), Whitehall (Bates) plus participations.

Saturday Night At The Movies (film), Features, NBC, 9-11 p.m. Participating.

Jerry Lewis Show (live), Variety, ABC, 9:30-11:30 p.m. Liggett & Myers (JWT), Beecham (K&E), Armour (FCB), Rayette (Tapping & Gladney).

SPECIALS

Sid Caesar-Edie Adams Together (tape), ABC, Thursday, Sept. 19, 10-11 p.m. Consolidated Cigar (Papert, Koenig & Lois).

Experiment In Excellence (film), NBC, Thursday, Sept. 19, 10-11 p.m. Gulf (Y&R).

Hedda Gabler (tape), CBS, Friday, Sept. 20, 9:30-11 p.m. Pan-American Airways (JWT), Scott Paper (JWT).

New CBS-TV Sales

CBS-TV clicked off some additional sales, highlighted by Savings and Loan Foundation buying one-quarter sponsorship in Walter Cronkite newscasts for six weeks.

Other deals include Shulton, Inc., for 11 minutes in the morning minute plan; Union Underwear Co. for 15 minutes in the morning span, Church & Dwight Co., 20 minutes in the morning and J. B. Williams signing for one-sixth regional sponsorship of Dallas Cowboys National Football League games.

ABC-TV'S DEAL AS REP FOR GUATEMALA CITY

ABC International Television has set a deal to become the sales representative for station TG-BOL-TV, in Guatemala City, starting Oct. 1. Station is a member of the Central American Television Network, which is repped by ABC International. William Campbell is managing the Guatemala operation.

ABC Int'l has also moved into the web's o&o sector.

Jackie & Horsey Set as TV Special

Mrs. Jacqueline Kennedy plays a prominent role in an hour-long projected tv special, titled "Opening Night of the Horse Show from Madison Square Garden."

The event, to be held early in November, is slated for slotting on NBC-TV, with a cosmetic and motor sponsor already lined up. The horse event is being held under the auspices of Col. Eddie Egan, of Peoples to Peoples Sports, Inc., an organization devoted to increasing world understanding through sports.

Arthur Godfrey will be the tv host and other celebs are being lined up.

Segment in which the wife of President Kennedy is seen was taped in June. In the segment, she talks to American Olympic riding team captain Bill Steinkraus.

The event, acclaimed as the world series of horsemanship, opens Nov. 5 and continues for 10 days. There will be teams from Ireland, West Germany, Argentina, Sweden, Italy, Mexico, and possibly Canada. The teams will compete for the Presidential Cup.

Among the competitive events will be those involving jumpers, hunters, and confirmations champions.

Prime time slot on NBC-TV for the hourlong telecast, which will present an edited down version of all that took place plus Mrs. Jacqueline Kennedy, currently is being discussed.

'D-DAY' FOR TV IN BRITAIN

Nice Work If You Can Get It

Press conferences in the broadcasting industry may never be the same again in the wake of the NBC-TV closed circuit session featuring Chet Huntley and David Brinkley with nearly a score of tv editors and columnists across the country last week. Each of the reporters appearing in the interview were paid \$320, "the AFTRA minimum," for appearing on the press conference. The payoff was presumably required because the press conference was telecast in its entirety on the "Tonight" show last Thursday (5).

Performing on the press conference show were seven newspapermen from New York, one from Chicago, two from Philadelphia, three from Washington, D.C., and three from Los Angeles. That adds up to a \$5,120 talent bill for the gentlemen of the press.

Kamen Floor-to-Panel Blueprint

Can't Have One Without the Other, So He Shuttles From Niteries To G-T Shows

The transformation from working on a floor and working on a panel is extremely difficult, according to Milt Kamen, the niterie comic, who has been working the Goodson & Todman shows of late. In a floorshow, says Kamen, a comedian has to be all enveloping but on the panels, a comic has to learn to work cooperatively, and more often than not, finds that he must restrain himself in order to be most effective. The major transformation, according to Kamen, is to change the mental attitude from working alone to working cooperatively.

It can be fairly difficult, Kamen explained. The frequent temptation on panels is to try to forge ahead and leave colleagues trailing behind. However, if this occurs, you're working against the well-being of the show. The trick is to blend in with the scenery and still make an impression.

Kamen came to tv via the niterie and legit routes. Long one of the high IQ set of comics who came up from the intimeries, he finds that constant communication with audiences is the best assurance that a performer will hang around in any medium. Thus, he finds that he must return to niteries periodically to renew himself. To stick to one medium could make him stale, he feels. He cited Bob Hope as a prime example. Although Hope doesn't have to go on arduous tours, he constantly freshens himself by contact with audiences. He broadens his scope and his ease of communication by working at every opportunity. And also becomes a more complete person by this process.

On the other hand, Kamen cites several current comics who are now fighting for their professional life because of failure to maintain contact, not only with audiences, but by failure to enlarge a mental scope. A performer, he feels must grow as a person if he is to grow with his chosen medium.

ABC-TV Racks Up Last Minute Biz

With the bell for the start of the new season poised to strike ABC-TV wrapped up flock of last-minute sales last week.

New business includes supplementary buys by Procter & Gamble in "Channing," "Fugitive," "Outer Limits," "Jimmy Dean Show," "Jaimie McPheeters," "Wagon Train" and "Hootenanny." Menley & James bought into "Outer Limits," "Hootenanny" and the Ron Cochran early evening news show. General Mills, Pillsbury and Miles Labs also bought into various primetime shows. General Insurance renewed in the 11 p.m. Murphy Martin news show.

Simoniz also picked up minutes for the kickoff week of "Hootenanny," "Channing," "Outer Limits" and "The Jerry Lewis Show." In addition, they bought a heavy 26-week daytime schedule in "The Price Is Right," "Father Knows Best," "Trailmaster" and "Seven Keys."

RCA's Dividend

Radio Corp. of America maintained its regular quarterly dividend on the common by declaring a divvy of 35c last week, this being the third such divvy since it was hiked last March 1. Dividend is payable Oct. 28 to stock on record at close of business last Sept. 20.

Company also declared the regular 8 1/2% on the Cumulative First Preferred for the period from Oct. 1 to Dec. 21. This is payable next Jan. 2 to stock on record at the close of business next Dec. 10.

Reuven Frank's 'TV Primer For 30-Min. Format'

Before NBC-TV's expanded Huntley-Brinkley nightly news show premiered this week against CBS-TV's Walter Cronkite half-hour strip, a ruminating Reuven Frank (H-B's producer) wrote a long memo to the web news department, outlining some of the philosophies he hopes will put his network ahead in the showdown competition.

"Most of the talk about expanded programs, ours and others, has centered around length," said Frank. "There has been too little talk about the implications of greater length: if a half-hour is twice as good as a quarter hour, which I believe is true, then an hour is four times as good, which I believe is ridiculous. . . . The half-hour nightly news program must be not more but different. . . . (It) should retain the present quarter-hour program's function of transmitting information while better and more fully utilizing television reporting's unique capacity to transmit experience."

"The Washington Post" can explain that the mainland Chinese are living on a few calories a day. Television can show hunger. The Kansas City Star can feature a study of the trend toward larger farms in the midwest; we can watch a farmer and family while his farm is being auctioned. . . . "The highest power of television (Continued on page 62)

Engineers Would Like A Fair Shake From TV

Aberdeen, Sept. 10. Television has its medicos and its police heroes, but engineers "never flit across the screens in haloes of glory," squawked Gareth Jones, of Birkbeck College, London, at the British Association conference here.

Engineering is not fashionable today, he said. Sixth-formers from school choosing a career resemble housewives in a supermarket buying household goods. In both cases, the choice is made to a great extent on emotional and irrational grounds.

He suggested a tv series on "Dr. Livewire," the consulting engineer "as an antidote to Dr. Kildare."

MUCH HINGES ON SEPT. 19 MEETING

London, Sept. 10. Thursday, September 12 is D (for Decision) Day so far as British commercial tv is concerned. For this is the time when Lord Hill, new—and already shaping as dynamic—boss of the Independent Television Authority, huddles with the Authority's big-wheels to finally decide the shape of future independent station contracts.

That you can tell a U.K. television man these days by his crossed digits is a measure of the importance of this meet. There, it will be decided such vital life-or-death factors as the areas to be covered, selection of independent operators who will cover them, and rentals paid for hire of transmitters (which will be adjusted against respective area earning capacity).

Indication of which way the mallet will fall has already been given by Lord Hill who, at his initial press conference, indicated his strong belief that it would be unfair to change the existing pattern of commercial tv before the second commercial web came into being—around 1966-67. But there are forces at work behind the scene which could, possibly, influence even Lord Hill's mind in this respect.

It is known, for instance, that ABC-TV, major station existing on a difficult-to-operate franchise which entitles it to beam commercial tv to the Midlands and the North at weekends only, is pressing for a seven day operation, preferably in the Midlands.

At the same time, certain regional companies here who have made it big in their local surroundings and now have ideas of extending their operation, may be counterbidding for one of the lucrative major areas which, without doubt, will be resought by the current big stations. TWW, for instance, may be in the market to handle a larger area than at present.

But, all things considered, insiders believe Lord Hill will take a firm stand and revised though contracts may be, they will not entail and redistribution of areas, until the second commercial web is a reality. Only then, it is held, will the ITA really consider such steps as letting new contenders into the field.

Following the introduction of the second commercial channel some domestic sources estimate that the country will be split into four major regional areas—London, the Midlands, and two in the North. It is thought, too, that some of the smaller ITA areas which provided little incentive to advertisers will be merged, eventually, with the other areas in order to create two independent stations operating in one fiscally viable area.

While no official decision has yet been taken, experienced industryites predict that the hard core of the new system—as and when it emerges (after the introduction of the second commercial outlet)—will find Associated Television in London opposite Associated-Rediffusion, ABC-TV in the Midlands against a new-to-the-Midlands contractor and Granada-TV in the North against one or more "new-comers."

Regional areas like those covered by Tyne-Tees-TV (Northeast England) and Anglia-TV (East England), it is felt, might successfully be merged to create one large area with two competing channels therein. Plan would get highly lucrative regional companies—like TTT—in competition with local stations that, so far, have not had it so good but who thusly would get a chance at big gold.

By the same token, Wales and Scotland will become self-contained tv areas operated by two opposing commercial video stations.

Another big question to be discussed at the vital ITA meet is the number of days any one vidbroad-

With New TV Channels on Horizon, Britain's Got a Talent Problem

So Proudly We Hail

Washington, Sept. 10.

One of television's more persistent Congressional critics, Sen. William Proxmire (D-Wis.) reversed his stand and praised the industry for its civil rights coverage.

Proxmire specifically lauded NBC for carrying a three-hour civil rights documentary sans sponsorship. "This is a great contribution by private enterprise to better understanding in America," he said.

"Many of us have criticized the television industry," Proxmire continued, "but when the industry does something such as this . . . (it) deserves commendation."

He also submitted a story in the Congressional Record by Richard Elden of the Chicago Sun-Times praising the civil rights coverage of all three webs.

TV's Advertisers Already Dicker On '64-'65 Shows

The network buying season which in the past few seasons has developed earlier and earlier looks to be earlier still at CBS-TV for '64-'65.

Top sales aides of James Aubrey prior to the debut of this season have been holding broad exploratory talks with the bluechip advertisers on their '64-'65 plans. It's the first time in the memory of Tom Dawson, web's sales topper, that such talks have been held prior to the fall debut of the season and much before the first Nielsen have been tabulated.

It's the nature of the times that Danny Thomas already has been told by his General Foods sponsor that GF would like to sign up the comic for his 12th semester, in '64-'65. Web, too, has a talking point in new programming, with 19 fresh projects already in the works for '64-'65.

British TV Vs. Press Makes Like NBC Vs. CBS In Hot News Rivalry

London, Sept. 10. In the ever-intensifying battle in news reportage between the British press and British tv, Granada-TV has illustrated anew the capabilities of tv in presenting the news and newsmagazines instantly and, when there is no news, in its ability to make it.

To the chagrin of many newspaper correspondents, Granada-TV's coverage of the Trades Union Congress at Brighton last week—taken not only in the north, but the midlands, west of England, Wales and Scotland—was so comprehensive and commentaries so concise and enlightening, that a host of newspapers found their written reports both late and, by comparison, lesser in impact.

In one classic instance, Granada arranged a studio interview session with two prominent union leaders—George Woodcock and Frank Cousins—who have opposed views on big national issues, which provided a major highlight of the congress confab. But while the two union leaders were expounding their opposed views for the vidcameras, the press boys, who had been trying to arrange such an interview for many months, were busily taking down more mundane proceedings from the forum floor.

TUC meet, growing steadily in

London, Sept. 10. Advent of BBC-2 in 1964 and a second commercial network in 1966-67 which will see the best part of the U.K. with four video channels will, obviously, cause plenty of assorted headaches to British broadcasters. Not least of these will be the gigantic search for talent.

While such professional organizations as Equity and the Screenwriters' Guild blithely state that "talent will out" and, come two further tv webs, the talent will spring up to match it, opinion in shrewd producer circles is that some of the tv's will have a desperate struggle on their hands.

Some here believe that it is more or less certain that top names will up the ante greatly, price of quality film imports will soar and the few British writers of any great merit will be swept to new and unprecedented levels of income. But once these top bracket boys are snapped up, with four webs on the go, there will be an awful lot of airtime to fill with what's left, it is felt.

Probably the most widely stretched category will be in the light entertainment field. Talent tieups and binding associations which currently exist in this country involving something like 75% of the country's variety performers already make it tough for certain existing operators to produce up-to-par variety shows, etc. Even major companies like Associated Rediffusion, which as the most choice plum in the bulging video orchard, namely, the London Monday-to-Friday franchise, has to dig deep for its quota. Fortunately, under the aegis of its entertainment topper Elkan Allan, major has managed to move into realms of the big where artists don't have ties with other commercial tv contractors. Company sparked a documentary "Time, Gentlemen Please" on British saloon entertainers which scored so highly, A-R produced a spinoff called "Stars And (Continued on page 66)

CBS Radio Affils Lure Ad Giants

The resurgence of network radio—and more particularly CBS Radio—is underscored by the "who's who" list of top agency execs attending the Oct. 1 opening luncheon of the CBS Radio affil association convention at the N.Y. Hilton Hotel.

Accepting the "honored guests" invitations for the luncheon are S. Heagen Bayles, chairman of the board of SSC&B; Edward L. Bond Jr., Young & Rubicam prexy; Charles H. Brower, BBDO prexy; Marion Harper Jr., chairman of the board and prez Interpublic Inc.; William B. Lewis, chairman of the board of Kenyon & Eckhardt; Robert E. Lusk, chairman of the board, Benton & Bowles; Kenneth G. Manuel, D. P. Brother & Co. prexy; Ray Mithun, chairman of the Campbell-Mithun, Inc., board; Carl W. Nichols, Jr., prexy, Cunningham & Walsh.

Also David Ogilvy, chairman of the board, Ogilvy, Benson & Mather; Warner S. Shelly, prexy, N. W. Ayer; William E. Steers, prexy, Doherty, Clifford, Steers & Shenfield; Norman H. Strouse, J. Walter Thompson prexy; Adolph J. Toigo, Lennen & Newell prexy; and Lawrence Valenstein, chairman of the exec committee of Grey Advertising.

CBS Radio, as forecast, announced the mailing of a new rate card, which becomes effective Sept. 15. New rate card boosts rates from an average of 7% in daytime to 10% in nighttime, under certain conditions. As in the past, six months' protection is provided for current advertisers who continue in the schedule without interruption.

(Continued on page 60)

(Continued on page 66)

Jay Ward's 50G Coney Island Fest With 'Flickers' To Take All Awards

VARIETY has received advanced word that the new tv syndication series, "Fractured Flickers," will make a clean sweep of the awards in the first Coney Island Film Festival tomorrow (Thurs.) — a solo accomplishment unprecedented in film fest history.

Award categories dominated by "Fractured Flickers" will include, "Sickest Film," "Best Film Made Without a Camera," "Most Serious Comedy," "Best Foreign Film with an All-Male Cast, Except for Six Leading Ladies and Other Women," "Nicest, and Most Talented Producer (Jay Ward)." "TF" producer Jay Ward, who also is sole judge in the fest competition, says the major reason for his success is the fact that no other films were entered in the Coney Island event. If there had been, however, they would anyway have been entered "out of competition" in the tradition established by the many fests elsewhere in the world.

There can be no post-fest complaints, says Ward, since all film companies were invited to enter. "For instance," says the producer-judge, 20th Century Fox received a formal, written invitation to enter "Cleopatra" in the silent picture category, but we never heard from them.

If "Fractured Flickers" clean sweep of the prizes takes some of the lustre and excitement out of the award presentations, the fest will nevertheless be a gala with all the trappings and nonsense of Cannes, Venice et. al. Between 2,000 and 3,000 guests, says Ward, have been invited on an all-expenses junket to the fest via New York's independent subway system. Special fast trains for Coney Island's Astroland (scene of the event) will leave tomorrow (12) from the 40th St.-8th Ave. subway platform where daytime Aqueduct track specials depart. There will be a 7:30 and 8:30 p.m. train, and a midnight celeb express for theatre folk and other night workers.

Regular straphangers may suffer confusion. Platform will be festooned with gas lamps imported from Baltimore and colored fountains spuming Revlon perfume. Trains will have bands for dancing and the ceiling fans that ordinarily pump stale air also will spray Revlon perfume. Hebrew National will cater the special dining cars. Ward says there will be trains back at 1, 2 and 3 a.m., followed by special buses followed by ambulances (recent Ward blowout for his network cartoon show, "Bullwinkle," was a midtown parade followed by lunch at Sardi's during which 80 bottles of scotch were consumed and a zonked guest was fished out of a laundry hamper during the dinner hour).

At Astroland, there will be a (Continued on page 66)

CBS Films' Sales To Aussie Market

CBS Films' Sydney office made the first foreign sales of four new CBS Films' distributed properties in Australia. The four properties are "The Garry Moore Show," "The Great Adventure," "The Hector Heathcote Show," and the "Jerry Lester Show."

The four series were sold to Austarama Television Pty. Ltd., a new licensee for a commercial tv station in Melbourne which is scheduled to start broadcasting in the middle of next year. Austarama also bought "Petticoat Junction," second year of "Pete and Gladys," "Stars in Action," "Lariat Sam," ('63-'64 production of "Gunsmoke") "Young People's Concerts" and reruns of the "Phil Silvers Show." These sales increase the number of CBS Films' distributed properties now sold in Australia to more than 50.

Negotiations on the new sales were handled by William Wells, managing director of CBS Films Pty. Ltd., Reginald M. Ansett, chairman and managing director of Ansett Transportation Ltd., of which Austarama is a newly-established subsid.; Ralph M. Barsch, v.p. of international sales of CBS Films, and others.

16-Market Sponsor Buy For 'Arthur Smith Show'

Regional sponsor Sam McDaniel & Sons, Bedford, Va., is latching on to the folk and country music trend, placing the "Arthur Smith Show" in 16 southern markets. Folk music variety show is produced by Jefferson Productions, a facility of Jefferson Standard Broadcasting, owners of WBT-TV, Charlotte.

Maker of Bunker Hill meat products last year had the half-hour show in a dozen markets, via the Cargill, Wilson & Acree ad agency of Richmond and Charlotte.

Stations carrying the show include WBT-TV; WSB, Atlanta; WJBF, Augusta; WCYB, Bristol; WCSC, Charleston; WBTW, Florence; WFMY, Greensboro; WFBC, Greenville; WSWA, Harrisonburg; WAVY, Norfolk; and others.

4 Star Int'l Hits \$1,376,591 Sales

Four Star Television International veepee and general manager Manny Reiner reports sales of \$1,376,591 in the company's first six months of operation.

Launched in February of this year, FSTI now has reps in 31 countries and is dubbing its off-web offerings in six languages. Reiner has left on a six-week tour of Europe. Same time, Thomas McDermott, Four Star prexy, flew from Hollywood to London where he will join Charles Boyer, David Niven and Reiner in hosting a reception for key execs of British tv.

KING SYNDICATES BIG SIX PREVIEW

Seattle, Sept. 10. KING-TV will syndicate an hourlong program previewing the Big Six football conference in Los Angeles, San Francisco, Spokane, Yakima and Seattle.

Stations carrying the sports special are KTTV, L.A.; KPIX-TV, S.F.; KREM-TV, Spokane; KIMA-TV, Yakima, and KING-TV, Seattle.

KING-TV sports director Rod Belcher will narrate the program, now being filmed, which will give football fans glimpses of Big Six teams—U.S.C., Stanford, U.C.L.A., U. of California, Washington State U. and U. of Washington.

Belcher, along with cameraman Ralph Umbarger and director Bill Hall, will visit each school to film teams in action. He will also interview each head football coach.

KING-TV program director Lee Schulman is executive producer of the program.

McClay's Taft Slot

Cincinnati, Sept. 10. John L. McClay has taken over at Taft Broadcasting headquarters here as director of operations of the company's video, AM and FM stations in Cincy, Columbus, Birmingham and Lexington, Ky. He reports directly to Lawrence H. Rogers 3d., executive veepee, who was in charge of the operations since 1960.

Slate Cites Editorializing As Pressing Community Duty for AM Stations

Greenbriar, W. Va., Sept. 11. Radio editorials are not only here to stay, but should become more of a habit, according to Sam J. Slate, v.p. of CBS Radio and general manager of WCBS Radio, N.Y.

In his comments before the West Virginia Broadcasters Assn., Slate called the airing of editorials on controversial topics of importance to the community "a force for good." Slate stressed that, in smaller cities where newspapers have merged and reduced the amount of conflicting expression on events, radio has a right and an even more pressing duty to step in and perform this function.

Speaking of his own operation, Slate said "we aim for immediacy, and the degree of community importance." He cited the wide range of topics which are editorial subjects on WCBS Radio—topics such as school funds, integration, unemployment, housing, welfare chiseling, strike by municipal employees and urban renewal.

He emphasized the responsibility of permitting qualified persons, representing opposing views, to have an opportunity to respond.

Storer Moves Into CATV Operations

Storer Broadcasting Co. has entered the community antenna field, purchasing the majority interest in the Southern California Cable Television Corp., owner and operator of CATV systems in Ojai Valley and the Thousand Oaks area of Conejo Valley in Ventura county.

Storer owns and operates five tv and seven radio stations, including KGBS, in L.A. Majority shareholders of the cable company had been Victor Sharar and Spencer-Kennedy Laboratories, Inc. of Boston. Sharar will remain as a minority stockholder and veepee and general manager.

Dick Moore, tv consultant and broker and former prexy of the Times-Mirror Broadcasting Co., also becomes a minority shareholder and a veepee, and director of the CATV company. Storer has an 80% interest.

'Barney Google' Spinoff Series Gets Ideal Toy Coin as WPIX Entry

Barney Google will get a show of his own in New York, with Ideal Toy sponsoring.

WPIX is spinning off the Google cartoons from the rest of the new King Features Syndicate package to set up the half-hour per week stanza. "The Barney Google Show" had its debut Saturday (7), 6 to 6:30 p.m., with the station's Jack McCarthy emceeing.

The rest of the new KFS cartoons, "Beetle Bailey" and "Krazy Kat," will play on WPIX's new "Chuck McCann Show," 5 to 6 p.m., across the board.

In other major markets, Ideal, through Grey Advertising, has bought participations on the KFS cartoons running across the board in early evening periods.

Closed-Circuit TV's Hospital Role

Minneapolis, Sept. 10. Closed circuit television is now one of the electronic devices being used by U. of Minnesota hospitals here to test stroke, Parkinson's disease and epileptic patients.

Patients, some in wheel chairs, watch a closed circuit tv monitor with the audio camera whirling just behind them while tests are being made. In the case of a stroke the program will reveal to a patient his manipulative ability in performing a coordination task.

The stroke patient sits in front of the monitor with a screen hiding the view of his hands. In one test the technician asks him to move his hands down an area resembling a tunnel without touching the latter's sides. The patient guides his hands by the monitor's image.

It's stated that the device has enormous potential, but there is no certainty yet of what all it can do. Doctors and psychologists perform the tests.

TV-Radio Production Centres

IN NEW YORK

Manny Reiner, foreign sales chief of Four Star, off for a six week European sales tour... Fred Silverman, CBS-TV director of daytime programs, on two-week tour of duty with the U.S. Army Reserves at Camp Drum, N.Y. ... Frank Gifford returns to tv with his own 15-minute show preceding the broadcasts of the N.Y. Giants games on WCBS-TV... Ed Aaronoff, ad-promo-publicity director of MCA TV, to Coast... CBS-TV soaper "Search for Tomorrow" starts 13th year on air this week... NBC's Johnny Carson set for guest stint on CBS Jack Benny Show this fall... Phil Silvers in town from Coast and Ray Walston star of "My Favorite Martian," back to Hollywood after N.Y. visit... Jean Crawford, in rare tv acting assignment, set for "Route 66" appearance this fall... Bill Francis leaving his spot as producer of soaper "Secret Storm" to produce off-Broadway production, "The Color of Darkness"... Doug Edwards sitting in on CBS Radio's "Sidelights" while Charles Collingwood is roaming Europe on special assignment... Lucille Chiappone, secretary to CBS Radio press info director Norm Ober, marries Bill Kluckas, procedure analyst at U.S. Steel on Sept. 15... Composer-conductor Ruby Raksin signed to a multiple deal for Wolper Productions' "Hollywood and the Stars," slated for NBC-TV... Sen. J. W. Fulbright (D., Ark.) chairman of the Senate Foreign Relations Committee, to be the initial guest of "Face the Nation" when it return on CBS Radio and CBS-TV... Nick Webster directing George Scott and Lee Grant in an "East Side, West Side" stanza.

Irving R. Levine's "Main Street, Italy," off the Doubleday presses Nov. 1. He's NBC's Rome correspondent... Mel Allen, N.Y. Yankees sportscaster, serving as national sports chairman in the Fight For Sight campaign kicking off Nov. 1... Robert B. Cox has been promoted to director of creative services for Metromedia... Edward Messina Jr. joins ABC News as assistant director of film... Bob Young will be anchor man on "ABC News Reports," the Sunday at 10:30 p.m. series kicking off Sept. 15... WNEW-TV running a "coke-tail" party for youngsters Friday (13) to promote the "Wonderama In Denmark" show with Sonny Fox... Stars of the ABC-TV primetime shows are being used on radio to promote the program of the Greater Safety Council... Keith L. Andre has joined Triangle Program Sales as sales rep... Jerome J. Klamman has been added to the New York sales staff of Television Advertising Representatives...

Casper Citron's Channel 31 interview show guests Hermione Gingold Thursday (12)... WOR's morning deejay John Gambiling has been named Community Appeal chairman for the New York Arthritis & Rheumatism Foundation... WLIB newsmen Bill Slater has won a Whitney Foundation Fellowship. He'll take a year's sabbatical from the Harlem radio station to work on his masters in journalism at Wesleyan College... Leonard Probst, NBC's man-on-the-aisle, broadcasting theater news Monday nights on Channel 4's "Pressman-Ryan Report," and as Broadway shows open, will do his reviews on Channel 4's "City Edition" at 11:15 p.m.... "Today" show writer Ric Ballad winging to Hollywood for huddle with Ken Maynard about "Today" salute to horse opera stars... Imogene Coca in New York on NBC-TV promotion tour for new "Grindl" series... NBC Enterprises veepee George A. Graham Jr. and Harold E. Anderson, special projects mgr. for NBC Int'l embarked on business swing through Africa... Grant Wolfkill, NBC News cameraman imprisoned by Laotian Communists last year, in New York for brass chat before winging to Saigon... Armed Forces Radio lost to WINS in first practice game of Radio Broadcasters League by 30-11 score... Guy Williams, one-time star of "Zorro" series, has been signed to a continuing role in "Bonanza"... Arthur Godfrey, Lena Horne, Jonathan and Malcolm Muggeridge guesting on season premiere of Jack Paar show Sept. 20... "Sing Along" Leslie Uggams receives a plaque from Bishop College in Dallas, Sept. 18.

Leo Frankel is new publicity chief at WNEW Radio. He succeeds Frank Young, who resigned... Jo Ranson has resigned from Sponsor where he was senior editor and will announce new affiliation shortly. Psentdeteto

IN CHICAGO

WIND wound up its sixth annual August campaign to deter high-school dropouts with a State St. parade joined by the Governor and other state and local bigwigs... WBBK exec met with more than a dozen local religious leaders on Sunday (10). Station wants to do occasional prime time specials on religious themes, rather than continuing Class "C" time... Staff changes at WBBM Radio have assistant news director John Callaway departing to become managing ed of Chicago Scene mag, Jim Strong switched from tv news assignment editor to same spot on radio side, and Jack Stockton taking over as producer of "Current"... WGN is backstopping its regular helicopter reports of rush hour traffic conditions with a single-engine plane... WBBM-TV foreign editor Carter Davidson is off for a three-week o.o. of Canada for a two-seg documentary... Hearty "Hunk" Anderson, former Notre Dame football coach, joins Elmer Angsman for play-by-play reports of the "Big Ten Game of the Week" over WBBM... WIND's coverage of the murder of Alderman Ben Lewis has won for that station the 1963 Radio-Television News Directors Award in the Documentary Editorial category.

IN LONDON

Bill Tennent, making a hit on Scottish-TV's "Here & Now" show, turned freelance... Dr. John Grierson's magazine program, "This Wonderful World," is now being taken by nine commercial stations here... BBC-TV picked up the CBS documentary "Hollywood Come Home"... BBC-TV Enterprises sold the "Maigret" and "Spread Of The Eagle" series to the Australian Broadcasting Commission... Scottish-TV celebrated its sixth anni last week... "Alfred Hitchcock Hour" the only Yank show to score a place (12) in the British 20 top-rated shows list for weekend Aug. 25... Associated-Rediffusion starts its ninth retreat of the "Double Your Money" program tomorrow (12)... TWW's "Disks-A-Gogo" program, being taken this fall by the other local commercial operators, racks up its 100th performance on Sept. 23... Publicist Al Hunt landed a personality interview spot in BBC Radio's new "Let's Go," a light entertainment show.

IN WASHINGTON

Jim Karayn, who produced two specials on the Washington racial scene for NBC & WRC-TV, has been hired by NBC News to research, write and produce an upcoming series of four shows on Washington subjects. He was formerly with KTLA-TV, Los Angeles... Tony James, program and sports director for WBAB-AM-FM, Long Island, signed on WTOP radio announcing staff... Yale Newman, former London bureau chief for ABC and recently a European and Middle East correspondent, named director of News and Public Affairs for WTTG-TV... Michael Strouse, son of WWDC prez Ben Strouse, named account exec at WWDC. He was in merchandising at WEBB, Baltimore... WGMS radio will preem Sept. 15 a series of half-hour programs of Sherlock Holmes stories... WRC radio bringing on new weather program "Weather with Mac McGarry"... WTOP-TV and (Continued on page 60)

SYNDICATION'S BIG TINT-UP

Cleve.'s 'Battle of the Movies'

Cleveland, Sept. 10.
New movies are being projected heavily into local television scheduling as the area's three stations move for large shares of the Greater Cleveland audience.

WEWS has latched onto 30-post-1950 MGM offerings and pin pointed its leaders in the Schaefer Award Theatre spot, Sunday at 10 p.m., breaking the movie only for barest number of commercials and an intermission for the 11 p.m. 15-minute news-weather-sports period.

WJW-TV has purchased a package from Seven Arts and most of the films will be shown on the station's Masterpiece Theatre program Sunday afternoon. Some of the 1950-60 vintage will be considered for the post 11 p.m. news periods on weekends.

KYW-TV will release 50 unused films from its best bank of 2,000 reels, many of the latter, however, are expiring in October with the station scheduled to return 700 titles. The new offerings, never seen before in this area, are being in this area, are being planned for 6 p.m., Saturdays, and following the news, weather, sports weekend shows at 11:15 p.m. Additional films are being notched into the Sunday 1 p.m. period.

WNAC's 'Bally For a New Season'

Hub in Hubbub as ABC Affil Lets Out All The Promo Stops

Boston, Sept. 10.

In one of the biggest promos ever undertaken by a tv station here, WNAC-TV is ballyhooing Channel 7's new fall season for ABC-TV in a big way on the air, in newspapers, magazines, subways and on outdoor boards. Theme, "Television's 7 Most Exciting Nights Begin Sept. 15 on 7," was pretested for retentiveness by station's ad agency, Arnold & Co.

Hub's taken with it and the whole town is talking about it, wondering what's coming and waiting for the 14 new ABC-TV shows an 11 new local shows. City's video appetite has been whetted by over 1,000 spot announcements and trailers on WNAC-TV, which began on June 25, a few days after Alvin C. Korn, ad-promo director, and Phyllis R. Doherty, publicity director, returned from the ABC-TV briefings in Hollywood.

More than 350 two-sheet subway posters in four different colors and outdoor 24-sheet billboards have continued to pound home the theme in a simple, solid slogan that asks for the eyes of every viewer in the Channel 7 coverage area for show sampling in the week of Sunday (15). These have been up since the first week in August.

Almost 30,000 lines of newspaper space will be used in the Boston Globe, Record-American and Herald-Traveler from Wednesday (11) through the end of the month. New England newspapers, magazines and ad agencies and clients have received over 70 pages of pr stories on the new season. Many have seen an hour film with highlights from many of the new programs. Weekly newspapers have been sent four different mats telling the ABC-TV story with lots of them showing in the past week.

Station is hosting a press lunch for Jack Palance, star of Kaiser's "Greatest Show on Earth," today, Tuesday (10) at 1 p.m. at the Ritz. And at the same time, WNAC-TV will intro to the press more new

(Continued on page 62)

Triangle's Syndie 'America' Series

Triangle Stations is extending its move into the syndication market this fall with a half-hour color series titled "This Is America." The show will be filmed by WFIL-TV; Triangle's Philadelphia outlet and will concentrate on festivals, fairs and fiestas.

First group of shows will cover the Pennsylvania Dutch Folk Festival, the Danbury Fair, the Agricultural Futurama in Harrisburg, Pa., etc. Charles Keller is producer of most of the segments, Bill Lawrence is editor and Haw Woodard is scripting and narrating.

SG's Pierre Berton Gets Stripped Format

"The Pierre Berton Show," which recently ran into some censorship trouble in Canada following Berton's soundoff on premarital relations, has gone into production as a five-times-a-week show under Screen Gems Ltd. banner. It was an hour show last following Berton's soundoff on premarital relations.

Current production is under way in Toronto, Montreal, and Ottawa with such guests as Robert Goulet, Carol Lawrence, Tyrone Guthrie, William Bendix, members of Canada's new cabinet, etc. Selig Alkon, newly appointed exec in charge of production for Screen Gems' Canadian office, will supervise the new series. Ross McLean is the producer. The show is being turned out in co-operation with CFTO-TV, Toronto.

Nippon Feature Makers Soften Hostility to TV

A more conciliatory attitude by native feature producers on the possible sale of pix to tv in Japan is noted in a recent report issued by the Television Film Export Committee of the Motion Picture Export Assn. of America (MPEA).

Importance of the views of native Japanese pix producers is that if they ever sell product to tv, the gates would be opened for American studios to sell their pix to Japanese tv. The MPEA report stated with the exception of Nikkatsu, which is still upholding its policy not to make its product available for tv, the five major companies appear to be slackening their hands-off tv policy.

Dalei prexy Nagata was quoted as saying at a recent press confab that films may be supplied to tv if they can be sold for over \$8,350. The MPEA report went on to say that the Toei topper also said that his company is preparing to supply its animation features to NET after re-editing.

Report cited rumors about the establishment of a separate company capitalized by the five majors primarily for distribution of films to tv.

'Moby Dick' as 'SP' Entry
The original "Moby Dick," which starred John Barrymore, has been acquired by Walter Reade-Sterling, Inc. for its "Silents Please" package of silent screen classics. Series, which had an ABC-TV network ride, in syndication contains 16 new episodes in the 39-episode package.

BOOSTING SALES IN KEY MARKETS

By MURRAY HOROWITZ

Color has become a definite plus in syndication selling and distributors handling product ranging from half-hours to features to cartoons find the availability of color prints boosting the sales potential in most key U.S. markets.

In terms of hiked profits solely resting on the factor of color, arguments can be heard taking both sides of the question. There's unanimity, though, in the opinion that having film available in color gives the particular product an edge in color conscious markets, and more importantly, builds a color inventory which will gain in value in the future.

To some extent, the color inventory already is playing a role in the rerun market. United Artists Television (nee Ziv) is re-releasing such series as "Science Fiction Theatre," "Mr. District Attorney," et al., filmed in color, for colorcasting by stations across the country. Their availability in color is definitely a talking point among color conscious stations.

In feature selling, houses ranging from the king-sized library of United Artists Associated, Seven Arts Associated, to the small packaged newie Warner Bros. tv, report that the availability of color prints helps the sales of packages. Cartoon houses long have recognized the plus factor of color and long before other entertainment forms in syndication heralded color as a big plus.

RCA, parent company of the NBC-TV color network, was credited with being instrumental in boosting colorcasting on the local level, and the buying of color product by local stations. RCA in its color push, would co-op sponsorship with local RCA dealers of colorcasting, especially in the afternoons, when Mr. and Mrs. America may have been shopping for tv sets. This co-op sponsorship prompted stations to seek color product in features for telecasting. Other product in color also was used.

The color push varies from market to market, according to the individual approach to color of particular stations. There are a sufficient number of color conscious stations, though, to make color a definite plus in selling.

Some stations, too, are looking towards the future. In buying of some feature product, stations might buy a package with a large number of color pix for future telecasting. Broadcasting of black and white features may be the standard operation procedure of the station today, but the outlet wants to build a color backlog for the future.

After getting off the color production bandwagon, UA-TV has returned to it, and UA-TV's "Lee Marvin Presents—Lawbreaker" is being produced and being made available in color. Twenty six sta-

(Continued on page 60)

NEW 7 ARTS SALES ON 'EN FRANCE' SEGS

Seven Arts wrapped up nine additional stations last week for its "En France" series of 26 half-hour French language entertainment-instruction shows, bring the total markets to 51. Recent sales were made to WRC-TV, Washington; KEND-TV, Fargo, N.D.; KCND-TV, Fambina, N.D.; KNOX, Grand Falls, N.D.; KSOO-TV, Sioux Falls, S.D.; KRDO-TV, Colorado Springs; and WSJV-TV, Elkhart, Ind.

Seven Arts also made two sales of 50 features in its Volume Seven package to KSL-TV, Salt Lake City; and KRDO-TV, Colorado Springs. WHIO-TV, Dayton; WJIM-TV, Lansing; WWL-TV, New Orleans; and WTVP-TV, Decatur, bought 93 features in Volumes Four and Five. WWL-TV, New Orleans, also bought 41 films in Volume Three.

Kluge Credo On Racial Equality In B'casting: 'Put Up Or Shut Up'

ABC-TV Affils Won't Let Go of 'Naked City'

"Naked City," the hourlong series which was put into syndication during the past season after a four-year run on ABC-TV, has passed the 50-station level this week with a sale to KTRK-TV, ABC affil in Houston. About half ABC affil in Houston. About half to ABC affiliated stations which carried the same shows during their network run. In this category are such outlets as WJZ-TV, Baltimore; WMAL-TV, Washington, D.C.; WFAA-TV, Dallas; KMSP-TV, Minneapolis; and KGO-TV, San Francisco. WPIX has it in New York.

The Bert Leonard production comprises 39 half-hour and 99 hour-long episodes.

'Million \$ Movie' Multiple Playtime At 10th Anni Mark

WOR-TV's "Million Dollar Movie," multiple exposure of a feature picture through each week, starts its 10th season this fall, and Ivan Reiner, tv program manager of the RKO General New York outlet since the pix strip was launched, says there has been a gradual change in both the audience and product.

He describes the audience change as a shift, but declines to comment further other than to say it is larger today (average accumulative ARB rating for the 16 exposures a week in the fall-winter of '54 was 38 while last year it was 42). Other observers, however, feel that the "shift" has meant a less selective audience, reflected in New York's population spread beyond the suburbs and the increase in minority populations, such as the Puerto Rican, on Manhattan itself.

In product today, Reiner says there is less family drama, less comedy of manners and less comedy of all kinds, and more emphasis on action-adventure—spectacles and science fiction in top amounts.

Titles in the first months of "Million" included "Casbah," "Notorious," "Mr. Peabody and the Mermaid," "Magic Town" and "Body and Soul." Coming up now are such pix as "Al Capone," "Mogambo," "The Dam Busters" (Continued on page 60)

CBS Affil Hands Posy To Rival NBC for 3-Hr. Civil Rights Documentary

Washington, Sept. 10.
In an unusual turn, the CBS affil here WTOP-AM-TV editorially praised the NBC civil rights documentary.

Calling the show an "excellent account" of a significant movement, WTOP said "it was extremely valuable to have a television chronicle of much of the whole story."

Some WTOP listeners were startled to hear the opening editorial line: "The National Broadcasting Co.'s three-hour tv documentary of the American Revolution was in WTOP's view an excellent account of a movement with great and lasting significance."

The editorial went on to comment on broadcasting's coverage of racial disturbances and concluded that tv and radio "have an inescapable duty to report them (civil rights events) fairly and fully."

The editorial was read three times on radio and tv Sept. 3 by Jack Jurey.

"The time has passed for mere lip service to a policy of non-discrimination in business in general and the broadcast industry in particular. We must implement such policy in all phases of our operation." That's the credo of John H. Kluge, president of the Metromedia chain of radio-tv stations.

"As people in the communications business," Kluge said about the current Negro struggle for civil rights, "we must be the infantry in the march of progress. We are in the most sensitive area and must show the greatest responsibility." Metromedia itself, Kluge said, does not and has not practiced any form of discrimination in its hiring policy. Although no hoopla was made over this fact, Metromedia employs numerous Negroes on all levels of its operational and administrative staff, including one Negro associate director, one chief of production, and several in the legal, accounting and traffic departments.

Kluge conceded that the problem of the Negro's status in American life has not been enough in "the broadcasting conscience and consciousness." The time has come to correct this wrong, Kluge said, by positive action. "We must learn to deal with each other as human beings and not on the basis of color."

Kluge said that discriminatory practices not only hurt the Negro but the nation as a whole. "We just limit our choice of the best available people." But, he stressed, "I don't practice discrimination because it's bad business. I wouldn't even if it were good business. Discrimination is a moral wrong and must be combatted because of that."

The Metromedia exec said that the solution will not be easy, but was confident that they would be found. "In the end, better education will lead to better jobs and a more responsible role for those who have been deprived up to now. Before that stage is reached, we must expect some trouble. It's difficult for the Negroes who have been held down so long to find a perfect balance in reaching out for their rights."

Kluge takes the long historical view of the current civil rights struggle. "Some 500 years from now, when the history of our time is written down, the people who are fighting against human equality will look like very small people indeed."

Syndie 'Have Gun' \$2,000,000 Sales

WNBQ, Chicago, and WRC-TV, Washington, became the second and third NBC-TV o&o stations to purchase "Have Gun, Will Travel" from CBS Films, as sales of the Richard Boone starrer approach the \$2,000,000 mark.

Other recent sales include WSB, Atlanta; WLW-C, Columbus; WBRC, Birmingham; WLOS, Asheville, N.C.; KJEO, Fresno; KATV, Little Rock; WUSN, Charleston, S.C.; WCSH, Portland, Me.; WDAU-TV, Scranton, Pa.

Three ABC-TV o&o's already have bought the series, as well as the Westinghouse-owned station in San Francisco, KPIX. ABC-TV o&o's are WABC-TV, N.Y.; KABC-TV, Los Angeles; and WXYZ-TV, Detroit.

All deals are on a longterm basis.

Marvin's Twin Debut

Lee Marvin has a twin debut this fall.

Former lead of "M Squad" has his own series in syndication, "Lee Marvin Presents—Lawbreakers," distributed by United Artists Television. He also has the lead in the preem show of "Twilight Zone" on CBS-TV, the Sept. 27 outing, titled "Steel." The UA-TV series debuts this fall, too.

DuPont's Pre-Season NBC Strut, Still Yearns For Sun. Nite 'Image' —On Other Madison Ave. Fronts

By BILL GREELEY

Still quaking from the critical lumps doled out to many of its shows the past season, Du Pont last week bankrolled a closed-circuit tv pitch on the new "Du Pont Show of the Week" to the press via 181 NBC affiliates around the country.

Newsman invited to the local stations for the preview were shown clips from coming "Show of the Week" live-on-tape dramas and telementaries with NBC programming veepee Mort Werner and producers David Susskind, Irving Gittlin and Philip Barry Jr. on hand to back, fill and extol. They were told that there will be a dramatic script by Academy Award-winner Horton Foote; a serious play starring comedian Milton Berle; and a documentary study of a Harlem social worker among this year's entries. Foote's offering will be a comedy, "The Gambling Heart."

Susskind introduced a couple of clips from another comedy already on tape, "The Bachelor Game," scripted by Irving Gaynor and starring Barry Nelson.

Philip Barry Jr., repping the Franklin Schaffner and Fielder Cook production shop, introduced scenes from the premiere show Sept. 15, "The Last Hangman," starring Ed Begley, and another drama by English scripter Jacques Gillies, "The Takers," a kidnapping thriller.

One of the few solo sponsors left around and looking for a prestige "image," Du Pont is naturally extra sensitive to press reaction. While it's doubtful that any critics and/or newsmen were pre-convinced by the preview bits, it was evident that, after three years, Du Pont is still making the old college try with "Show of the Week."

Madison Ave.'s Integration
More than 100 ad men, representing 56 ad agencies, met last week with NAACP officials in New York at which the Negro organization presented a six-point program demanding greater use of Negro performers in advertisements in all media.

NAACP's program also called for a new approach to the depiction of Negroes in media in accordance with the place of Negroes in American society today. Meeting was similar to several held in past months with various branches of the communications industry.

Among demands in the six-point program were the dropping of racial barriers and immediate adoption of a policy of unrestricted use of Negro performers in radio and television programs and commercials; a policy of merit employment by all ad agencies; use of Negro models in advertising in print media; recognition of the Negro press as advertising; and establishment of a committee within the 4A's for negotiations with NAACP.

Following the session, 4A's made a statement pointing out that advertising agencies representing the preponderance of broadcast advertising volume have already agreed in writing to a joint-policy statement against discrimination in the employment of talent. That was the statement in June from AFTRA, restating its non-discrimination provisions to which agencies adhere, said 4A's.

Heavy U.S. Agenda For Foreign Broadcasters; D.C. Big on Hospitality

Washington, Sept. 10.

Two groups of foreign broadcasters studying in this country crossed trails in Washington for a round of visits and parties.

The 31 broadcasters from allied neutral and Communist countries will visit the U.S. Information Agency and Voice of America and talk with USIA chief Edward R. Murrow. On Thursday (12) the groups will join to visit FCC and talk with Chairman E. William Henry.

The foreign broadcasters to study at Syracuse University were feted at party at the Broadcast Club. They may also get a chance to confer with Atty. Gen. Robert F. Kennedy.

The second group, which will

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Knopf's 4 Star Checkout

Hollywood, Sept. 10.

Writer Christopher Knopf has asked for and received a release from his Four Star pact, which had until next March to go. Knopf's request was okayed by Four Star proxy Tom McDermott and parting is described as an "amicable" one.

Before checking out, however, Knopf is penning a pilot script for a Four Star series, "The Big Valley," but this assignment is on a freelance basis, only as a company pactee. "Valley," a I. A. Bezzerides-Lou Edelman package, is being readied for CBS-TV for 1964-65 by Four Star.

Knopf developed pilot projects for Four Star while with the vid-filmery.

Equal Time Rule Suspended For '64 Campaigns

Washington, Sept. 10.

The Senate Commerce Committee today (Tues.) reported to the Senate legislation to suspend equal time rules for the 1964 Presidential and Vice-Presidential candidates.

Without objections the committee sent to the Senate the suspension bill passed earlier this year by the House.

The committee wrote two minor changes into the House version of the bill which would have put suspension of Section 315 into effect Aug. 20, 1964. Under the Senate version the suspension will run from Sept. 3 to Nov. 2, 1964. The change was made after the Democrats chose the week beginning Aug. 23 for their national convention.

The second Senate change dropped the requirements for the FCC to report rates charged politicians by station.

The committee also approved an FCC requested bill requiring intervenor petitions should be filed within 30 days after hearing issues are published in the Federal register. Under present provisions, petitions can be filed up to 10 days before a hearing.

Edwards, Jurrow Pact WB Deal on Vidfilms

Hollywood, Sept. 10.

Blake Edwards and Martin Jurrow, whose film production company had previously signed a deal with Warner Bros., to produce "The Great Race," have also inked a tv film deal with the Burbank plant.

Owen Crump, who has produced both motion pictures and vidfilms, is partnered with Edwards and Jurrow in the television setup. Also in the Edwards-Jurrow combine are Jim Barnett, former tv story editor at Warners, and Cedric Francis, an exec at WB tv, who are aiding in the development of new telefilm properties.

BBC's New Opera Head

London, Sept. 10.

BBC has effected some executive changes involving, among other things, a new post of head of opera, which comes in the Corporation's music division. New post goes to Lionel Salter who has been head of music production in the tv service since 1956.

Hugh Wheldon, BBC-TV exec in charge of the web's documentary output, now also becomes head of the service's music programs as well as taking over other duties that Salter had in his former capacity.

Peter Crossley-Holland, BBC's opera organizer since 1960, resigns from BBC to join the International Institute for Comparative Music Studies in West Berlin.

Selmur's Par Studio Deal on 'Alexander'

Hollywood, Sept. 10.

Selmur Productions has closed a deal to film its "Alexander the Great" pilot at Paramount studios, and has opened offices at the Mar-a-lon lot.

Producer of the hourlong pilot aimed at the 1964-65 season is Al McCleery. Negotiations are on for Buzz Kulik to direct. William Shatner stars.

Henry Opposed To Bill Nixing Solon Bids for Licenses

Washington, Sept. 10.

FCC Chairman E. William Henry mildly opposed a bill preventing the Commission from giving favorable consideration to members of Congress applying for a broadcast license.

He said FCC endorses the "essential purpose" of the legislation introduced by Sen. William Proxmire (D-Wis.) forbidding FCC to favor an applicant on the "civic participation" criterion because it has members of Congress among its stockholders.

Testifying before the Senate Communications Subcommittee Henry fell into the spirit of the group's chairman Sen. John Pastore (D-R.I.) who said "being against this is like being against the Ten Commandments."

In his prepared testimony, Henry said FCC "does not urge passage" of the bill but "recognizes Congress' special interest in matters of this nature and would, of course, defer to its judgment on the matter."

Sens. Proxmire and Pastore were both irked by the language of the FCC Hearing Examiner in the Albany, N.Y., Capital Cities case which specifically noted that the Congressional applicants for the station had "manifestly superior" civic participation qualifications.

Though the Commission modified the language in its final decision on the case and now says it upholds a neutral policy, Pastore said it was "too bad the original language was said and now it has to be unsaid as a matter of law."

He even proposed extending the Proxmire prohibition to all office holders and said FCC can rate civic participation without noting that an applicant is a public official.

The morality play was carried another step further by Sen. Strom Thurmond (D-S.C.) who said members of Congress shouldn't own stations or other businesses affected or regulated by the Federal government.

Proxmire said the suggestion

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AM Assignment Plan Hit By NAB

Washington, Sept. 10.

The NAB Monday (9) criticized FCC's proposal to assign AM radio outlets on the basis of population "an unwise Government intrusion into business practices."

At the same time NAB requested removing all FM matters from the proposal and giving them separate consideration.

In a generally critical statement on the proposed AM assignment plan, NAB said FCC's policy statement prohibiting common AM-FM station ownership was a "open invitation." To file competing applications against dual radio operations.

NAB's statement filed with the Commission also opposed proposed regulations limiting FM duplication of AM programming. Rapping the Commission for going beyond engineering standards in lifting the AM freeze, NAB said assignments should not be granted on arbitrary determinations of how many stations a city can support.

NAB said the Commission was delving into economic questions and violating the doctrine that broadcasting should develop through free enterprise competition.

H'wood All Stars 8-0 Triumph

Washington, Sept. 10.

Back-to-back four-run innings gave the Hollywood All Stars an 8-0 victory over a Washington press-radio-tv team in game at D. C. Stadium.

The meet preceded a Washington Senators-Cleveland Indians game. Part of the proceeds went to the Hollywood Entertainers League.

Pitching a shutout for the Hollywood team was producer-director Jim Harris.

Phil Crosby tripled and Pat Boone singled to lead the All Stars' hitting. Most of their other runs were scored on errors.

Managing and playing first base for the All Stars was Jerry Lewis who struck out twice—once against a regular Senators' pitcher Pete Burnside.

Also playing for the All Stars were Mike Dante, Hugh O'Brien, Nick Adams, Pete Brown and Harvey Lembeck.

Bat girls were Connie Stevens and Sue Lyon.

On the opposing team were broadcasters Frank Hardin and Jackson Weaver of WMAL, John McLean, WTOP; Phil Mayhew, WOL and Dean Griffith, WPGC. Coaching were Dan Daniels and George Hartford of WTOP.

Bat girls for the press was Julie Gibson, now performing at the Bayou here.

The Hollywood team, which usually plays softball, ended their day here as guests on Steve Allison's WWDC radio show.

Loevinger Proposal to B'casters Blasted as New Bid to Control News

Washington, Sept. 10.

A Republican Task Force on News Management attacked FCC Commissioner Lee Loevinger's proposal for an independent broadcast news service as another Kennedy Administration attempt to control the news.

Rep. Glenard Lipscomb (R-Calif.), chairman of the GOP Task Force, charged the Government could control broadcast news if Loevinger's proposal was put into effect.

"The Kennedy Administration," Lipscomb said, "apparently isn't satisfied with simply managing the news. Now the FCC wants to tell the broadcast media how to run its news business."

"The next step," Lipscomb continued, "is Federal control of the broadcast wire service and eventual control of the news content of the service."

Lipscomb said Loevinger's proposal for a broadcast news service has "neither need or merit."

"The Kennedy Administration," he demanded, "should keep out of the news gathering and transmission business and permit the independent news media to gather and disseminate news without Federal threat or dictation."

Peckinpah Takes Over 'Flight Surgeon' From 4 Star as Theatrical

Hollywood, Sept. 10.

Producer-director Sam Peckinpah has bought from Four Star "Flight Surgeon," an original teleplay initially designed as an entry on Four Star's "Dick Powell Theater" of last season, and plans to produce it as a theatrical film.

Peckinpah was at Four Star when the Tom Gries story was being readied for the Powell show, but it never got before the cameras. Yarn deals with MAT (Military Air Transport), and at the time of the projected pilot, there was an international crisis so MAT planes were not available for the vidfilm, producer explained.

Consequently, he has acquired property to be shot under aegis of his Latigo Productions. Gries will screenplay and direct. Peckinpah is currently at Columbia, where he will direct "Major Dundee," Charlton Heston-starrer, for producer Jerry Bresler.

Radio Lux Ups Rates

Frankfurt, Sept. 10.

For the first time in 12 years, Radio Luxembourg, the European radio outlet, has decided to increase its rates for commercials on the station.

Rates are going up about 15% for the commercial slot at 10 to 10:30 p.m.

The station has greatly increased its listenership because of the boom in transistor radios in Europe, with an estimated 6,250,000 of the hand sets now in use here. Station claims to have 3,083,000 listeners, with 47% in the age group between 16 and 24, and 22% in the 25 to 34 age group.

Schiller To 'Redigo'

Hollywood, Sept. 10.

Fred R. Schiller, formerly with Warner Bros., has been signed by Screen Gems' "Redigo" producer Andy White as his assistant, and he will also function as story editor on the NBC-TV series.

Schiller, who was associate producer on WB's "77 Sunset Strip" and "Surfside 6," replaces Philip Saltzman, who has exited the company. Howie Horwitz is exec producer of "Redigo."

3-Web TV Skeds: Better Than 2 to 1 For Tape Vs. Film

Hollywood, Sept. 10.

Telefilm holds better than a two-to-one majority edge over tape in the networks' combined scheduling for the new season, which gets under way next week. Combined skeds of NBC-TV, CBS-TV and ABC-TV show there will be 46 hours of telefilm entertainment weekly, and 20 of taped shows for the 1963-64 season.

Most of the taped entries are in the variety and games or panel shows. CBS-TV leads the taped field, with eight and a half hours each week, as against six and a half for ABC-TV and five for NBC-TV. In film, the nets are very close, with 16 hours of first-run telefilms on ABC-TV, 15½ on CBS-TV, 15 on NBC-TV. There will be a number of taped specials, such as those of Bob Hope and Perry Como, on NBC-TV.

CBS' taped shows are the hour-long Danny Kaye, Judy Garland, Red Skelton, Ed Sullivan, Jackie Gleason and Garry Moore stanzas; the half-hour "Candid Camera," "What's My Line?," "Password," "To Tell the Truth," "I've Got a Secret."

NBC-TV's taped shows are "DuPont Show of the Month," "Sing Along With Mitch," "International Showtime," and "The Jack Paar Show," all hourlong entries, and the Andy Williams and Bell specials.

ABC-TV's non-film shows are the hourlong "The Jimmy Dean Show," "The Lawrence Welk Show," "Hootenanny," the half-hour "The Price Is Right," Sid Caesar-Edie Adams tandem of shows, plus the two-hour Jerry Lewis live entry.

Secondari Under Knife

John Secondari, chief of the ABC-TV special projects documentary division, was rushed to Columbus Hospital, N.Y., Monday morning (9) for an emergency appendectomy.

By a curious coincidence, Secondari is currently working on an hourlong show, "1492," which is about Christopher Columbus. It's the first in the four-part "Saga of Western Man" series.



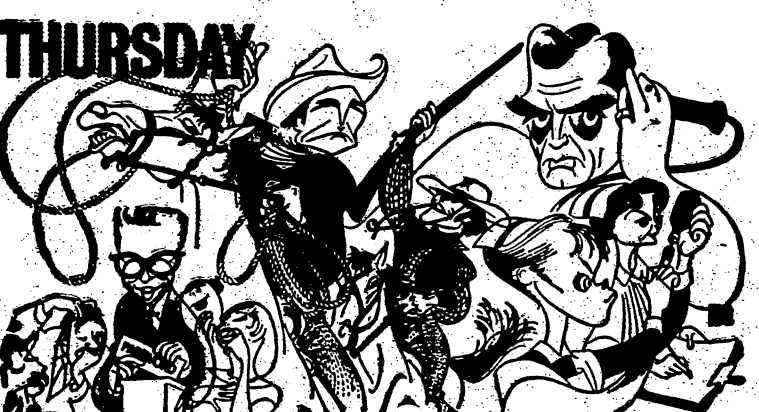
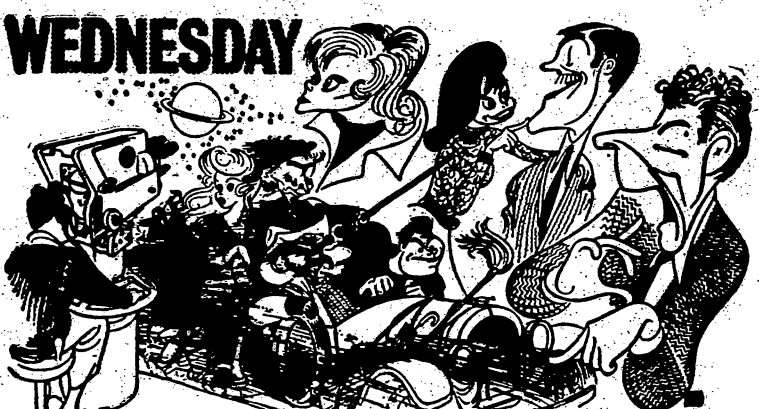
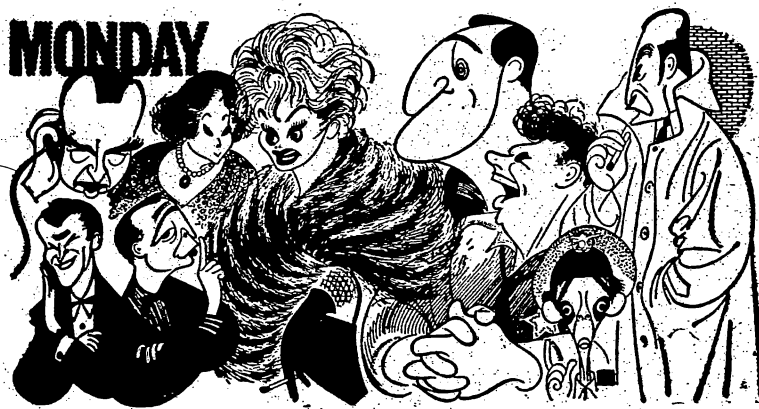
**CURTAIN
GOING UP
ON A NEW
SEASON...**

...THIS FALL THE STARS' ADDRESS IS CBS

By now most Americans are back indoors, refreshed and ready to give their attention to work and school and the pleasures that can be found within four walls. If their past behavior within these walls is any indication, foremost among these pleasures is television. They look on it as their principal source of entertainment and rely on it for their knowledge of the world around them. And at the start of a new season they look with renewed eagerness and curiosity.

Once again, as in past seasons, the chances are that, night after night, they will find their greatest rewards and satisfactions in the program schedule of the CBS Television Network. For these nights have been compounded into a mixture of matchless entertainment and penetrating insights into the events of our time. Above all, they reflect the network's response to the enlarging tastes, sophistication and awareness of the nation's viewers who more and more are demanding no less than the best in what they see on the air.

It is this response which brings to the television screen for the first time on a regular weekly basis such superb artists as Danny Kaye, Judy Garland, George C. Scott and Glynis Johns. Similar-



FRIDAY



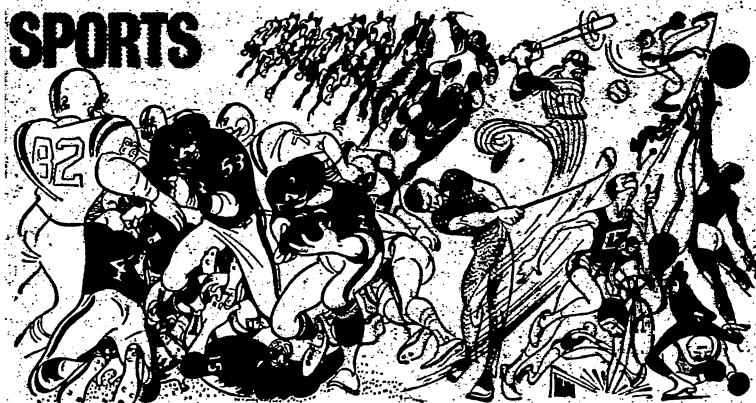
SATURDAY



CBS NEWS



SPORTS



SPECIALS



ly, it accounts for the innovation of a unique series of hour-long action dramas entitled **THE GREAT ADVENTURE** which will join a powerful dramatic schedule that includes **THE DEFENDERS**, **THE NURSES**, and **PERRY MASON**.

The new season also marks the return of Phil Silvers who resumes his place in the incomparable company of Lucille Ball, Jack Benny, Dick Van Dyke, Jackie Gleason, Andy Griffith, Red Skelton, Danny Thomas and all **THE BEVERLY HILLBILLIES**. Whichever way you like your laughter, you're certain to find it. And again viewers will witness each week the ever-inventive variety of television's master impresarios, Ed Sullivan and Garry Moore.

The same element of novelty can be seen in the scope and variety of the "special" programs scheduled during the coming season. To wit: the American television premiere of England's Royal Ballet with Dame Margot Fonteyn; a full hour presentation of "Elizabeth Taylor in London" in which the celebrated film star, assisted by an S. J. Perelman script, conducts a tour of her native city; an exciting musical hour with Robert Goulet and Carol Lawrence; a 90-minute musical starring Carol Burnett as "Calamity Jane." These are just a few tokens of the special pleasures that are in store. The imposing list of performers on both the network's regular and "special" programs confirm the fact that "The Stars' Address is CBS." And each weekend this Fall the network will provide for the second successive season exclusive coverage of the NFL professional and the NCAA college football games as part of a year-round unprecedented spectacle of sports.

In the area of information, CBS News has greatly strengthened its coverage. Twice each day a half-hour news broadcast will present the reports of CBS News major domestic and foreign correspondents on the latest events breaking in their respective sectors. The distinguished documentary series **CBS REPORTS** will continue its perceptive explorations of the significant issues of the day. It will alternate each week with an intriguing new series entitled **CHRONICLE** which will examine the character and culture of Western societies. In addition, a series of "special" public affairs broadcasts entitled **ROOTS OF FREEDOM** will trace the development of the concepts of liberty, democracy, law, and ethics throughout the world, traveling to such historic centers of inspiration as Athens, Rome and the Holy Land.

At best these pages can only scratch the surface of the imposing spectacle the CBS Television Network will bring to the screen in the weeks and months ahead. Since it is both accountable and responsive to the diverse character and tastes of 185 million people, the new season's schedule will contain things of interest and enjoyment for all, if not for everybody at the same time. The single constant has been to make each thing the best of its kind.

Al Hirschfeld's brilliant sketches of the leading figures of the American theatre have been a striking feature of the Sunday theatrical section of The New York Times for nearly forty years. On these pages he has transferred his talents to television and sketched his impressions of the great galaxy of stars appearing on the CBS Television Network this Fall. As Brooks Atkinson recently wrote in The Times, "Mr. Hirschfeld transmutes Broadway and television actors into nimble lines that fly humorously over pieces of white Bristol board. Some of the actors wince. But they are all flattered to be caught in mid-air by a superb stylist. Leaning over his drawing board, Mr. Hirschfeld can confer immortality."



SUNDAY



- 1. THE TWENTIETH CENTURY—6:00 PM EDT** (*new series starts October 27*) The fascinating chronicle of the great events and personalities of this century, narrated by CBS News Correspondent Walter Cronkite.
- 2. MISTER ED—6:30 PM** (*new series starts September 29*) Television's most celebrated four-footed comedian—the talking horse—keeps his owners Alan Young and Connie Hines in a constant state of confusion.
- 3. LASSIE—7:00 PM** (*new series starts September 29*) These exciting

dramas recount the adventures of a boy and his dog who have become the symbol of loyalty and courage over the past ten years.

- 4. MY FAVORITE MARTIAN—7:30 PM** (*premiere September 29*) Only the amazingly versatile talents of a star like Ray Walston could handle a role for which there are no precedents—that of a Martian whose space ship comes to grief on earth and who is taken in as a roommate by a newspaperman played by an exciting new young star, Bill Bixby.



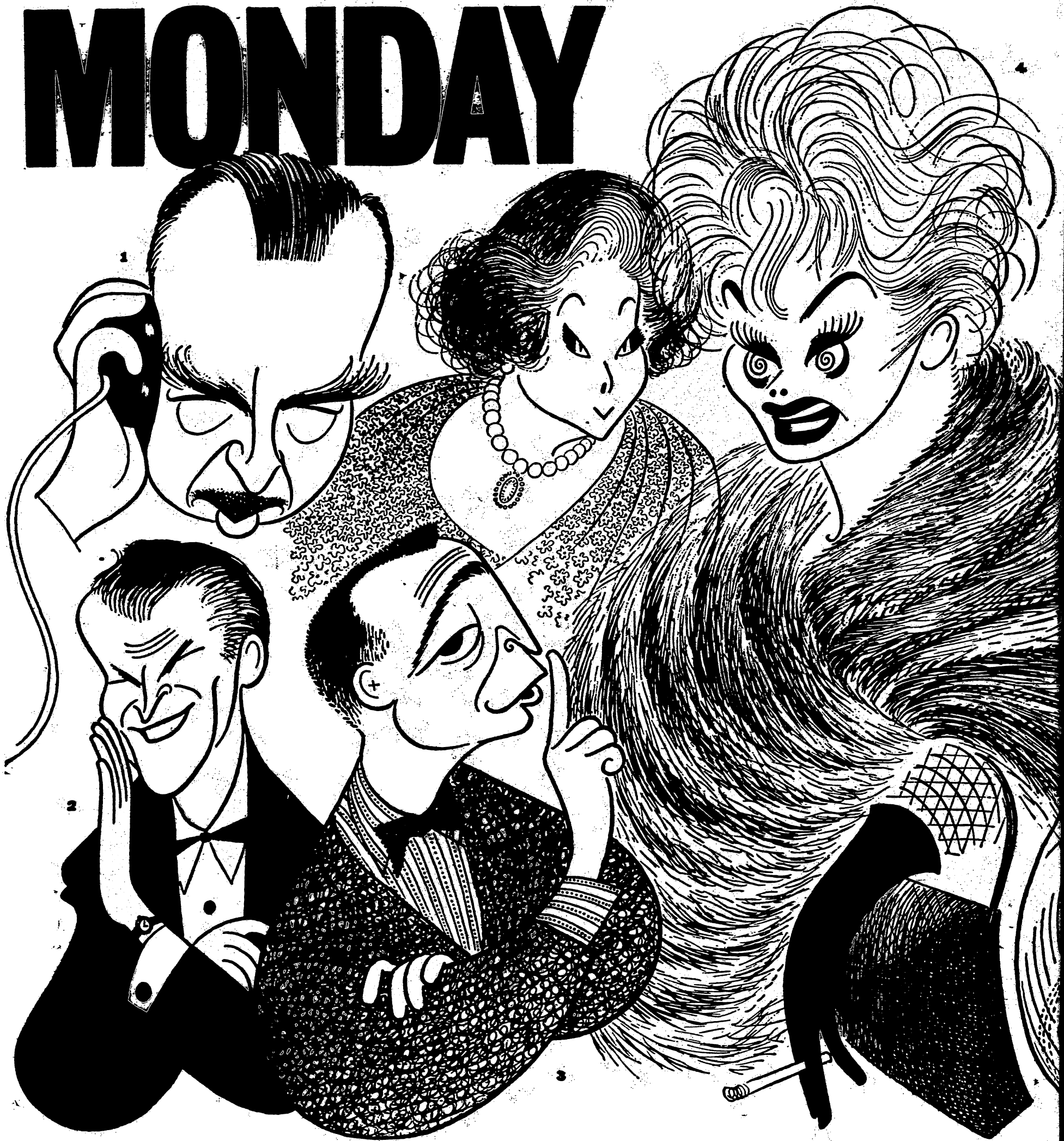
5. THE ED SULLIVAN SHOW—8:00 PM (new series starts September 29) Fifteen years and 787 Sundays ago a poker-faced impresario presented the first of a series of variety shows that have become legendary in television.

6. THE JUDY GARLAND SHOW—9:00 PM (premiere September 29) Acclaimed by audiences throughout the world Judy Garland begins still another career as the star of a weekly television series. Each program carries the captivation and glamour of a brilliant first night opening.

7. CANDID CAMERA—10:00 PM (new series starts September 29) Once again the hidden camera is on the move, recording the reactions of ordinary people caught by surprise, with Allen Funt and Durward Kirby.

8. WHAT'S MY LINE?—10:30 PM Television's most successful Sunday night panel show begins its 13th consecutive season as Bennett Cerf, Dorothy Kilgallen and Arlene Francis offer a dazzling display of wit and repartee. With host John Daly. **THE STARS' ADDRESS IS CBS**

MONDAY



1. CBS EVENING NEWS WITH WALTER CRONKITE A new expanded series of half-hour news broadcasts Monday through Friday which, in addition to presenting a concise summary of the important news of the day, will include on-the-spot reports and expert analyses of world events by CBS News domestic and foreign correspondents.

2. TO TELL THE TRUTH—7:30 PM EDT (new series started September 9) Everybody thinks he can tell who is fibbing and who is not when host Bud Collyer presents three contestants. It is not so easy. Two of the

contestants are imposters who pretend to be what the third really is.

3. I'VE GOT A SECRET—8:00 PM (new series started September 9) Blasting off with Garry Moore, you could hardly ask for a livelier gang of inquisitors than Bill Cullen, Bess Myerson, Henry Morgan and Betsy Palmer. By now they are all expert in extracting confidential information from the most tight-lipped guest.

4. THE LUCY SHOW—8:30 PM (new series starts September 30) When Lucille Ball and Vivian Vance started this new series last Fall, every-



body knew what would happen—and it did! The show was an immediate smash and remained one all season long. These two zanies have established a permanent corner on the nation's funny bone.

5. THE DANNY THOMAS SHOW—9:00 PM (new series starts September 30) Technically, Danny is the head of his delightful family supported by Marjorie Lord and Rusty Hamer. But by the time the show ends he's apt to turn out low man on the totem pole.

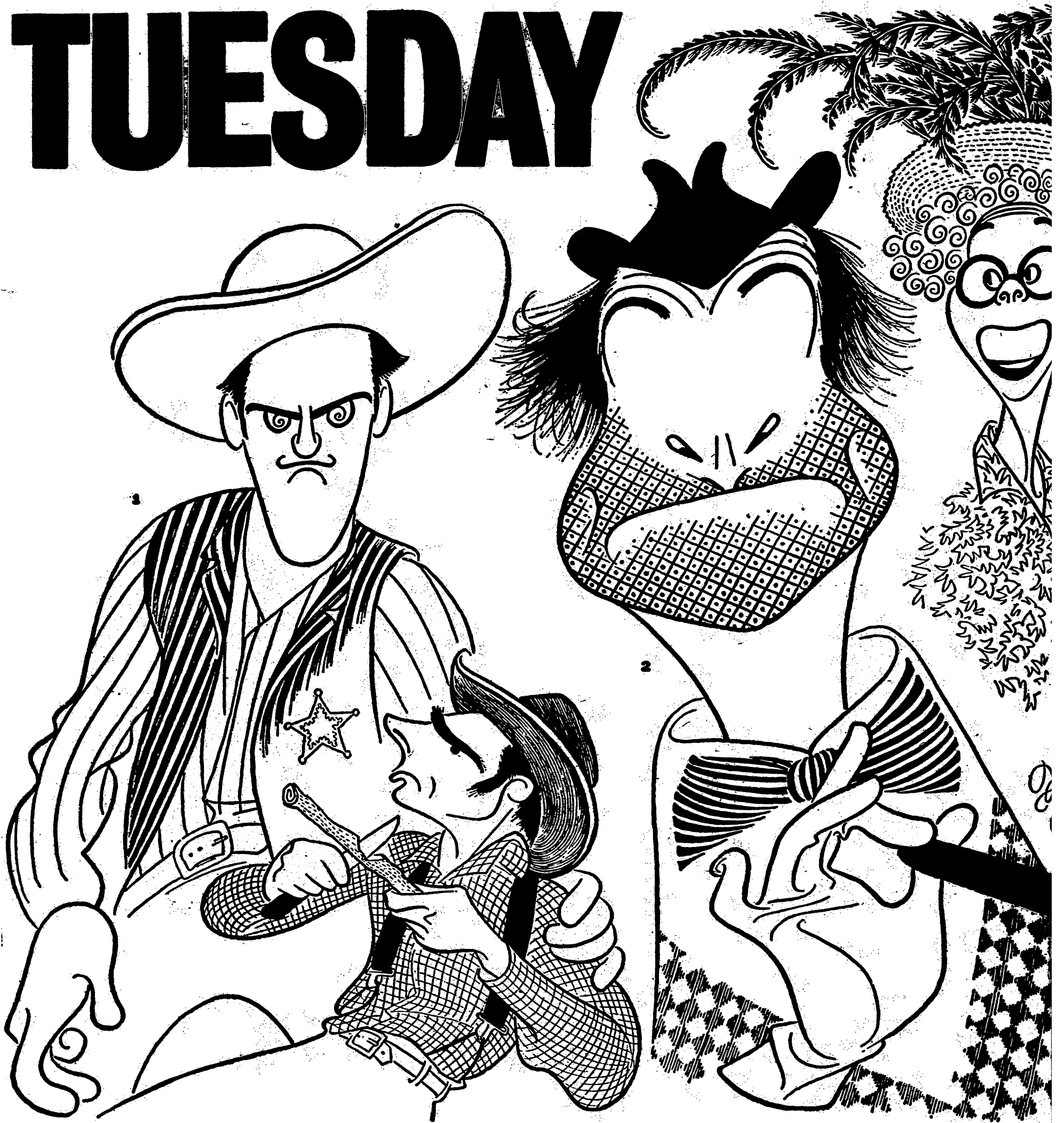
6. THE ANDY GRIFFITH SHOW—9:30 PM (new series starts September 30)

Behind the good-humored, slow-talking face of Sheriff Andy Griffith there's a powerful arsenal of guile. The fellow who speaks loudly and carries a small stick is Deputy Don Knotts.

7. EAST SIDE/WEST SIDE—10:00 PM (premiere September 23) George C. Scott, one of the most compelling personalities in the American theatre, stars as a hard-hitting, but compassionate social worker. A new hour-long series centered on the human conflicts of a great city. Produced by David Susskind.

THE STARS' ADDRESS IS CBS

TUESDAY



1. MARSHAL DILLON—7:30 PM EDT The greatest danger for a frontier peace officer comes not so much from gun fighters as from ordinarily law-abiding citizens provoked to violence. But James Arness, as the Marshal, together with Dennis Weaver, Milburn Stone and Amanda Blake are a match for whatever comes along each week in these compelling rebroadcasts of the best of the half-hour GUNSMOKE series.

2. THE RED SKELTON HOUR—8:00 PM (new time, new series starts September 24) When Red expanded his half-hour program last season to a full

hour, all that happened was that everybody started laughing twice as much and kept it up all season. This season all that will happen is they'll start laughing a half hour earlier. America's King of Clowns has never been in funnier fettle—which is just about as funny as you can get.

3. PETTICOAT JUNCTION—9:00 PM (premiere September 24) A new and entirely different series created by the same Paul Henning whose BEVERLY HILLBILLIES proved to be last season's smash comedy hit. Bea Benaderet stars as a widowed proprietor of a rural hotel on the spur



line of an old railroad. Everything is somewhat chaotic except her three daughters: each is a masterpiece of beauty and the moving force behind the railroad and its passengers. With Edgar Buchanan.

4. THE JACK BENNY PROGRAM—9:30 PM (new series starts September 24)

If a new entertainment medium ever supplants television, you can be sure of one thing: its leading comedian will be a 39-year-old man who will walk across the stage, remove his glasses and stare fixedly at the audience. His name will be Jack Benny and he will be instantly recog-

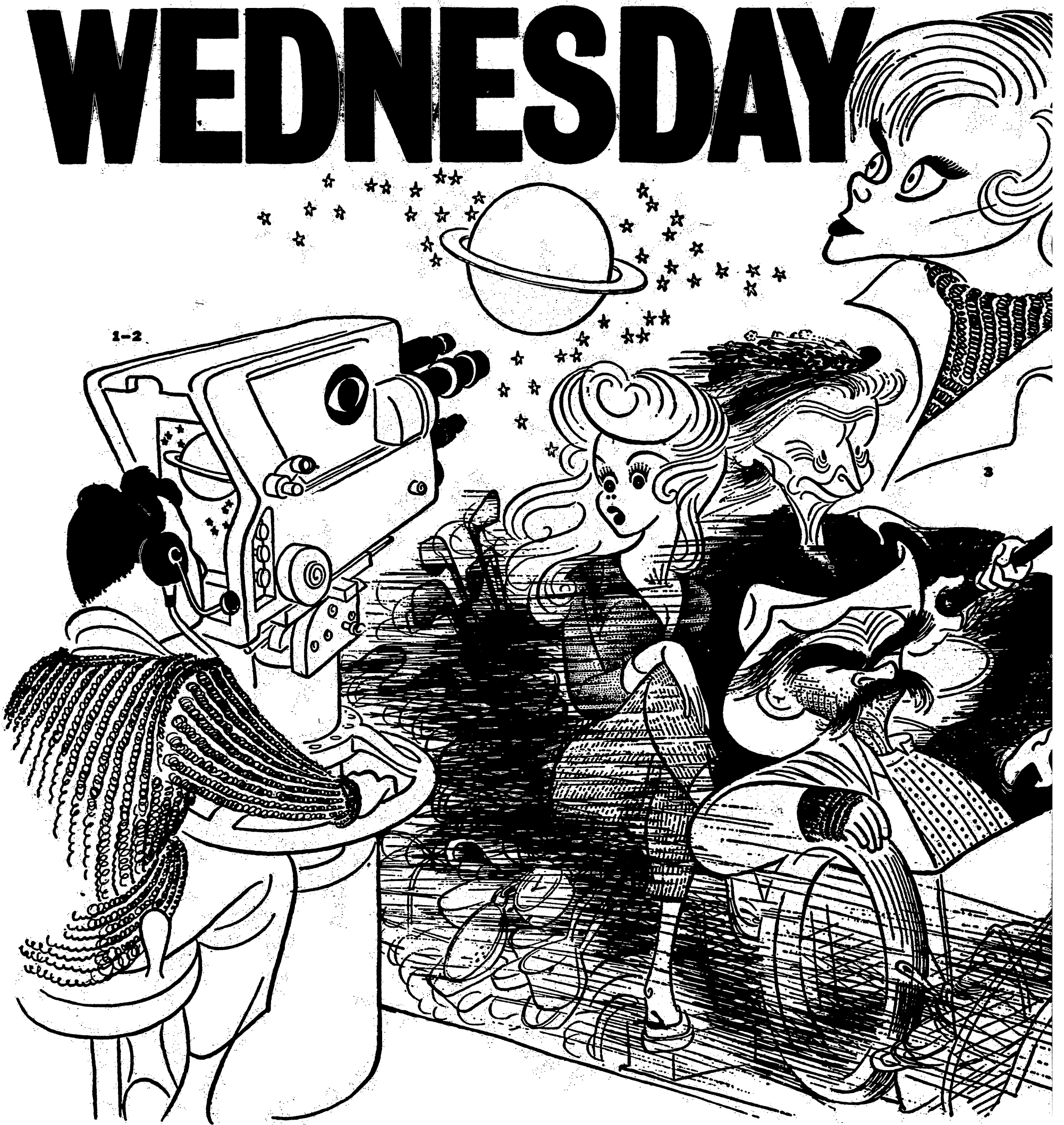
nized as the most durable and invariably funny entertainer in history.

5. THE GARRY MOORE SHOW—10:00 PM (new series starts September 24)

Garry's amazing versatility cuts across all aspects of show business—as a performer, a discoverer of talent, and a provider of entertainment. One of last season's exciting innovations was the occasional appearance of a brilliant new comedienne named Dorothy Loudon. This season she will be on regularly with Garry, Durward Kirby and the rest of his talented troupe.

THE STARS' ADDRESS IS CBS

WEDNESDAY



1. CBS REPORTS - 7:30 PM EDT (alternate Wednesdays: new series September 18) Under the supervision and direction of its executive producer, Fred W. Friendly, CBS REPORTS will continue this season to address itself boldly and uncompromisingly to the major issues confronting the nation in health, politics, social relations and science.

2. CHRONICLE - 7:30 PM (alternate Wednesdays: premiere October 2) A major new CBS News public affairs series exploring man's adventurous and meaningful personal contact with the ideas, culture and

institutions of various traditions and times. CBS News Correspondent Charles Collingwood will have a central role. CHRONICLE will examine the character of various nations as revealed by their writers.

3. GLYNIS - 8:30 PM (premiere September 25) Glynis Johns, the noted stage and screen actress-comedienne, stars in an exciting new mystery-comedy series. Jess Oppenheimer, creator of I LOVE LUCY, is executive producer. As a would-be writer of crime fiction, Miss Johns can not restrain herself from getting mixed up in, and complicating, the criminal



cases of her celebrated lawyer-husband, who is played by Keith Andes.

4. THE BEVERLY HILLBILLIES—9:00 PM (new series starts September 25) Enjoy a new sequence of laugh-provoking, off-beat situations artfully contrived by Paul Henning and performed with enormous gusto by Buddy Ebsen, Irene Ryan, Max Baer, Jr., and Donna Douglas.

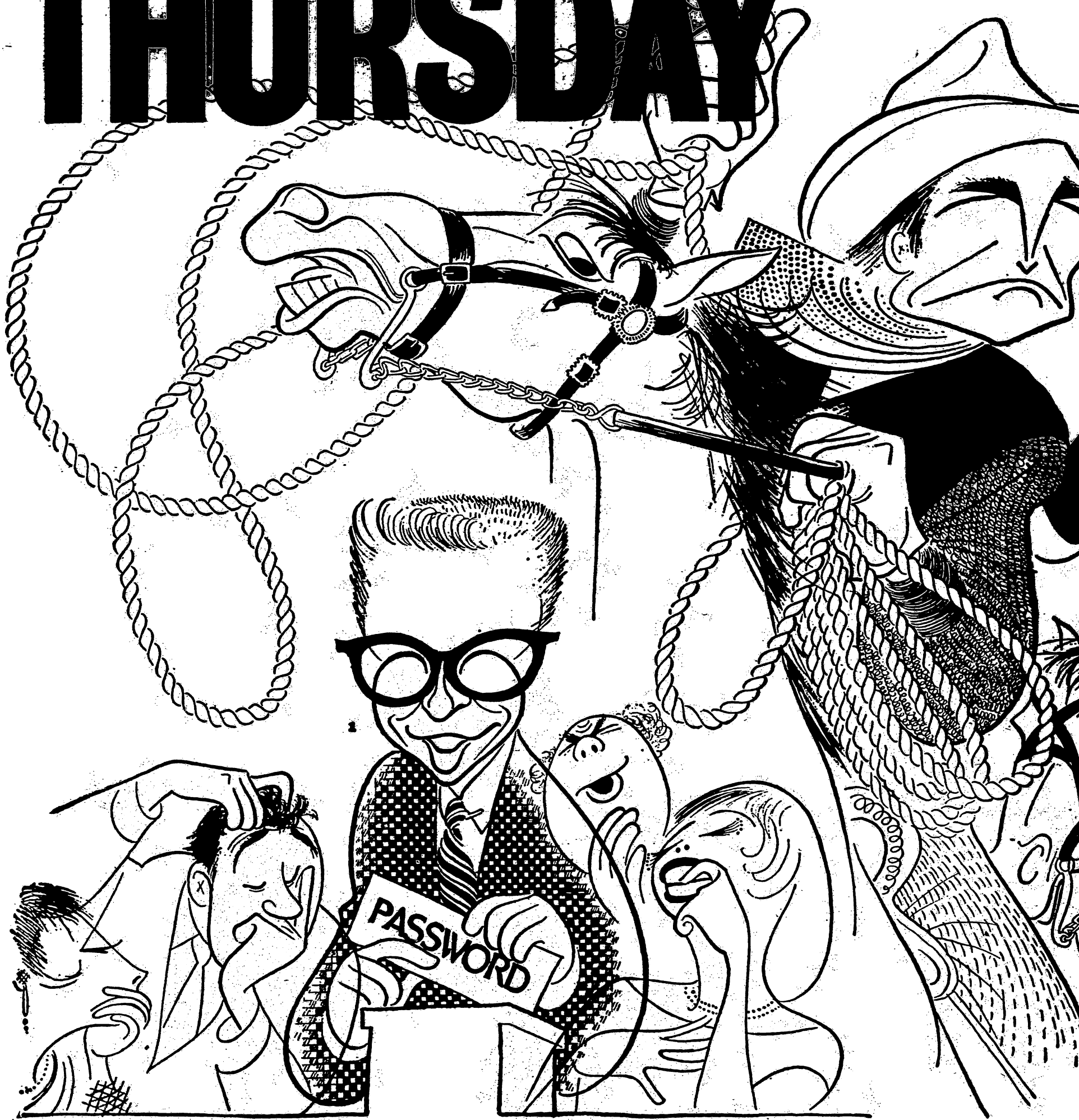
5. THE DICK VAN DYKE SHOW—9:30 PM (new series starts September 25) And speaking of laughter, this merry program of marital life, created by Carl Reiner and produced by Sheldon Leonard, carried off top prizes

for the best comedy of the year. Watch Dick superbly supported by Rose Marie, Morey Amsterdam and Mary Tyler Moore.

6. THE DANNY KAYE SHOW—10:00 PM (premiere September 25) Merely the mention of his name conjures up one of the greatest talents the entertainment world has ever known, a talent so versatile that he continues to hold the world's audiences in the palm of his hand. This season, in a full hour weekly program, he promises to do the same with America's television audiences.

THE STARS' ADDRESS IS CBS

THURSDAY



1. PASSWORD—7:30 PM EDT (*new time, new day, starts September 26*) Each week Allen Ludden seems to take fiendish glee in pitting two famous guest stars and their companions against each other as they attempt to guess the secret words. There's all the fun of free association. And since wit and intelligence are at stake you can practically see the veins stand out on the foreheads of the contestants.

2. RAWHIDE—8:00 PM (*new time, new day, new series starts September*

26) This impressive hour-long drama of the old West is now starting its fifth season. Exciting stories and authentic characterizations of cowhands and wranglers who drove the great cattle herds across the prairies create believable situations of the real West. The stars are Eric Fleming and Clint Eastwood with Paul Brinegar.

3. PERRY MASON—9:00 PM (*new time, new series starts September 26*) A total of 36 awards in six seasons may seem an astonishing record to

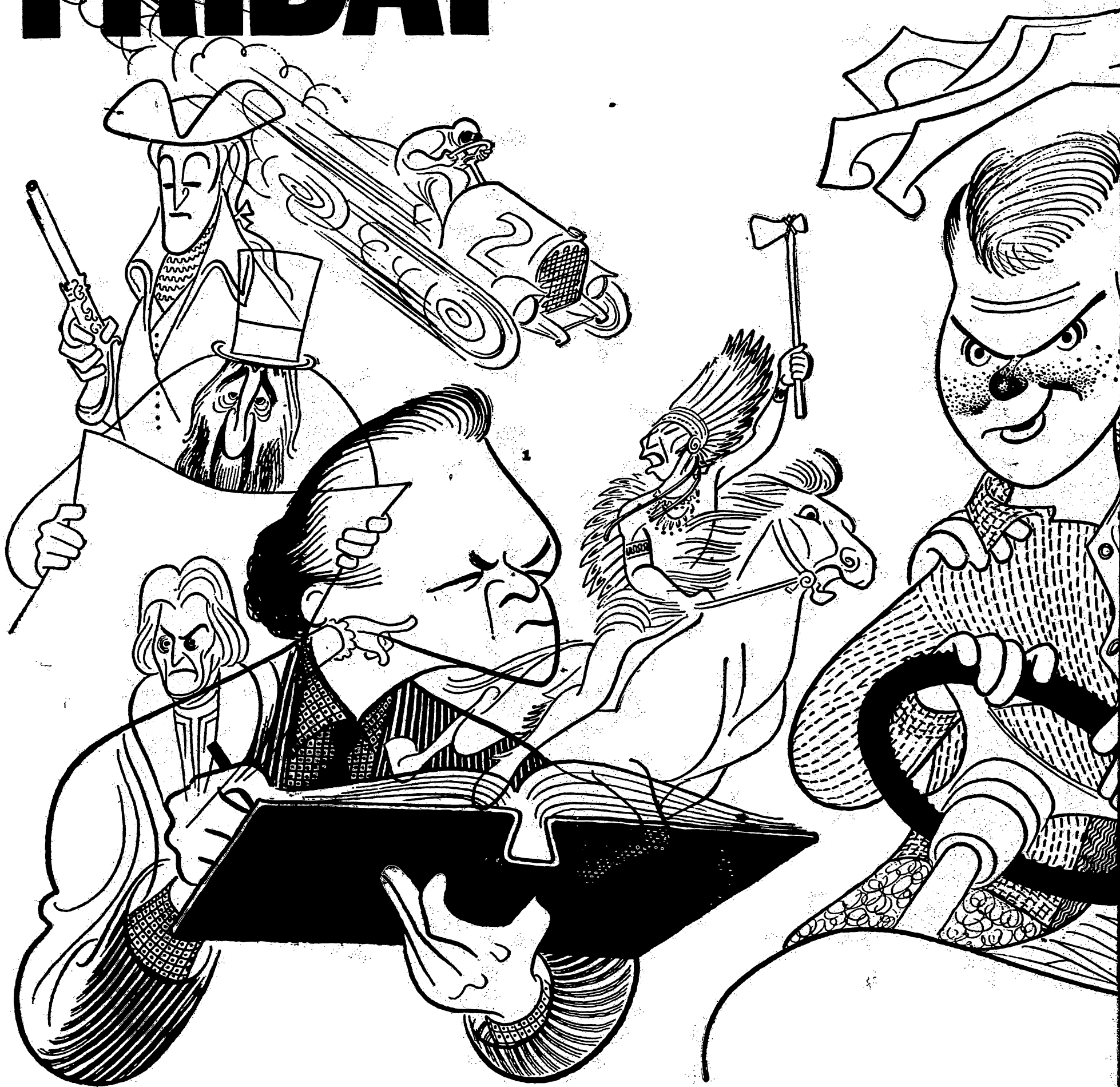


some people, but not to the millions of viewers who watch the famous attorney-detective with complete fascination week in and week out. They don't need any official awards to tell them that this is the "best mystery program" in television. They know it themselves and wouldn't miss seeing Raymond Burr, Barbara Hale and William Hopper match wits with Ray Collins and William Talman.

4. THE NURSES—10:00 PM (new series starts September 26) Far more than

just a series of medical case histories, this engrossing drama delves into personality problems among nurses, doctors and patients. Under the over-all supervision of executive producer Herbert Brodtkin, it is a penetrating distillation of life in a large metropolitan hospital. It stars Shirl Conway and Zina Bethune who reveal the dedication and devotion to duty necessary in a profession that demands discipline, training, skill, and resourcefulness. **THE STARS' ADDRESS IS CBS**

FRIDAY



1. THE GREAT ADVENTURE—7:30 PM EDT (premiere September 27) Employing some of the foremost talents of the entertainment world—theme music by Richard Rodgers, narration by Van Heflin, production by John Houseman and Bert Granet, with associate producer Ethel Winant, and scripts by top television playwrights—this new regular weekly hour-long series of dramas takes its material from the adventure and courage that have been an integral part of America's history. Beyond

its intrinsic excitement and dramatic interest, the series will have significant educational value for the entire family. As such it is a groundbreaking development in nighttime television. Presented in cooperation with the National Education Association.

2. ROUTE 66—8:30 PM (new series starts September 27) The horizons of excitement and danger beckon Martin Milner and Glenn Corbett as they bear down on the accelerator of their high-powered sports car.



Where it will take them is always unknown, but this is what impels them forward into strange and hazardous situations.

3. TWILIGHT ZONE—9:30 PM (new time, new day, new series starts September 27) Rod Serling's vivid and often terrifying imagination approaches new heights of fantasy as his dramas again explore the depths of the human psyche and telescope time and space.

4. THE ALFRED HITCHCOCK HOUR—10:00 PM (new time, new series starts

September 27) A famous mystery story writer once said "Death seems to provide the Anglo-Saxon race with a greater fund of innocent amusement than any other single subject...the tale must be about dead bodies or very wicked people—preferably both." This is most clearly apparent in television. For there is no other man in any other medium who spins these tales with the same delicious horror and bewilderment as the Old Master.

THE STARS' ADDRESS IS CBS

SATURDAY



1. THE JACKIE GLEASON SHOW—7:30 PM EDT (*new series September 28*) One of the marks of a great entertainer is his ability to attract, nourish and surround himself with similar talent. And the great Gleason is no exception. Last season marked his own triumphant return to television, with the June Taylor dancers, Frank Fontaine and guest stars all of whom worked together to capture and hold the hearts of the television audience. Needless to say, Jackie and his troupe—as well as some new surprises — are back again in a full-blown musical comedy hour that

dazzles the eyes week after week. It's all "awa-a-a-y we go" comedy.

2. THE NEW PHIL SILVERS SHOW—8:30 PM (*premiere September 28*) One of television's greatest comic inventions was a staff sergeant named Ernie Bilko. The man whose inspired clowning endowed this character with flesh and blood now returns to the network in a civilian role which gives every promise of surpassing his former creation. Phil Silvers, one of the top bananas of all time, will be seen as a factory foreman whose schemes for self-enrichment are usually self-defeating.



3. THE DEFENDERS—9:00 PM (new time, new series starts September 28) Last Spring it was honored as television's best drama, with best dramatic writing, best dramatic direction, best film editing. And E. G. Marshall received a highly deserved award for the best "acting in a series." He'll be back again ably assisted by his young partner Robert Reed in this distinguished series created by Reginald Rose with Herbert Brodtkin as executive producer.

4. GUNSMOKE—10:00 PM (new series starts September 28) Explaining the

phenomenal popularity of the Western has become one of the most popular academic indoor sports. No single program has been as widely discussed by television critics and social scientists as GUNSMOKE. And for good reason. It is by far the most challenging and provocative of all Westerns, as well as the most popular. But its reality defies all analysis, for it is compounded of the superb performances of James Arness, the star, and the notable quartet of Dennis Weaver, Milburn Stone, Amanda Blake and Burt Reynolds.

THE STARS' ADDRESS IS CBSO

CBS NEWS

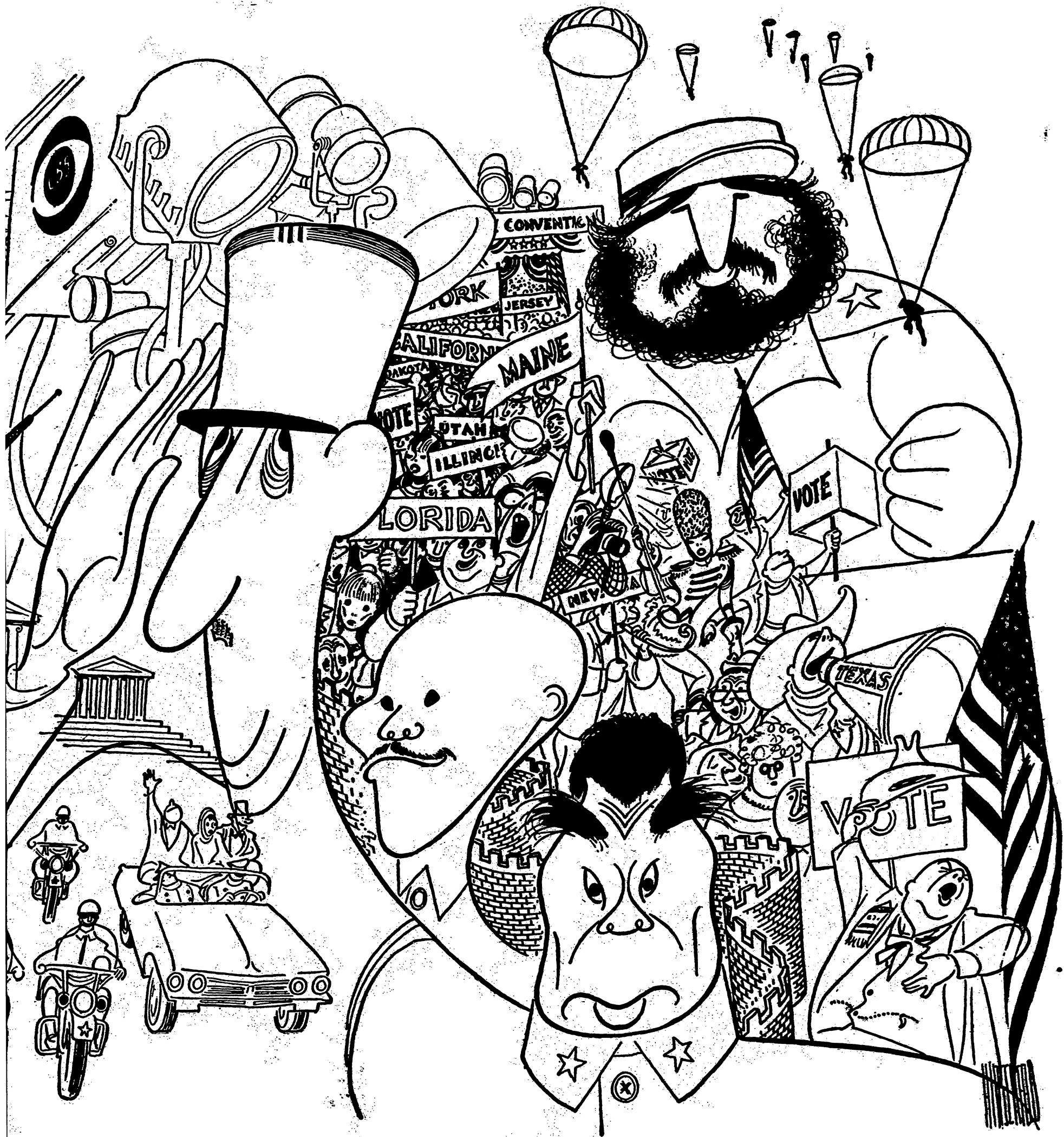


No instrument of communication conveys the swift change of events with the immediacy and reality of television.

This reality will be more visible this season than ever. This Fall there will be *two* daily series of half-hour news broadcasts—the **CBS MORNING NEWS** with Mike Wallace and the **CBS EVENING NEWS** with Walter Cronkite. Monday through Friday these broadcasts will provide not only a concise summary of the important news of the day but first-hand reports from CBS News correspondents scattered throughout the world.

On Sunday nights Harry Reasoner in the East and Midwest, and Charles Kuralt in the far West, will summarize the weekend news.

Once again **CBS REPORTS** will concentrate on the political, economic and scientific forces that shape our environment. And as a humanistic counterpart, CBS News will present this Fall a major innovation in the area of public affairs—a regular series of broadcasts entitled **CHRONICLE** which will explore the impact of man's cultural activity throughout history on his social development.



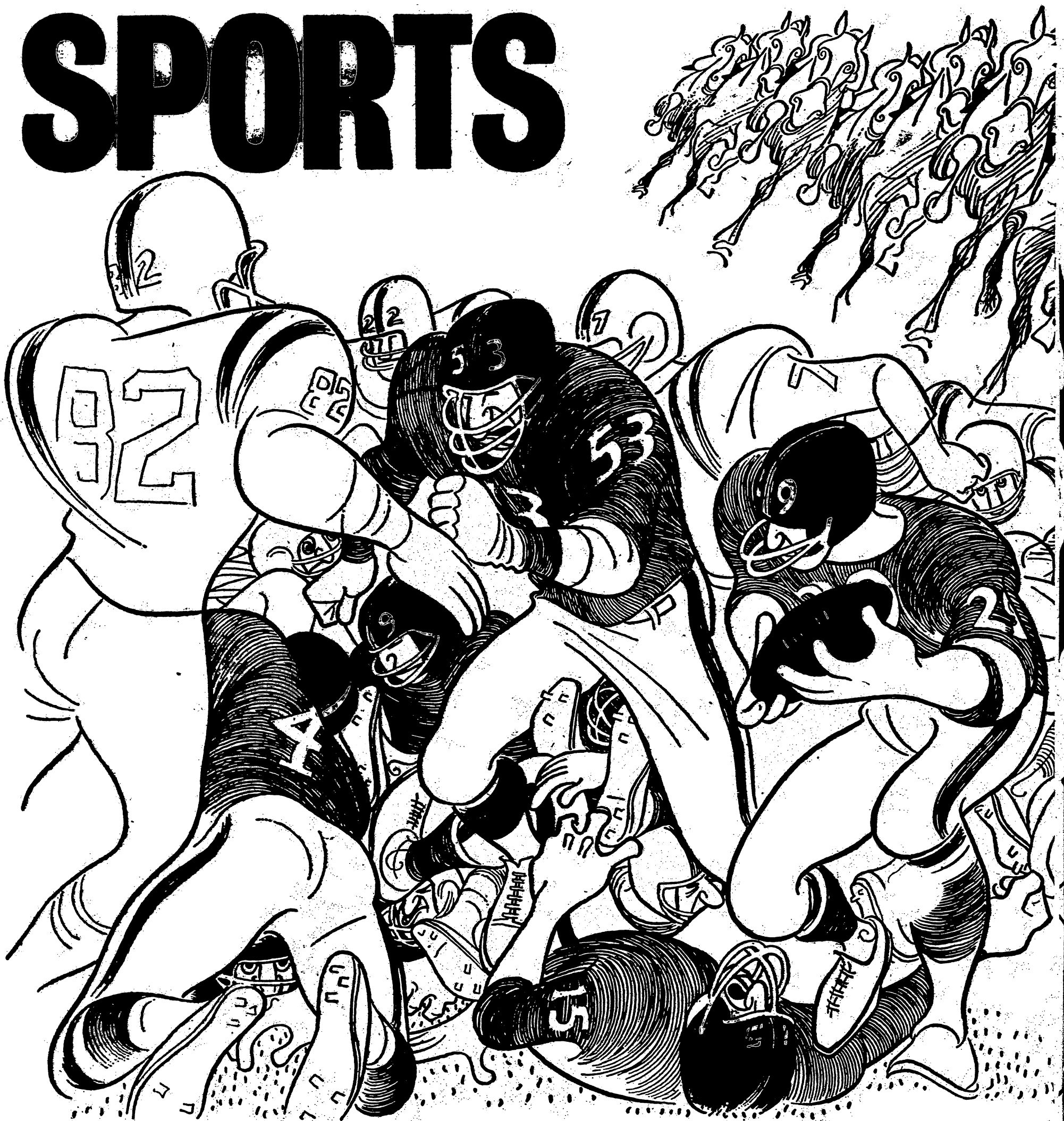
In addition a series of special broadcasts called **ROOTS OF FREEDOM** will trace the history of religious liberty, justice, law and political democracy. Each of these "specials" produced by Perry Wolff will be taped "on location" in the historic sites which gave birth to these concepts. A companion group of "specials" will examine the theatre from ancient Greece to today.

In other areas of public affairs the award-winning program **THE TWENTIETH CENTURY** will re-create the dramatic events of the recent

past. **CAMERA THREE** will continue to offer its revealing portrayals of contemporary art and artists. **FACE THE NATION** will return with its news interviews of world leaders. **LOOK UP AND LIVE** and **LAMP UNTO MY FEET** continue their examination of the force of religion on contemporary life. Meanwhile, moving to completion behind the scenes, are the plans for covering the 1964 Presidential election campaigns under the direction of the CBS News Election Unit headed by CBS News Correspondent Bill Leonard.

THE STARS' ADDRESS IS CBS

SPORTS



Probably the largest and most democratic club in the world is the so-called "Living-Room Athletic Club." Its membership consists of that vast collection of viewers who week in and week out follow the year-round spectacle of sports on their television screens.

This season the spectacle will again be at its best on the CBS Television Network. After presenting the opening kickoff of the football season with the NFL Hall of Fame Dedication game between Cleveland

and Pittsburgh, CBS Sports will present on the network the exclusive coverage of 94 NFL PROFESSIONAL games and 24 NCAA college football games. As the old year ends and the new one begins, this unequalled feast of football will culminate in four bowl games—the BLUEBONNET, GATOR, COTTON and NFL PLAYOFF.

On the SUNDAY SPORTS SPECTACULAR CBS cameras will travel far afield to present the world's outstanding athletes in such diverse compe-



titions as ski flying, gymnastics, sports car and stock car racing, track and field, bowling, outboard motor racing, and basketball with the clowns of the court, the Harlem Globetrotters. April will bring the **MASTERS GOLF TOURNAMENT** from the beautiful Augusta National course. And later in the Spring CBS Sports will provide its annual **TRIPLE CROWN** coverage of three classic races, the Kentucky Derby, the Preakness, and the Belmont Stakes. Finally, in July, the world's greatest profes-

sional golfers will be seen competing in the annual **PGA** tournament.

One thing is certain: on the CBS Television Network America's sports fans will be in the thick of it all, whether it's a photo finish or a goal-line plunge. For the expert announcers, highly-skilled camera crews and technical direction of CBS Sports provide viewers with a ticket to action by offering the most complete, dramatic and professional sports coverage in television. **THE STARS' ADDRESS IS CBS** ©

SPECIALS



If you have been following this narrative in sequence, it should now be amply clear that the new season's regular program schedule on the CBS Television Network is exceedingly rich in promise night after night. But there will be certain "special" programs that will carry the promise of exceptional excitement and entertainment.

One of the dramatic high points of the new season is certain to be reached on Friday, September 20, with the presentation of Ingrid Bergman in Henrik Ibsen's drama **HEDDA GABLER** (5) Co-starring will

be Sir Michael Redgrave, Sir Ralph Richardson and Trevor Howard.

On Monday, September 23, there will be a noteworthy occasion of hilarity entitled **OPENING NIGHT** (1) which will bring together Lucille Ball, Jack Benny, Andy Griffith, Garry Moore, Phil Silvers and Danny Thomas. On Sunday, October 6, Elizabeth Taylor will provide a Cook's tour of her native city in **ELIZABETH TAYLOR IN LONDON** (2)

On November 1 the national junior beauty contest **MISS TEENAGE AMERICA** will be broadcast. November 7 will bring **SING CROSSBY** (3) to



the screen in the first of four hour-long variety programs. And on November 12 Carol Burnett will cavort in a 90-minute musical comedy called **CALAMITY JANE (4)**

Another major event will be the first presentation on television of the **ROYAL BALLET (6)** with the world-famous ballerina Dame Margot Fonteyn. Among the other "specials" will be an hour of musical variety, **THE ROBERT GOULET SHOW (7)** with Carol Lawrence; a commemorative first anniversary program, **LINCOLN CENTER DAY** (September 22); the

notable series of the New York Philharmonic **YOUNG PEOPLE'S CONCERTS (8)** with Leonard Bernstein and that annual favorite, the **THANKSGIVING DAY PARADE (9)** with Bob Keeshan of **CAPTAIN KANGAROO** fame.

In work are two original dramas—**THE VELVET KNIFE (10)** by Peter Ustinov in which he co-stars with Anthony Quinn; and **THE MAN WHO BOUGHT PARADISE** with an all-star cast. Altogether the new season's "specials" conjure up a succession of dazzling entertainments that clearly establish that...

THE STARS' ADDRESS IS CBS

The new season's most exciting panorama of entertainment and information will be presented on these primary U.S. stations of the CBS Television Network. "The Stars' Address is CBS" and CBS's address in the cities below is represented by these call letters:

W-TEN
Albany, N. Y.
KGGM-TV
Albuquerque, N. M.
WFBG-TV
Altoona, Pa.
KFDA-TV
Amarillo, Tex.
KTV
Anchorage, Alaska
WAGA-TV
Atlanta, Ga.
WRDW-TV
Augusta, Ga.
KTBC-TV
Austin, Tex.
KBAK-TV
Bakersfield, Calif.
WMAR-TV
Baltimore, Md.
WABI-TV
Bangor, Me.
WAFB-TV
Baton Rouge, La.
KFDM-TV
Beaumont, Tex.
KVOS-TV
Bellingham, Wash.
KOOK-TV
Billings, Mont.
WNBF-TV
Binghamton, N. Y.
KXMB-TV
Bismarck, N. D.
KBOI-TV
Boise, Idaho
WHDH-TV
Boston, Mass.
KBTX-TV
Bryan, Tex.
WBEN-TV
Buffalo, N. Y.
WCAX-TV
Burlington, Vt.
KXLF-TV
Butte, Mont.
WWTW
Cadillac-
Traverse City, Mich.
KFVS-TV
Cape Girardeau, Mo.
KAVE-TV
Carlsbad, N. M.
WMT-TV
Cedar Rapids, Iowa
WCIA
Champaign, Ill.
WCSC-TV
Charleston, S. C.
WCHS-TV
Charleston, W. Va.
WBT
Charlotte, N. C.
WDEF-TV
Chattanooga, Tenn.
KFBC-TV
Cheyenne, Wyo.

WBBM-TV
Chicago, Ill.
KHSL-TV
Chico, Calif.
WCPO-TV
Cincinnati, Ohio
WJW-TV
Cleveland, Ohio
KKTV
Colorado Springs-
Pueblo, Colo.
WNOK-TV
Columbia, S. C.
WRBL-TV
Columbus, Ga.
WCBI-TV
Columbus, Miss.
WBNS-TV
Columbus, Ohio
KZTV
Corpus Christi, Tex.
KRLD-TV
Dallas, Tex.
WHIO-TV
Dayton, Ohio
KLZ-TV
Denver, Colo.
KRNT-TV
Des Moines, Iowa
WJBK-TV
Detroit, Mich.
KDIX-TV
Dickinson, N. D.
WTVY
Dothan, Ala.
KDAL-TV
Duluth, Minn.
WTV
Durham, N. C.
KROD-TV
El Paso, Tex.
KTV
Ensign, Kan.
WSEE
Erie, Pa.
KIEM-TV
Eureka, Calif.
WEHT-TV
Evansville, Ind.
KTVF
Fairbanks, Alaska
KXJB-TV
Fargo-Valley City, N. D.
WBTW
Florence, S. C.
WINK-TV
Fort Myers, Fla.
KFSA-TV
Fort Smith, Ark.
WANE-TV
Fort Wayne, Ind.
KFRE-TV
Fresno, Calif.
KXGN-TV
Glendive, Mont.
KLOE-TV
Goodland, Kan.

KREX-TV
Grand Junction, Colo.
KFBB-TV
Great Falls, Mont.
WBAY-TV
Green Bay, Wisc.
WFMV-TV
Greensboro-
Winston-Salem, N. C.
WNCT
Greenville, N. C.
WABG-TV
Greenwood, Miss.
KGBT-TV
Harlingen, Tex.
WHP-TV
Harrisburg, Pa.
WTIC-TV
Hartford, Conn.
KAYS-TV
Hays, Kan.
KBLT-TV
Helena, Mont.
KQMB-TV
Honolulu, Hawaii
KHOU-TV
Houston, Tex.
WHNT-TV
Huntsville, Ala.
KID-TV
Idaho Falls, Idaho
WISH-TV
Indianapolis, Ind.
WJTV
Jackson, Miss.
WDXI-TV
Jackson, Tenn.
WJXT
Jacksonville, Fla.
KRCG-TV
Jefferson City, Mo.
WJHL-TV
Johnson City, Tenn.
WARD-TV
Johnstown, Pa.
KODE-TV
Joplin, Mo.
KINY-TV
Juneau, Alaska
WKZO-TV
Kalamazoo-
Grand Rapids, Mich.
KCMO-TV
Kansas City, Mo.
KOTI-TV
Klamath Falls, Ore.
WBIR-TV
Knoxville, Tenn.
WKBT
LaCrosse, Wisc.
WFAM-TV
Lafayette, Ind.
KLFY-TV
Lafayette, La.
WLYH-TV
Lancaster-Lebanon, Pa.
WJTM-TV
Lansing, Mich.

KGNS-TV
Laredo, Tex.
KLAS-TV
Las Vegas, Nev.
KLEW-TV
Lewiston, Idaho
KOLN-TV
Lincoln, Neb.
KTHV
Little Rock-Pine Bluff, Ark.
KNXT
Los Angeles, Calif.
WHAS-TV
Louisville, Ky.
KLBK-TV
Lubbock, Tex.
WMAZ-TV
Macon, Ga.
WISC-TV
Madison, Wisc.
KEYC-TV
Mankato, Minn.
WLUC-TV
Marquette, Mich.
KGLO-TV
Mason City, Iowa
KBES-TV
Medford, Ore.
WREC-TV
Memphis, Tenn.
WTOK-TV
Meridian, Miss.
WTVI
Miami, Fla.
WISN-TV
Milwaukee, Wisc.
WCCO-TV
Minneapolis, Minn.
KXMC-TV
Minot, N. D.
KMSO-TV
Missoula, Mont.
WKRQ-TV
Mobile, Ala.
KNOE-TV
Monroe, La.
WCOV-TV
Montgomery, Ala.
WLAC-TV
Nashville, Tenn.
WWL-TV
New Orleans, La.
WCBS-TV
New York, N. Y.
WTAR-TV
Norfolk, Va.
KOSA-TV
Odessa, Tex.
KWTV
Oklahoma City, Okla.
WOW-TV
Omaha, Neb.
WDBO-TV
Orlando, Fla.
KTV
Ottumwa, Iowa
KEPR-TV
Pasco, Wash.

WMBD-TV
Peoria, Ill.
WCAU-TV
Philadelphia, Pa.
KOOL-TV
Phoenix, Ariz.
KDKA-TV
Pittsburgh, Pa.
WGAN-TV
Portland, Me.
KOIN-TV
Portland, Ore.
WAGM-TV
Presque Isle, Me.
WPRO-TV
Providence, R. I.
KHQA-TV
Quincy, Ill.
KOTA-TV
Rapid City, S. D.
KOLO-TV
Reno, Nev.
WTVR
Richmond, Va.
KWRB-TV
Riverton, Wyo.
WDBJ-TV
Roanoke, Va.
WHEC-TV
Rochester, N. Y.
WHBF-TV
Rock Island, Ill.
KXTV
Sacramento, Calif.
WKNX-TV
Saginaw, Mich.
KMOX-TV
St. Louis, Mo.
KSBW-TV
Salinas-Monterey, Calif.
WBOC-TV
Salisbury, Md.
KSL-TV
Salt Lake City, Utah
KCTV
San Angelo, Tex.
KENS-TV
San Antonio, Tex.
KFMB-TV
San Diego, Calif.
KPIX
San Francisco, Calif.
WTOG-TV
Savannah, Ga.
WDAU-TV
Scranton, Pa.

KIRO-TV
Seattle, Wash.
KSLA-TV
Shreveport, La.
KVT
Sioux City, Iowa
KELO-TV
Sioux Falls, S. D.
WSBT-TV
South Bend, Ind.
WSPA-TV
Spartanburg-
Greenville, S. C.
KXLY-TV
Spokane, Wash.
KTTT-TV
Springfield, Mo.
WSTV-TV
Steubenville, Ohio
KPAR-TV
Sweetwater-Abilene, Tex.
WHEN-TV
Syracuse, N. Y.
WCTV
Tallahassee, Fla.
WTVT
Tampa, Fla.
WTHI-TV
Terre Haute, Ind.
WTOL-TV
Toledo, Ohio
WIBW-TV
Topeka, Kan.
KOLD-TV
Tucson, Ariz.
KOTV
Tulsa, Okla.
KLIX-TV
Twin Falls, Idaho
KWTX-TV
Waco, Tex.
WTOG-TV
Washington, D. C.
WCNY-TV
Watertown-Carthage, N. Y.
WSAU-TV
Wausau, Wisc.
KAU-TV
Wichita Falls, Tex.
KTVH
Wichita-Hutchinson, Kan.
KIMA-TV
Yakima, Wash.
WSBA-TV
York, Pa.
WKBN-TV
Youngstown, Ohio



AMERICAN BANDSTAND
With Dick Clark, guests
Producer: Joe Novenson
Director: Ed Yates
60 Mins., Sat., 1:30 p.m.
PARTICIPATING
ABC-TV, from Philadelphia

Just a half dozen years ago, the "American Bandstand" catapulted Dick Clark to the top of the music business. As host of a daily afternoon show which had apparently captured the teenagers of America, Clark was able to call his own shots. He made hits out of obscure records and he coined money out of all sorts of enterprises connected with some of these hits. Then came the Congressional probe into payola. Since those hearings, the sway of "American Bandstand" over the pop bestsellers has been radically reduced along with Clark's outside music biz activities.

Last season, the show was cut to 25 minutes daily. This year, because of ABC-TV's afternoon reruns of "Wagon Train," "American Bandstand" has been given a once-a-week status on Saturday afternoons. Otherwise, this show has not changed substantially from what it was originally. It's still a recorded pop music outing in which the chief visual element are the shots of the teenagers dancing on the studio floor.

Observing these youngsters politely gyrating to variations of the rock beat can be a fascinating experience. Only a killjoy and party-pooper would mention that the youth of America, the future leaders of our nation and the promise of a better tomorrow, seem to have the blindest expressions as they jockey for favored positions in front of the television cameras. Actually, these are just typical kids out for some good, clean fun. A noteworthy fact, in light of the current headlines, is that young Negro couples are shown dancing and sitting side-by-side with the white kids in the studio audience.

As usual, Clark also brings on a couple of pop music guests to lip-synch their current hits and sign autographs for their worshippers. On the kickoff of the new season, Neil Sedaka and The Jaynettes were on hand to perform and be interviewed. There also was a disk-rating segment by a juvenile jury and innumerable commercials.

CRY IN DARKNESS
With Lee Phillip, reporter; others
Producer-Writer: Harold Wallace
Director: Al Schwartz
30 Mins., Wed. (4), 10:15 p.m.
FIRST FEDERAL SAVINGS
WBBM-TV, Chicago (film, tape)

A glimpse into the universe of a penal institution is always a surefire topic for a local documentary. Several have been done by Chi stations in recent years, and any new ones run the danger of being mistaken for a rerun. But this WBBM-TV opus has a new wrinkle. It's a look behind the bars of a prison for women, the only one of its kind in Illinois; and the video tour proved quite a revelation.

Lee Phillip's documentary gives the lie to those old depressing movies about gals in the Big House. The state reformatory could pass for a college campus and, for a change, overcrowdedness is not one of its problems with only 267 gals enrolled. The femme prisoners looked civilized, are billeted in nice cottages and work at jobs that are more humane than many outside. Yet, as the viewer learns, they still have those feminine drives for home and family; and the loneliness, the loss of freedom and shame are painful to bear.

A quick tour leads to a number of visitations with the girls. One is a narcotics addict, another a forger, another a murderer, and a fourth a pathetic case who pulled a burglary job with her husband while she was pregnant and bore the child in prison. Each is an interesting study and nearly all are pitiable. Most touching of all is a pretty young thing who so far has served nine years for a caper with a teenage gang that went haywire. She complains particularly of the homosexuality she's encountered in prison.

Miss Phillip conducts the interviews with skill and, glamour puss that she is, effects a striking contrast with the plain-jane prisoners that seems to point up implicitly the advantages of being on the Outside.

One of the virtues of the program is that it is not over-researched and encumbered with data. Its eloquence is in what the camera shows and what the girls tell about.

Les.

DISCOVERY '63
With Frank Buxton, Virginia Gibson
Producer: Danny Wilson
Director: Lou Volpicelli
Writers: Sol Stember, Gene Feldman
30 Mins., Sun., 12:30 p.m.
PARTICIPATING
ABC-TV, New York

Doesn't seem right to curse this fascinating half-hour with the label, "educational," but educational it is while maintaining a high level of entertainment for the bright, young acquisitive minds among the tv audience.

Opener delved nature's reproductive processes ("The Day Life Begins"), exploring birth from the division of one-cell amoeba through turtles, sea horses, snakes, dogs and other animals, and finally human beings.

Script was tasteful and explicit. Host Frank Buxton, with an assist from Virginia Gibson, projected the scientific basics in a way that was easy to grasp without talking down. Nature footage, which showed actual birth of snakes, sea horses, turtles and puppies, was excellent and well integrated.

Special feature was an interview with Dr. Milton Levine, a pediatrician, who explained for kids the difference between the instinctive reproduction of lower animals and the conscious love of human beings which makes birth and family life something distinct.

Future stanzas will deal with science, travel, space, animals and exploration.

Bill.

LISA HOWARD AND THE NEWS
Producer: Sid Darion
Directors: Marvin Schlenker, Mac Hemion
5 Mins., Mon.-thru-Fri., 2:55 p.m.
PUREX
ABC-TV (film; videotape)

(Edward H. Weiss)

Squeezed in between the opening Purex pitch, the middle Purex commercial and the closing Purex announcement, is "Lisa Howard and the News," all of which, sight and sound, takes five minutes.

Preem five-minute news bit Monday (9) had a quickie rundown on the Alabama integration fight and Sen. Dirksen's announced support of the test treaty ban, sans pictures. News portion of the show closed with Correspondent Lisa Howard interviewing Sen. Goldwater on his Presidential aspirations. (He said he hadn't decided as yet.)

Billed as the news show "with the woman's touch," a billing which Purex tied in with its commercial, Miss Howard, when given a chance in the tight format, does okay as a newshen. She reads well, if a bit hurriedly, and she showed some good judgment in evaluating a Goldwater remark comparing his conservative philosophy with that of F.D.R. in the '30s. What was lacking was time and pictures.

Horo.

TELL US MORE
With Conrad Nagel, others
Producer: Ted Cott
Director: Jay Miller
30 Mins., Mon.-Fri., 1 p.m.
PARTICIPATING
WNBC-TV, New York

Vet film actor Conrad Nagel fronts a spread of still pix in quickie, gossipy runthroughs of celeb lives—two a day—in this fan mag for the daytime video biddies.

Instead of "Tell Us More," opener, Monday (9), could have been titled, "Tell Us Again," since it dealt with the recently hashed and reshaped doings of Liz Taylor and the late Marilyn Monroe. There was, however, inevitable human interest in many of the still shots, and author Alexander King was cogent in a defense of Miss Taylor's behavior in the light of her unusual endowments and environment. Guest commentators like King will be a regular feature, and should add substance to the show. Cleveland Amory supplied a footnote to the Miss Monroe segment.

Nagel's dulcet meanderings should keep the femmes receptive (to viewing, that is), but the script was much too cute and ornate. Jack Lemon becomes, in the film, "Some Like It Hot," a "Lemon in a peach," and there is no sound reason why the "Oscar" award shouldn't be just that instead of "that elusive golden gentleman." And "Tell Us" was burdened throughout with such fluff.

Bill.

MISS AMERICA PAGEANT
With Bert Parks, Marilyn Van Derbur, BeBe Shopp, Jacque Mercer, Glenn Osser Orch, others
Producer: Paul Levitan
Director: Vern Diamond
Writer: Richard Ellison
120 Mins., Sat. 10 p.m.
PARTICIPATING
CBS-TV from Atlantic City

The Miss America Beauty Pageant at Atlantic City is probably the oldest permanent beauty contest having weathered 41 seasons during which time it has brought a lot of post-Labor Day business to this Jersey Resort. It was also given birth to many similar contests in various parts of the country, but it seems that it's up to this contest to provide the leadership for the others. When a higher level contestant had to be commandeered, it provided scholarships instead of film contracts, and when showmanship became necessary in the presentation, it provided mid-term production numbers for variety.

As such, this exhibition holds up better than most. Not only because of tradition, but because the beauty contest in all its ramifications has become big business.

The finals of Saturday (7) were probably the best staged in years. The production numbers were smooth, there were special material items, and there were a battery of beauties bantering about the contestants. In all, there was a lot of lucidity in the proceedings, except for one item. The emcee should explain the point system upon which the final selections are based, or at least the scorecard for the Miss America selected. Miss Arkansas, who got the final nod, would then have greater justification for those who didn't guess right at the beginning.

The academic life was the keynote for the production numbers. The contestants were integrated in the first number being presented initially in street clothes. Bert Parks kept the show moving and Bobby Van chimed in with production dancing and choreography. The former Miss Americas who provided additional comment, Marilyn Van Derbur, BeBe Shopp, and Jacque Mercer, gave the impression of reliving their own moments of triumph. And as for Parks, he was in his best ebullient form showing his gleaming molars at every conceivable opportunity, and gave the show a distinctive gait.

Jose.

TOWN MEETING
With W. Averell Harriman, Ven Marshall, others
Director: Eugene Holowchak
30 Mins., Thurs. (5) 8 p.m.
WWJ-TV, Detroit

For the initial show of an ambitious series which will feature national, state and local figures, WWJ-TV came up with a winner with W. Averell Harriman, under-secretary of state for political affairs, as its first guest. Harriman,

(Continued on page 64)

TV Followup Comment

Look Up and Live

Efforts to rehabilitate adults who have gone blind were portrayed in last Sunday's (8) CBS-TV outing "Look Up and Live." In many ways it was an absorbing half-hour, imparting information for a fuller understanding of those blinded who must live in a sighted world.

The technique, though, left much to be desired. The cameras tried to capture the hope, frustrations and fears of a woman about to enter a school for the blind. The woman was never seen, and her story was as vague as her narration.

What was vivid were the pictures taken at St. Paul's Rehabilitation Center for the Blind in Newton, Mass., a Catholic sponsored center which accepts men and women on a non-sectarian basis. There, the Rev. Thomas J. Carroll, head of St. Paul's told of what the center tries to accomplish. Viewers were taken to various classes for the blind, classes designed to teach the blind how to function in the outside world. The orientation and program of St. Paul's was explained and illustrated effectively. Chalmers Dale produced for CBS-TV and Richard J. Walsh and Robert J. Allen produced for the National Council of Catholic Men. Joseph Chomyn directed.

Horo.

WHATEVER HAPPENED TO ROYALTY?
Producer-Director-Writer: Warren Wallace
60 Mins., Mon. (9), 9 p.m.
PHILCO
ABC-TV (film)

(BBDO)

ABC-TV's special projects division, no longer bound to the conscience-prodding, controversial formula favored by the defunct "Bell & Howell Close-Up" series, came up with this first-rate feature-type report on a half-dozen or so monarchs in search of a crown. The first of four such sidebar specials being produced for Philco over the 1963-64 season, this series could function as an important bridge for the mass audience's greater acceptance of the hard-news documentary.

"Whatever Happened to Royalty" was a fascinating once-overlightly study of the lives and attitudes of some of the European pretenders to thrones that no longer exist. Even if the world no longer shakes to the power of the Hapsburgs and the Hohenzollerns, their descendants were at least sufficient to satisfy a plebian curiosity about their aristocratic style of life. This stanza tended to probe these royal personages with a journalistic bluntness, humanely avoiding the ironic tone which might have shattered these historic relics.

Each of the royal figures on this show was spotlighted in royal habitats—some in castles and others in jet planes and sports cars. Even without taxing power, their exchequers still seem to be unlimited, a facet of their existence which unfortunately was not explained on the show.

Excellent portraits were given of Prince Louis Ferdinand, grandson of the German Kaiser, his wife and children, living in their elaborate castle which is now also a tourist mecca. They epitomized the pathos of these intelligent and cultivated aristocrats, alone in their belief that a turn of the historical cycle would place them on top again. The same ideas were voiced by Don Juan, the exiled King of Spain who undoubtedly has the best chance of all to make it. The futility of the hopes of young Simeon, wilhelm king of Bulgaria, was evident even in his optimism.

Prince Otto of Hapsburg, heir to the non-existent throne of the vanished Austro-Hungarian empire, took a more realistic view of his future. He only wants to get back into Austria as a private citizen. Equally down-to-earth was the evaluation of the royal life given by the 76-year-old Spanish Queen Victoria Eugenie, a granddaughter of the British Queen Victoria now in exile in Switzerland. She found the Spanish aristocracy "stuffy" and expressed a blue-blooded distaste of the German "bourgeois."

John H. Secondari's narration was handled with precisely the right mixture of sympathy for the individual and skepticism for their aspirations.

Herm.

MAKING OF A ROOKIE
With Dave Moore, others
Producer-Writer: Jim Dooley
Director: Roger Miller
30 Mins., Wed. (4), 7 p.m.
WCCO-TV, Minneapolis

With its own produced "Making of a Rookie", latest of the once-a-month documentary "Reports" series, WCCO-TV undoubtedly earned much gratitude. It did this by taking dialers to the training camp of the Minnesota Vikings National League football team at Bemidji, Minn., for exclusive action film of the club in training and preparation for the on-coming season, candid interviews with some of the coaches and players appearing for camera closeups, showing what confronts a rookie trying to make the team and dealing with what may be in store for the club's many fans in the weeks ahead.

This represented valuable gratis publicity for the team—a thing which must have won the thanks of its owners who include a number of prominent Twin Cities businessmen. And in this football-mad area it also must have garnered the appreciation of a legion of the pigskin's sport's fans, many of whom surely tuned in on a program holding much interest for them. Then, too, inasmuch as pro football, like major league baseball, is considered an asset for the Twin Cities, biz interests certainly were pleased that the CBS affiliated station here came across thusly.

As to be expected, the series' topnotch producer-director Jim Dooley, who unfailingly does him-

HUNTLEY-BRINKLEY REPORT
Exec Producer: Reuven Frank
Directors: Walter Kravetz, Ray Lockhart, George Murray, Charles Sieg, Frank Slingland
Writers: R. W. Apple Jr., William J. Boyle, David Teitelbaum, Walter Westmelt, Jack Perkins
30 Mins., Mon.-thru-Fri., 7 p.m.
PARTICIPATING
NBC-TV, from N. Y., Washington

They're now officially off and running in the NBC-CBS race for news supremacy. A week after CBS unveiled its expanded "Operation Walter Cronkite" 6:30 to 7 strip, NBC-TV on Monday (9) premiered its half-hour Huntley-Brinkley showcase. And after six years, the news is that twinkly Brinkley and his Gotham-berthed Chetmate are still a hot team.

Since they operate in a medium that's all too subject to the whims and fancy of a fickle viewing public, and the inconstancy of tv tastes and trends, it's inevitable that some day the lustre of the NBC glamor boys, like all else before it, must dim. But for '63-'64 the H-B duo still appear to be endowed with what it takes to fetch tall ratings when Mr. Nielsen comes calling his with pocket-piece.

If, as is NBC's avowed intent, the purpose is to inform the people with a skillful blending of words and pictures, then exec producer Reuven Frank and his associates have come through admirably, if hardly venturesome in probing for something new. And since CBS with its already demonstrated half-hour can hardly be faulted, you can count on this year's rivalry being a lulu; the webs' chiefs are pent up as all get out.

For that matter, the rivalry bug is now "on camera" and written into the script. Brinkley's acknowledgment of a Cronkite telegram wishing them "reasonable" success on going half hour; his when-is-a-Goldwater-exclusive-not-exclusive? jocular thrust at CBS for boasting same, suggest a growing sensitivity and disturbing awareness over the rating rat race.

In some unprecedented recent weeks' drumbeating, NBC has made much of the fact that its worldwide coterie of 800 newsmen have been put at Frank's disposal in the execution of this five-times-a-week 30-minute entry; that 48 key people have been channelled exclusively into the show; that staggering sums have been allocated. And it's a cinch that CBS has knocked itself out to the same degree and in the same round numbers. Thus with this kind of dedication to all the news that's fit to print on film, the public's gotta come out ahead.

With the exception of Huntley-Brinkley in tandem interviewing JFK on Vietnam, civil rights, tax cut and other vital issues of the day (the President thus demonstrating an "equal time" facility since he dittoed for Cronkite's premiere last week), both the NBC and CBS shows on Monday were almost identical in verbal and pictorial content. It might have come out of the same production shop. The margin at this point would seem to be in the continued H-B popularity.

Major accent on the opener was, of course, on the Alabama strife and Gov. Wallace's defiant attitude in banning Negroes from white schools in three cities, along with the JFK interview. At the same time CBS was getting in its 'exclusive' licks with a Barry Goldwater interview. NBC was also cornering the Goldwater market with a Nancy Dickerson chat and covering the Barry bally in Cleveland.

Cronkite precedes Huntley-Brinkley by a half-hour in New York, but in most key cities they'll be battling it out head-on 6:30 to 7. When the Niensens are posted, there'll be no ifs and buts; this will be the definitive showdown.

Rose.

self proud; director Roger Miller, stellar narrator Dave Moore and cameraman Bob Sjolholm performed their tasks well. The way the program was put together and presented left nothing to be desired. Smartness was especially manifest in building the show around one of last season's top U. of Minnesota footballers, John Campbell, a rookie out to land a Vikings' job and succeeding in doing so.

Dialers saw and heard the problems and difficulties facing such a rookie in his efforts to make the team. He was brought before the camera to unbosom himself. Rees.



COMMENTS BY THE PRESS:

"...A mammoth and magnificent study of the American Negro's struggle for equality."

JOHN HORN,
NEW YORK HERALD TRIBUNE

"...A turning point in TV's journalistic evolution...The producers, Robert Northshield and Chet Hagan captured the complexity and vastness of the story and brought it to the screen in terms remarkably compelling..."

JACK GOULD,
THE NEW YORK TIMES

"The program was a tour de force, a milestone in TV history...the first sociological document in TV to attempt an objective study on so many fronts... High praise to Frank McGee (for) his flawless three-hour stint..."

HARRIET VAN HORNE,
NEW YORK WORLD-TELEGRAM AND SUN

"...The most ambitious and industrious coverage yet accorded a major public question in TV network history."

BOB WILLIAMS,
NEW YORK POST

"The program managed a superb review of the civil rights issue... This program was worth the time, the money, and the effort."

LAWRENCE LAURENT,
THE WASHINGTON POST

"A prodigious effort... A remarkably well-knit program..."

ROBERT J. WILLIAMS,
PHILADELPHIA EVENING BULLETIN

"But it was not any specific incident in the three-hour special that gave it impact. It was the very length, the unrolling of a record for review, that made it impressive and memorable."

TERRY TURNER,
THE CHICAGO DAILY NEWS

"We do know for certain that for a program of this magnitude it accomplished virtually the impossible—it started strong, it ended strong, and it didn't bog down in the middle."

BILL IRVIN,
CHICAGO'S AMERICAN

"I doubt that anyone caught up in it could have turned it off..."

CECIL SMITH,
LOS ANGELES TIMES

BY NBC AFFILIATED STATIONS:

"Made us proud of being an affiliate... a service in the highest public interest."

DICK BIDDLE, WOWL-TV,
FLORENCE, ALABAMA

"...Well received by Phoenix. It was a balanced, enlightened account."

RICHARD LEWIS, KTAH-TV,
PHOENIX, ARIZONA

"Finest, most comprehensive and unprejudiced program ever presented."

DOUG ROMINE, KARK-TV,
LITTLE ROCK, ARKANSAS

"We were proud to have had the opportunity of devoting our facilities to (the program)—a new departure in television journalism."

HAROLD SEE, KRON-TV,
SAN FRANCISCO, CALIFORNIA

"It was an historic advance in the growth of American television and a powerful demonstration of our viable democracy."

WILLIAM GRANT, KCA-TV,
DENVER, COLORADO

"A fine historical document; most searching and complete report of our racial problems. Its depth, accuracy and impartiality make it a milestone..."

JESSE H. CRIFE, WFGA-TV,
JACKSONVILLE, FLORIDA

"Bold new concept in news and public affairs reporting..."

CHARLES KELLY, WKOT,
MIAMI, FLORIDA

"Hailed by key opinion leaders in Springfield as opening new doors to public understanding..."

MILTON D. FRIEDLAND, WICS,
SPRINGFIELD, ILLINOIS

"Critics and advocates in the controversy of civil rights were given a national voice... This alone underlines NBC's devotion to informing the public."

ELDON CAMPBELL, WFBM-TV,
INDIANAPOLIS, INDIANA

"Extremely proud to be able to bring to the people of this area this intensely interesting, informative presentation."

DON SBARRA, KARD-TV,
WICHITA, KANSAS

"The only thorough and comprehensive single report on this issue..."

NATHAN LORD, WAVE-TV,
LOUISVILLE, KENTUCKY

"Please forward my congratulations to all concerned.... Marvelous."

PELHAM MILLS, KPCC-TV,
LAKE CHARLES, LOUISIANA

"Strong local reaction pro and con proves that NBC Television commanded wide attention with its presentation of 'The American Revolution of '63'. WDSU-TV commends NBC News for adding a new dimension to interpretive reporting."

A. LOUIS READ, WDSU-TV,
NEW ORLEANS, LOUISIANA

"Struck a blow for freedom and better understanding... absorbing..."

BRENT O. GUNTS, WBAL-TV,
BALTIMORE, MARYLAND

"Superb, dimensional television..."

JAMES E. ALLEN, WBZ-TV,
BOSTON, MASSACHUSETTS

"The program... stirred the people of our area to more serious thinking about a vitally important problem of our times."

JAMES SCHIAVONE, WWJ-TV,
DETROIT, MICHIGAN

"Our response was terrific. The problem was so fully explained that most viewers, I am sure, subscribe to the feelings expressed by the mayors of (our cities)..."

JAMES GERITY, JR., WNEM-TV,
FLINT-SAGINAW-BAY CITY, MICHIGAN

"Brilliant exposition of a crucial issue..."

STANLEY E. HUBBARD, KSTP-TV,
ST. PAUL, MINNESOTA

"An absorbing documentary, it had depth, feeling and reportorial integrity."

OWEN SADDLER, KMTV,
OMAHA, NEBRASKA

"No other network has approached it for sustained quality, interest and depth..."

VAN BEUREN W. DEVRIES, WGR-TV,
BUFFALO, NEW YORK

"American Revolution outstanding example of pioneering news coverage..."

W. R. ROBERSON, JR., WITN-TV,
WASHINGTON, NORTH CAROLINA

"Widely acclaimed in Northwest as an outstanding milestone in TV journalism."

JACK DUNN, WDAY-TV,
FARGO, NORTH DAKOTA

Proud to be identified with an effort which displayed such courage and editorial equanimity..."

JOHN T. MURPHY,
CROSLEY BROADCASTING CORP.,
CINCINNATI, OHIO

"Surpassed by far any documentary effort attempted on television."

ALLAN LAND, WHIZ-TV,
ZANESVILLE, OHIO

"Local officials highly complimentary of program content and specifically the reporting of Oklahoma City story."

NORMAN P. BAGWELL, WKY-TV,
OKLAHOMA CITY, OKLAHOMA

"Another of those vital documents that makes KGW-TV proud to be associated with NBC. One typical listener comment: 'So absorbing I thought it was one hour rather than three.'"

WALTER E. WAGSTAFF, KGW-TV,
PORTLAND, OREGON

"Set new standards of excellence... searching examination of a national issue made a significant contribution to the art of television."

ROBERT A. MORTENSEN, WIIC,
PITTSBURGH, PENNSYLVANIA

"A unique and history-making television program.... Another great contribution to the needs and interests of the nation."

DAVID J. SHURTLEFF, WJAR-TV,
PROVIDENCE, RHODE ISLAND

"Established an entirely new dimension of television broadcast service.... The people throughout the upper Midwest... have a new awareness of this vital fact of American life..."

MORTON H. HENKIN, KSOO-TV,
SIOUX FALLS, SOUTH DAKOTA

"...Factual and unbiased and excellently produced."

HARRY D. BURKE, WRBC-TV,
CHATTANOOGA, TENNESSEE

"A milestone in electronic journalism... compelling, comprehensive and fair."

JACK HARRIS, KPRC-TV,
HOUSTON, TEXAS

"KUTV received more favorable comment... than on any prior telecast."

GEORGE HATCH, KUTV,
SALT LAKE CITY, UTAH

"Seattle's reaction to the American Revolution 1963 has been extremely favorable. KING TV is proud to have been a part..."

OTTO P. BRANDT, KING-TV,
SEATTLE, WASHINGTON

"Opened new vistas in television responsibility and service to America."

R. J. HEISS, WTMJ-TV,
MILWAUKEE, WISCONSIN

"a mammoth and magnificent study"

Last Monday night, NBC presented a three-hour television special on the urgent issue of civil rights. It was called "The American Revolution of '63." This three-hour presentation in prime time—broadcast by 171 NBC television stations—was made possible through cancellation of an entire evening's commercial programming. This was an unprecedented step, but it turned out to be more than justified; for

the ovation that followed this NBC News Special, produced by Chet Hagan and Robert Northshield, and narrated by Frank McGee, was one of the most gratifying tributes any television program has ever received. The quoted excerpts above are from comments by newspaper critics as well as major executives of NBC affiliated stations from coast to coast.

This week...another major NBC News event: the premiere of the new, expanded Huntley-Brinkley Report.

From The Production Centres

Continued from page 30

its national ad rep TvAR will hold seminar here Wednesday (11) on 20-second commercials... Maury Povich, WWDC publicity director, moves to station news staff. Succeeding him will be Mitchell Lipman, a former WWDC radio editor who most recently was with the West Coast News Bureau in Los Angeles... "The Saint" one-hour adventure series will preem on WRC-TV, Sept. 21... Steve Allison, emcee of the controversial WWDC talk and interview show, now headquartering out of Maury's Hide-a-Way restaurant.

IN PHILADELPHIA

Lou Frankel, publicity director of the WFIL stations, exits (20) to take over similar spot at WNEW, succeeding Frank Young... WRCV-TV brought in Richard Boone to plug his new series, to be seen here Tues. nights. The NBC o&o station skeds the "Have Gun Will Travel" reruns purchased from CBS, to be aired Sat. nights... Pete Retzlaff and WIP's Harvey Glascock cited before the Eagles exhibition game at Princeton, by the N. J. Jacees, for their "work for youth"... Riding in the Grand Entry Parade of the Hero Scholarship Fund Thrill Show were WFIL's Chief Haltown and Phil Sheridan, WCAU-TV's Bill Hart, and WRCV-TV's Pete Boyle... The local branch of the NAACP honored three Negro entertainers for their work in civil rights. Awards were presented at the Uptown Theatre to WDAS deejay George Woods, rock 'n' roller Jackie Wilson and WDAS-FM announcer Del Shields... "TV 10 News Report" WCAU-TV series designed to investigate problems affecting this area, preems with "Hell on Heather Road," a recent racial incident in suburbia (17)... "Tottle," with puppeteer Marshall Izen, tees off its third season on WCAU-TV (15).

IN DETROIT

WXYZ-TV's air-conditioned entertainment tent at the Michigan State Fair attracted record crowds seeking autographs of the station's personalities — Johnny Ginger, Rita Bell, Pat Morris, Sagebrush Shorty, Ardis Kenealy, Dennis Glen Cooper, David Diles, Lee McNew, Edythe Fern Melrose, Ed McKemie, Trudy Haynes, Dick Arnold, Dorothy Thompson and Chuck Yeara — and seeing the 55-minute film preview of the ABC new season programming... WJR again will feature "Automotive Report," 15-minute programs describing the new model cars with WJR news director and auto editor George Kendall interviewing the automen responsible for the new models... A new WWJ radio entry is a half-hour, across-the-board news summary by Don Perrie on "11 O'Clock News Final"... The complete schedule of Michigan State University football games will be broadcast by WJR with Bob Reynolds, WJR sports director, doing the play-by-play, and Bruce Martin, the "color"... A WXYZ-TV special is "King Tut's Treasures," featuring an exhibit recently seen at the Detroit Institute of Arts, with Paul Winter as narrator.

IN ST. LOUIS

Sam Somero resigned as publicity and p.r. director of KTVI-TV. The job is being filled by Margaret Measler while station seeks a replacement... KXOK radio will mark its 25th year of broadcasting with a cocktail soiree on Thursday (19)... Russ David's "Playhouse Party" show celebrating its 10th year of continuous airing... Al Capp in town to do the narration for a KMOX-TV spec called "Be It Ever So Humble," slated for a Tuesday (17) airing... KSD-TV will program a "live" pickup of the annual "Veiled Prophet Ball" on Friday (27) and KPLR-TV will cover the V.P. Parade on Saturday (28)... Dave Klemm has ankleed his p.r. job with WIL to accept same position with Detroit's WXYZ... KMOX-TV newscaster Max Roby spending spare time studying Spanish at Berlitz... Directors Bob Miller and Philip Enoch—also of KMOX-TV—appearing in the Gateway Theatre production, "Under the Yum Yum Tree"... Robert Hyland, g.m. at KMOX radio, named a member of the Missouri State Chamber of Commerce Round Table.

IN PITTSBURGH

KDKA and KDKA-TV went all-out over the weekend to make it a memorable occasion for Stan Musial who will retire as an active player with the St. Louis Cardinals this year. Thousands of letters were received by the stations to give the ballplayer and the station gave him many gifts on Sunday (11) with many other orgs participating in a t'g "Stan Musial Day"... WTAE will hold its annual party at the Penn Sheraton Hotel on Sept. 13 this year. This is the first time the affair has been held away from the studios but since it has grown so big and two days weren't enough to accommodate the people, g.m. Frank Snyder decided to move the bash downtown... WIC has opened the hour after the "Tonight" show on Friday night to make room for "Roller Derby." Derby will be seen at the Civic Arena here every Friday night starting Oct. 18... Both the town's tv editors, Fred Remington of the Press and Win Fanning of the Post-Gazette, are back at their desks. Remington spent his vacation in the Adirondacks while Fanning was on the Coast getting a line on the new shows. Richard Boone added to the big celeb lineup visiting the city to promote fall tv shows.

IN CINCINNATI

Tryout of all night movies Saturday and Sunday 1 to 7 a.m. on WCPO-TV reported pleasing to Schoenling Beer sponsor after third weekend... Popularity of Waite Hoyt's reminiscences of baseball celebs and characters, heard during rainbreaks in his 22 seasons of announcing Cincy Reds' games prompted their recording for sale by mail to fans on the 90-station Burger Beer network... Earl Boardman who announced U. Kentucky football and basketball games for seven years on WBLG, Lexington, has joined WKRC to cover U. Cincinnati pigskin and court actions. He replaces Gene Kelly, who continues sports programming on the Taft radio station... WZIP Radio carrying Cleveland Browns football airings this season... Jack Clements, hip comic, was released by WKRC-TV after the first week of its new "Dialing For Dollars" show. "Housewives didn't dig him," said Sam Johnston, station manager.

IN BALTIMORE

WBAL Radio holds its annual crab feast Thursday (12) at the radio transmitter grounds in Randallstown... WJZ-TV, Westinghouse outlet here, will present, along with Westinghouse and Greater Baltimore Committee, the second Baltimore Focal Point Conference at Goucher College Friday. Among panelists will be Howard K. Smith and George C. Wallace, governor of Alabama. Conference will be taped and televised that evening, 7:30 to 10:30... Richard Boone will be Honorary Grand Marshal of the "I Am An American" parade to be held here Sunday... WMAR-TV has introduced "The Headliners" five-minute Monday through Friday evening spot, in which Ron Meroney reports activities in entertainment world... Ben Gazzara cancelled scheduled appearance on the "Buddy Deane Show" on WJZ-TV. Death of a close relative was the reason... Mitch Miller and gang will play the Civic Center, Monday, Sept. 23... Area radio personalities met area

television personalities in a "grudge baseball game" preceding Orioles-Red Sox game at the Stadium. Proceeds for charity.

IN DALLAS

Inger Stevens, James Westerfield, Gene Barry and Jason Evers in to plug their respective new ABC-TV series via personnel appearances at Six Flags Over Texas amusement park, and WFAA-TV tossed an "AB-See preview Party" for the stars at Inn of the Six Flags... Dallas Times Herald revealed plans for a huge new downtown building to house all operations of KRLD-AM-FM-TV, including three tv studios... Dr. Charles H. Berry, director of medical operations at NASA Manned Space Flight Centre, the 'astronauts' physician, interviewed here on WFAA by newsmen Travis Linn... Richard Chamberlain due in Fort Worth's Health Fair Saturday (14)... "Mr. C & Mr. B," clowns played by Bill Fanning and John Hardin, make their seasonal return to KRLD-TV Oct. 5, again sponsored by Cullum & Boren Toy Store.

IN CLEVELAND

Perry Bascom, KYW radio general manager, hospitalized after fall from horse... Laura Newman resigned from KYW-TV's Mike Douglas staff... WHK teams up with Loew's State and record stores for theatre final selection of local entry in Miss Teenage America contest... Randy Hall exits KDKA for WERE disk job... Danny Dark, ex-WERE, joins KLAC... Johnny Holliday, WHK disker-crooner, warbled "I'm 16 going on 17" to Audie Stiel, local member of Seventeen's National Fashion Council at gala May Co. back-to-school shindig... KYW's Bart Clausen served as panelist at Japanese American Citizens League Symposium... WJW-TV's Ghoulandi doing live performance between film emcee chores with Cleveland Zoo... KYW-TV preparing hour-long stanza with George Szell, Cleveland Orchestra conductor, now in Holland, and George Shaw, associate conductor, and his 240-member chorus... WHK's Jim Lowe preparing NASA public service shows... WERE's Bob Neal selected to do Ohio State play-by-play gridiron tilts... Ken Coleman dropped as tv voice of Cleveland Indians because of Cleveland Brown schedule conflict.

IN MINNEAPOLIS

CBS affiliate WCCO Radio and Time-Life indie WTCN-TV outbid competitors and will carry Minnesota Twins baseball games for fourth consecutive season next year. Sportscasters Ray Scott, Herb Carneal and Halsey Hall will again share announcing chores. Theo. Hamm Brewing Co. has purchased rights to sponsor highly rated tv-radio coverage for next three years... 20th-Fox's local ABC affiliate, KMSP-TV, begins beaming "Dobie Gillis" Sept. 23 on five time a week basis. CBS-TV show has been carried on WCCO-TV here for past four years... Actor James Westerfield in town last week plugging ABC-TV's new "Travels of Jaimie McPheeters" which starts Sunday (15)... WMIN airing two St. Paul prep football games weekly with sports director Bob McNamara, a former All-American gridder at the University of Minnesota, doing the play-by-play.

IN SEATTLE

KVI will air all Seattle Totem hockey team games again this year, with Bill Schonely calling the plays... KOMO out with promotional folksong book and gear to match for tv scribblers. Among the ballads are "On Top of Old KOMO" and "There is a KOMO in the Town"... David R. Showalter is host on nightly 90-minute talk show on KTVW, which will feature telephoned comments from listeners. Showalter was formerly director of public affairs for CBS, Hollywood... KING-TV will carry all U of Washington football games again this year, with sports director Rod Belcher handling play-by-play reports. Filmed coverage will be delayed, but Radio KING will carry live and direct coverage of the games with Belcher calling the action.

IN PORTLAND, MAINE

Hank Gale replaces news director Joe Harper as 11 p.m. newscaster over WGAN-TV. Harper will concentrate on documentaries with the newly organized station subsidiary Tel-Can Productions... Ray Mercier, formerly program director at WPOR now at WLOB as programmer... Jay Marr, WGAN nighttime personality switched to the afternoon slot... Filming of three segments of "Route 66" in the Portland area has residents flocking to location sites to see the stars... Mary Ellen Fullam, UPI Boston staffer, taking turns as a summer replacement at UPI bureaus in Maine... WCSH new director Phil Johnson subject of a cover story in a radio fan mag... WGAN marked its 25th anni with a daylong hootenanny and block dance at nearby Old Orchard Beach which featured appearances by Martin Milner and Glenn Corbett.

Inside Stuff—Radio-TV

International Council, Academy of Television Arts & Sciences, will host a night for Peace Corps members and foreign broadcasters at the Overseas Press Club Sept. 17.

First activity of the new international wing of the Academy, the night will feature a buffet dinner followed by a series of roundtable discussions about tv. Subjects and moderators will be, acting and performing, Betty Furness; directing and producing, Roger Englander, producer-director of tv concerts; educational tv, James F. Macandrew, broadcasting director for the New York Board of Education; management, Peter Affe, manager of WNBC-TV; news and pubaffairs, Ron Cochran, ABC News; production and engineering, Frank Marx, president, ABC engineers; programming, Mort Werner, veepee of programming, NBC; program services, Lloyd Burns, Screen Germs; writing, Alvin Boretz.

Guests will include Peace Corps members and tv personnel from Colombia, S. A., who are working jointly on establishing educational tv for the country.

WMCA, N.Y., is pressing its suit for reapportionment of the N. Y. State Legislature before the U.S. Supreme Court with assistance from three major civic groups. The American Jewish Congress, the American Civil Liberties Union and the Legal Defense Fund of the NAACP filed a joint "friend of the court" brief with the Supreme Court Monday (9). WMCA's proxy R. Peter Straus filed the main brief directed against alleged discrimination against urban populations in the N. Y. State formula for distribution of Legislative seats.

Jock Manton, ABC-TV associate director and a serious sculptor known in the art world as Giacomantonio, has completed work on a statue of Woodrow Wilson destined for the Truman Library at Independence, Mo. He's already executed a bust of former Presidents Harry S. Truman and Dwight D. Eisenhower, the latter being at the West Point Military Academy. Manton's real name is Archimedes Aristedes Michael Giacomantonio.

Sportscaster Chris Schenkel has just completed the narration on a half-hour tennis documentary in which he appears on camera with Australian title-holder Roy Emerson.

Sponsored by Philip Morris cigarettes as an industrial film, program traces the history of tennis chronologically, utilizing considerable old footage rounded up by producer Robert Bendick. Film is slated for distribution both in the U. S. and abroad.

British 'D Day'

Continued from page 29

caster will be allowed to operate. Current policy of allowing one station to operate in an area for five days and another to take over for the remaining two has been criticized from within the trade. Some recommend what they call the "fairer division" of a franchise into a four-and-three day split.

Lord Hill, however, is not convinced that so dividing a franchise is conducive to better tv. He believes that, in the natives' week, the distinctions lie between the weekday (working days) and the weekend (holidays). Other divisions may well be false, he contends. But one point he must concede is that a weekend only operation is landed with a Saturday, universally recognized as the worst day of the week for advertising impact and revenue.

For all the uncertainty, at this point it looks as though a status quo will be maintained with, maybe, companies like ABC-TV (whose weekend operation in two areas require double overheads plus that one bad ad day) getting a new deal from the ITA transmitter rental—which reps the first stage of the two tier rental on an indie tv franchise which will become effective from July '64—at least, for the time being.

Gleason

Continued from page 57

the balance of more than \$50,000. But that was when Aubrey and other web execs were bowing to the rotund comic's every whim. The chill began to settle in last year when Gleason press interviews began poring in with the comic brushing his tv activities and blowing up his feature film work.

This year, however, the network went so far as to make suggestions re a blast for the show. One suggestion was a blowout at the comic's posh Peekskill estate (now up for sale for well over \$500,000). Another was a golf tourney, but Gleason rejected both plans. As it stands, there won't be any more ideas to reject.

Syndio Tint-Up

Continued from page 31

tions bought the first-run series for colorcasting in their markets. Roster includes WGN, Chicago; WHDH, Boston; WJBK, Detroit; KRON, San Francisco; WTOP, Washington; KSD, St. Louis; WMAR, Baltimore; WFAA, Dallas; WLW-I, Indianapolis; WTVJ, Miami; WTMJ, Milwaukee, among others.

NBC Films, the syndie division of NBC-TV, like all syndicators may be having a relative tough time of it today. If NBC Films, though, inherits all the color series of the network, especially the biggies such as "Bonanza" and "Virginian" for the rerun ride, it will have an enviable inventory for the future syndie color ride.

Collins

Continued from page 27

and effort to burn low and settling under a vapid enervating cloak of conformity."

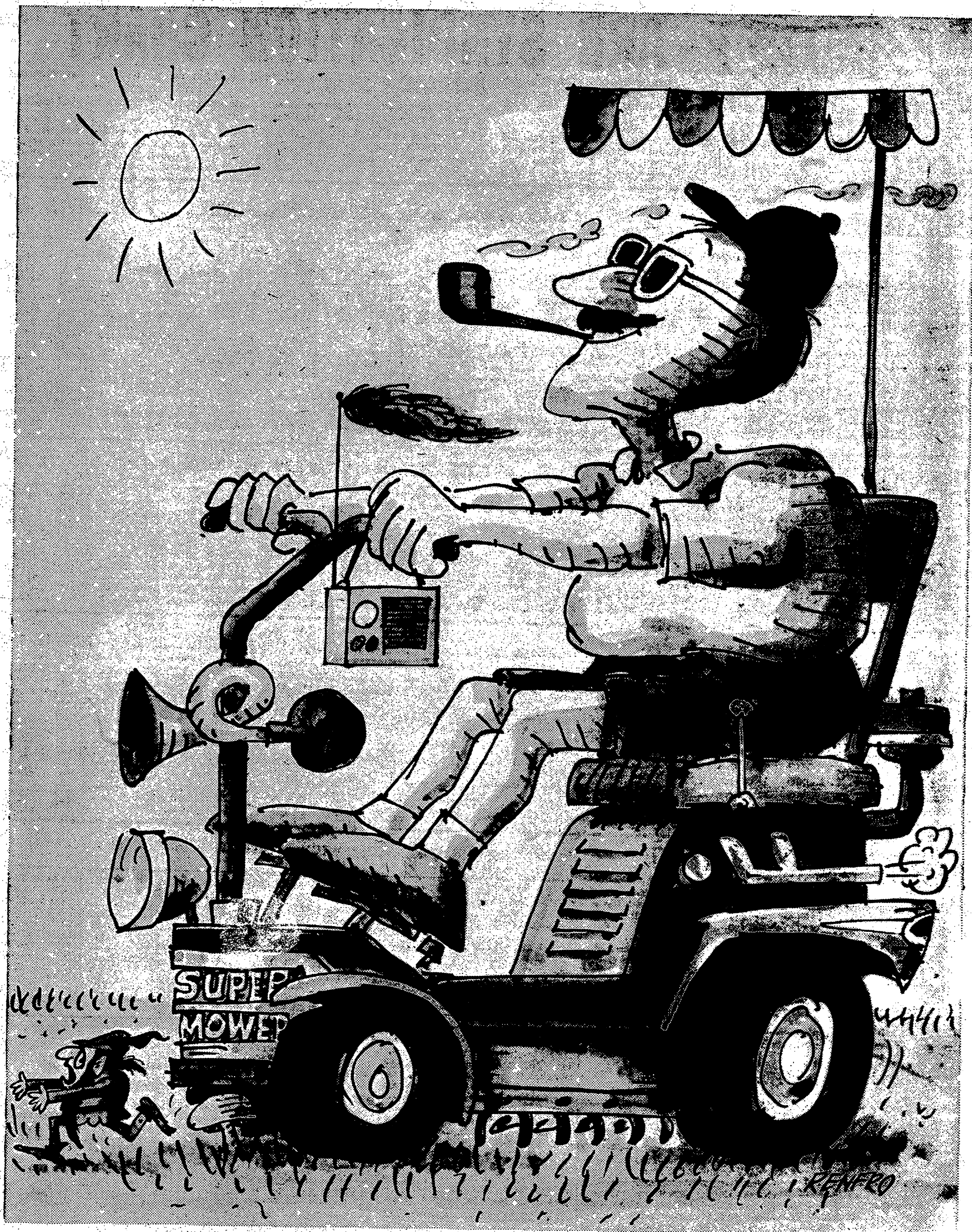
Taking a crack at his and NAB critics, Collins said broadcasters can't be free "by merely parroting high-sounding cliches about freedom which look so good in print... and by isolating himself from his fellow broadcasters on an island of sovereignty in the middle of a sea surging with ever higher demands from people who feel they should be better served."

Salant

Continued from page 27

though, pointed to the extra 15 minutes nightly for the web's evening midweek news show, which allows broader treatment of hot subjects.

Regarding other areas Salant said that the "Roots of Freedom" series of specials, which debuts this month, should have six specials in the can by the spring. First two, completed by producer Perry Wolff, deals with Greek civilization and the Greek theatre.



WEEKENDS ARE DIFFERENT...SO IS MONITOR

People get grassy-eyed, weekends... tool sheds are empty... patios are full... rumpus rooms jump... and radios are go... Mike Nichols... Elaine May... your commercial... Jonathan Winters... *please spare the zinnias!*... Frank McGee... your commercial... Basil Rathbone... Joseph C. Harsch... Mel Allen... your commercial... something for everyone... specially sponsors... your commercial... say, is *this* radio?... aaah!... it's **WEEKEND MONITOR!**... **NBC RADIO!**

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

Total Area Metro					Tot. Area Met.																
RK.	Ton	Network	Shows	Sta.	Homes Reached	Area Rtg.	RK.	Top	Syndicated	Shows	Day & Time	Sta.	Dist.	Homes Reached	Area Rtg.	Top	Competition	Sta.	Total	Homes	
1.	What's My Line	.....	WBBM	740,900	35	1.	Hennessey; BB	(Wed. 9:30)	.....	WGN	.....	NBC Films	261,100	12	Eleventh Hour	.....	WNBQ	286,700		
2.	Candid Camera	.....	WBBM	697,100	32	2.	One Step Beyond; BB	(Fri. 8:00)	.....	WGN	.....	ABC Films	245,200	11	Sing With Mitch	.....	WNBQ	295,900		
3.	Password	.....	WBBM	631,900	30	3.	Thriller; BB	(Fri. 8:30)	.....	WGN	.....	MCA	239,800	12	77 Sunset Strip	.....	WBKB	286,800		
4.	Andy Griffith	.....	WBBM	577,800	27	4.	Mike Hammer	(Tues. 9:30)	.....	WGN	.....	MCA	230,400	10	Jack Paar	.....	WNBQ	370,600		
5.	Bonanza	.....	WNBQ	574,800	27	5.	Dead or Alive; BB	(Wed. 9:00)	.....	WGN	.....	CBS Films	225,600	10	G. Moore; K. Brassel	.....	WBBM	397,400		
6.	Gunsmoke	.....	WBBM	536,500	26	6.	Mr. Lucky	(Fri. 9:30)	.....	WBKB	.....	Official	212,900	10	Eleventh Hour	.....	WNBQ	293,000		
7.	Stump The Stars	.....	WBBM	518,000	25	7.	Rocky & Friends	(Wed., Fri. 6:30)	.....	WGN	.....	PAT	173,000	8	Jack Paar	.....	WNBQ	485,400		
8.	Ben Casey	.....	WBKB	492,500	22	8.	Adv. In Paradise; BB	(Tues. 8:30)	.....	WGN	.....	20th Fox TV	162,500	7	6:00 Report; CBS News	.....	WBBM	168,800		
9.	Dick Van Dyke	.....	WBBM	476,100	22	9.	Quick Draw	(Thurs. 6:00)	.....	WGN	.....	Screen Gems	157,900	8	News; Wea; Hunt-Brink	.....	WNBQ	185,500		
10.	Beverly Hillbillies	.....	WBBM	471,300	21	10.	San Fran; Children; BB	(Tues. 8)	.....	WGN	.....	CBS Films	156,600	7	J. Benny; Plc Th.	.....	WBBM	319,100		
																	G. Moore; K. Brassel	WBBM	385,000	
																	News; Wea; Hunt-Brink	WNBQ	162,400	
																	Skelton; Talent Scouts	WBBM	296,600	

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

1. Candid Camera	WCAU	598,800	34	1. Rebel	(Fri. 10:30)	WFIL	ABC Films	270,700	16	Jack Paar	WRCV	463,800
2. Password	WCAU	519,700	27	2. Sea Hunt	(Sat. 7:00)	WCAU	Economee	215,500	10	West Point	WFIL	80,900
3. What's My Line	WCAU	508,700	27	3. Wyatt Earp	(Wed. 7:00)	WRCV	ABC Films	179,000	8	7:00 Report; CBS News	WCAU	130,600
4. Beverly Hillbillies	WCAU	494,600	25	4. Ripcord	(Thurs. 7:00)	WRCV	UA-TV	157,100	7	7:00 Report; CBS News	WCAU	110,000
5. Dick Van Dyke	WCAU	484,800	25	5. Huckleberry Hound	(Thurs. 5:00)	WFIL	Screen Gems	156,500	7	Love That Bob	WCAU	127,600
6. Sat. Night Movies	WRCV	466,800	22	6. Popeye; Sp. Angel	(Mon-Fri. 5:30)	WFIL	UAA, KING	132,600	8	Early Show	WCAU	144,600
7. Jack Paar	WRCV	454,100	25	7. Valley Days; Bachelor	(Mon. 7:00)	WRCV	Borax; MCA	131,200	5	7:00 Report; CBS News	WCAU	167,700
8. Andy Griffith	WCAU	448,100	23	8. Rocky & Friends	(Wed., Fri. 5:00)	WFIL	PAT	127,400	8	5:00 O'Clock Show	WRCV	131,300
9. Ben Casey; BB	WFIL	439,400	24	9. Highway Patrol	(Sat. 5:00)	WCAU	Economee	121,300	8	Wide World Sports; BB	WFIL	199,300
10. Bonanza	WRCV	436,700	23	10. Love That Bob	(Mon-Fri. 5:00)	WCAU	MCA	114,800	5	Huckleberry Hound	WFIL	156,500

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

1. Candid Camera	KIRO	164,800	34	1. Across 7 Seas	(Thurs. 7:00)	KOMO	Crosby Prod.	119,600	18	On The Town; Stage 5	KING	44,100
2. Lawrence Welk	KOMO	160,000	25	2. Death Valley Days	(Wed. 7:00)	KING	U.S. Borax	111,200	18	Frontier; Circus	KOMO	49,400
3. Bonanza	KING	158,400	30	3. Expedition; Explore	(Tues. 7:00)	KOMO	ABC Films	93,000	12	S. Allen Sp; Movie	KIRO	65,300
4. McHale's Navy	KOMO	148,000	26	4. Champ Wrestling	(Sat. 6:00)	KIRO	Paramount TV	91,700	16	Dance Festival	KING	52,200
5. Beverly Hillbillies	KIRO	146,200	29	5. One Step Beyond	(Fri. 10:30)	KOMO	ABC Films	88,000	16	Weekend Editors	KING	72,100
6. Hootenanny	KOMO	145,600	24	6. Bold Journey	(Thurs. 6:30)	KOMO	Banner	83,400	16	Jack Paar	KING	109,500
7. My 3 Sons	KOMO	143,400	22	7. Thrid Man	(Fri. 7:00)	KING	NTA	76,300	12	Hunt-Brink; Early Ed	KING	110,800
8. Sing With Mitch	KING	135,400	22	8. Champ Bowling	(Fri. 6:30)	KOMO	Schwimmer	72,400	14	Champ Bowling	KOMO	76,300
9. What's My Line	KIRO	133,300	28	9. Best of Groucho	(Mon. 7:00)	KOMO	NBC Films	67,800	11	Hunt-Brink; Early Ed	KING	119,800
10. Donna Reed	KOMO	130,700	22	10. People Are Funny	(Tues. 6:30)	KOMO	NBC Films	64,100	8	Third Man	KING	76,300
									8	Northwest Traveler	KIRO	71,800
									8	Hunt-Brink; Early Ed	KING	105,800

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

1. What's My Line	WCCO	189,600	27	1. Rebel	(Tues. 9:30)	KMSP	ABC Films	63,400	11	G. Moore; K. Brasselle	WCCO	104,700
2. Candid Camera	WCCO	175,400	26	2. Wyatt Earp; BB	(Tues. 9:00)	WTCN	ABC Films	56,700	10	G. Moore; K. Brasselle	WCCO	94,200
3. Password	WCCO	156,500	22	3. Death Valley Days	(Fri. 9:30)	KMSP	U.S. Borax	56,000	11	Baseball	WTCN	216,800
4. Andy Griffith	WCCO	145,000	22	4. Adv. In Paradise	(Mon. 10:30)	KMSP	20th Fox TV	44,600	8	Steve Allen	WCCO	63,600
5. Gunsmoke	WCCO	124,300	17	5. Hennessey	(Mon. 9:30)	KSTP	NBC Films	44,500	8	Tonight	KSTP	52,200
6. Beverly Hillbillies	WCCO	119,300	15	6. Maverick	(Tues. 10:30)	KMSP	Warner Bros.	36,700	8	Ben Casey	KMSP	148,100
7. Stump The Stars	WCCO	116,600	19	7. Whirlybirds	(Mon-Thurs. 6:00)	WTCN	CBS Films	34,000	6	Tonight	KSTP	58,000
8. I've Got A Secret	WCCO	112,500	14	8. M Squad; Pageant	(Sat. 9:00)	WTCN	MCA	29,100	7	News Pic; Wea; Spts	KSTP	80,900
9. Ed Sullivan	WCCO	109,800	14	9. Bold Journey	(Sun-Fri. 6:30)	WTCN	Banner	27,900	5	Gunsmoke	WCCO	122,000
				10. Superman	(Mon., Wed., Fri. 5:30)	WTCN	Flamingo	26,800	5	To Tell Truth	WCCO	108,300
									5	Mr. Ed; Pres. Trip	WCCO	37,300
									5	Movie; Hunt-Brink	WTCN	50,700

CBS-TV: 'Show Biz Revisited'

Continued from page 21

000,000 gamble but adds lustre to the Paley-cum-Aubrey stargazing. Both Aubrey and program chief Mike Dann spent the better part of last week out here pre-screening what's been done so far and tying all the loose ends together on the eve of the new season's premiere. Both are convinced that "this is the season we should hit it big, real big. If we can get by the Jimmy Dean ABC show (being produced by Bob Banner) and ABC's "Jerry Lewis Show," we think we're home in a big way. But don't underestimate the Banner-Dean variety combo, and especially the Lewis potentials." They don't expect Miss Garland to run away with the Sunday 9 to 10 ratings; they're just banking on her cutting into NBC's competing top-rated "Bonanza." For Kaye the "Channing" and "11th Hour" competition is somewhat less formidable.

Big Stake

None of this came easy. The investment was enormous. For all the fact that he's a budget-conscious administrator, Aubrey'll

spend the big buck in the right places, even if it means catering to the whims of a Kaye and a Garland, with the former's penthouse-studio atop Television City and Miss Garland's elaborate dressing room trailer. Yet there's method in the CBS madness, for the Kaye penthouse is envisioned in its construction (for the post-Kaye era) as additional office quarters for the TV City staffers.

There probably isn't a workshop in town that can match Television City's day-after-day operating at fever pitch as carpenters, designers, et al pace themselves to the demands of a new show every week for Kay, Garland, Skelton, plus the stripped Art Linkletter daytime show and the occasional shows being taped by Benny at the hot nerve center of live tv.

And the "new spirit" that prevails is manifest in the administrative braintrust—comprising John Reynolds (CBS' only senior v.p. and longtime associate of Aubrey's going back to their KNX days), who has virtual autonomy in the operation of Television City;

Bob Lewine, v.p. in charge of West Coast programming; Hunt Stromberg Jr., v.p., program development and James Hessen, general manager of live operations (his counterpart at Studio Center is Bob Norvet, general manager of film operations). Between them they call the shots and make the decisions. (For Television City operates as something more than a West Coast servicing unit).

Right now they're on top of the hottest "show biz combine" Hollywood has seen in many a day.

WNAC

Continued from page 31

faces in David Allan, host of the new "David Allan Show."

Also, the news team of Bill Whalen and Palmer Payne and Bill Marlowe, host of "Hollywood's Greatest Stars," new p.m. film series.

Hub tv eds are attending a special closed circuit telecast of 20 cities from Hollywood tomorrow, Wednesday (11), from 12 to 1 p.m. at WNAC-TV, where they will all have a chance to ask Jerry Lewis any questions they wish re his new live two-hour variety show preeming Saturday (21).

Reuven Frank Credo

Continued from page 29

journalism is not in the transmission of information, but in the transvision of experience.

"It's other high power is that it is now accepted as authoritative. The television journalist is received trustfully. He will not with impunity abuse that trust for long, by glibness, irresponsibility, or—greatest danger—assuming that it exists for his personal advantage."

Philosophical Frank also warns that an interview is too often a crutch, and interesting questions do not guarantee interesting answers, nor important questions useful answers—"There is nothing more awkward than an interview in which the interviewer is more interesting than the subject."

And, "Every news story should, without any sacrifice of probity or responsibility, display the attributes of fiction, of drama. It should have structure and conflict, problem and denouement, rising action and falling action, a beginning, a middle and an end..."

Denouement: "As a group journalists are particularly prey to bores and the worst of them is he

who keeps asking us why we concentrate on nasty subjects. Why don't we ever report something pleasant, something nice? It is not invariably true that those who raise the question have just had some seamy aspect of their own activities or interests revealed; it just seems invariably true.

"Each of us has found his own answer long ago, that change means stress, that pleasant and nice are rarely of general interest, that increasingly in modern American society we in news are the last repository of unpartisan jaundice."

Seattle—Dan Shannon has been named program director for Radio KING here, succeeding Pat O'Halloran, who is now national sales manager for KBOI AM-FM, Boise. Shannon has been operations manager for KING-FM since June, 1961. James F. Wilke replaces Shannon as operations manager for the FM station. He has been music director and announcer on the station for the past two years.

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COLUMBIA
and
EDWARD G. ROBINSON

WATCH FOR THE 'X' FEATURES COMING SOON FROM SCREEN GEMS

Television Reviews

Continued from page 57

storm-centre of the controversial nuclear test ban treaty, was in good form as he laid out point-by-point the Kennedy Administration's position on the treaty in a five-minute opening statement.

When it was time for questions from the audience, Harriman fielded them well, always mindful of making points for his side. Most of the questions came from college-age youths and the majority of the queries were well stated and well directed.

Harriman received well-deserved applause with an adroit reply to a question when he stated dryly: "The relationship between the United States and Peking aren't so good as to be endangered." He also stated firmly that the college students who visited Cuba were wrong because they

broke the law. In a democracy, he said, the thing to do is to change the law if it is undesirable, but don't disobey the laws of the land.

Harriman had some hard words for those who wish to cut foreign aid and some soft words for Dr. Edward Teller, nuclear scientist who opposes the test ban treaty. He said simply that Teller is entitled to his opinions. In addition, he also said that France's decision not to support the treaty while disappointing was a matter for that nation to decide.

Ven Marshall, veteran WWI newsmen, was an effective moderator. *Tew.*

Hartford—Ralph Klein has resigned as manager of WCCC here to assume similar post of WINF at nearby Manchester.

Foreign TV Reviews

THE FRANK IFFIELD SHOW

With Bob Monkhouse, Susan Lane, Maria Neglia, Palermo & Phillips, Pamela Davis Dancers, Michael Sammes Singers, Jack Parnell and orch.

Producer: Albert Locke
60 Mins., Sun., 8:25 p.m.
Associated Television, from London

Frank Ifield, the rangey warbler with the yodel gimmick, is still somewhat tentative as a performer when he steps off wax, and he left the emcee chore to comedian Bob Monkhouse, being conspicuous by his absence most of the time. He launched a patchy show, coming from London's Prince of Wales Theatre, with a strange salute to Broadway, and returned for a final songalogue. The latter, compiled from his chart-making disks, was fine fodder for his fans, and his voice, in good fettle, was more acceptable

than his presentation, which lacked finish and poise. "I Can't Get Enough of Your Kisses," which opened his act, was typical of his virtues, and faults. The meaning of the lyric was deprived of its sex, and replaced by a homely jauntiness. And Ifield throughout was better at the up-tempos, which exhilarated like his closing "Waltzing Matilda," and awkward with sentiment. "How Time Slips Away," delivered down a telephone, failed through this lack of emotional conviction.

Bob Monkhouse, whose gags pleased himself rather more than the customers, scored in a fairly novel sequence in which he impersonated an automobile commenting on its buyer, but was otherwise content with those old tv targets, horse operas. Monkhouse also made topical references, to which the live audience responded out of desperation, and his contributions were slick, but immensely and unjustifiably self-satisfied.

A soprano thrush, Susan Lane, trilled "Love Is Where You Find It" and the Laughing Song from

"Fledermaus" with much verve and some accuracy, and made a pleasing segment. A fast fingering violinist, Maria Neglia, played the instrument as if it were a parachute, seeming about to take off, and her prestidigitation was more impressive than her musicianship. And Palermo and Phillips came up with their nippy juggling routine, more successful to those not familiar with it.

Pamela Davis' terpers were spry, and Jack Parnell's band supported nicely. Albert Locke's production was hampered by the stage limitations, and did not enhance a show that was ragged in concept and so-so in personages. *Otta.*

THE TARGA FLORIO

With Stirling Moss
Producer: John Robins
Director: Peter Saunders
40 Mins., Tues., 9:25 p.m.
BBC-TV, from London

Stirling Moss, who won this tortuous and exacting road race in 1955, returned to Sicily to report this year's event from the point of view of knowledgeable spectator. The finished product was not as intriguing as the idea, mainly because Moss's impromptu sound-track commentary was slaphappy and trivial, and also, as Moss explained, the race is a unrewarding visual spectacle in any case.

Most interesting part of the film, made for BBC-TV by Films (Windsor) Ltd., was Moss' preliminary drive around the course. Here he explained some of the perils and hazards, and the film backed him up, establishing the quantity of hair-raising bends that make high speeds difficult. Moss opined that the small car, with great maneuverability, stood as much chance as the high-powered job.

Thereafter the program interpolated irrelevant tourist shots of the Sicilian landscape, with Moss foolishly thinking that the Catholic faith was a great consolation for living on the breadline. Climax was the race itself, introduced by Moss kissing a few girls and chatting with some of the drivers. The conversation would have been more instructive if it had been recorded.

So the show petered out with a lot of cars zooming along, and no state-of-the-race summaries were attempted. Finally, Moss disappeared into the distance—on foot. Both direction and production were low in tension, but the notion might work better in a course that was easier for the casual viewer to comprehend. *Otta.*

CITIZEN 63

Producer: John Boorman
30 Mins., Wed., 10:20 p.m.
BBC-TV, from Bristol

This taut and zippy new skein sets out to capture the tempo and flavor of life in 1963 by profiling, in each segment, a typical representative. First subject was Barry Langford, a wide-awake and go-ahead young businessman who deals both in antique silver and pop singers. He was the kind of guy who, in enterprise and frenzy, might be considered more American than British. His successes and failures were all his own, and the bustle of his working day was briskly captured in John Boorman's slick and nimble production.

Langford, married and with two kids, commuted from Brighton to London, was a passionate bridge player, liked to throw parties, and had a fine line in sales talk. He was seen bargaining for silver, and selling it to an affluent prospect. Then he switched to another office in Tin Pan Alley, where he auditioned a couple of pop singers and cast his eye over a hostess for a package show. The shrewd and breezy personality of the man was nicely caught, and the only glaring fault was to omit any information, however slight, about Langford's choice of two such oddly assorted occupations. *Otta.*

Knoxville — Art Vann has been named news director of WATE-TV. He will coordinate his news staff toward stronger regional coverage and give special emphasis to special events programs, it was reported.

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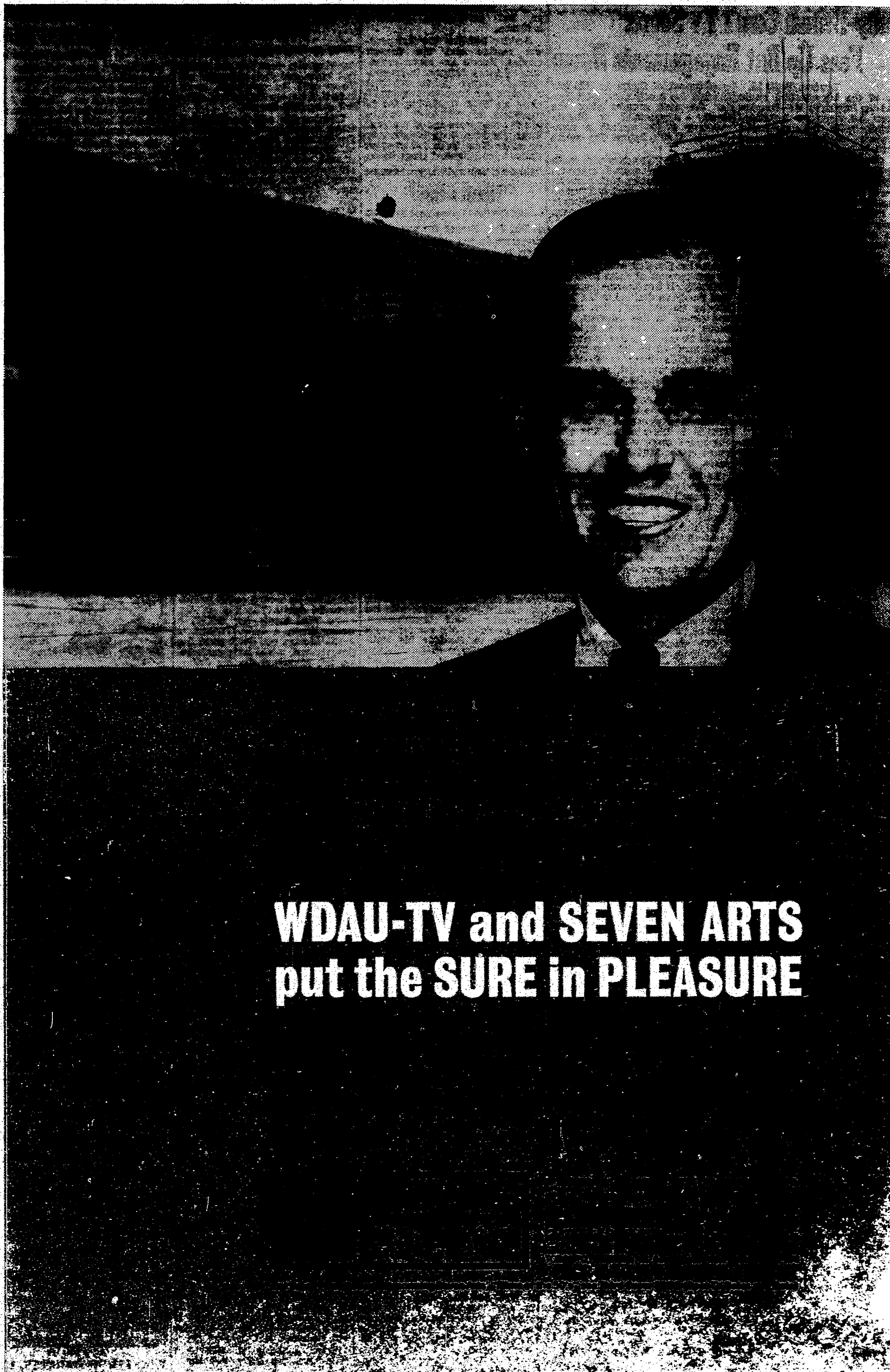
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Equity-British Com'l TV Score: Fees Up But Engagements Down

London, Sept. 10. One of the big question marks around the British tv biz—how has the new fee structure negotiated by Equity with the commercial contractors affected employment of artists?—has, to a large extent, been cleared up by the actors union itself.

Contrary to widely-held fears in the early days following the introduction of the upped performance fees, the indie stations have not severely cut back on their use of actors. At least, this is the conclusion drawn from an Equity survey based on voluntary returns to a questionnaire circulated by the union.

Over the entire sample, the decrease in the number of commercial tv engagements was approximately 2% while, at the same time, the total increase in fees was some 89%.

For the purpose of the analysis, tv actors were classified into four broad categories based on their performance fees—(1) those now earning a minimum of \$32.30 per region, (2) those between \$32.50 and \$60 per region, (3) those taking from \$60 to \$130, and (4) those collecting over \$130.

In the first category, the 42 returns ("too small to support firm conclusions") nevertheless indicated a marked increase in the

employment of thespians in this low bracket fee group with total fees for the nine months after the Equity-commercial tv dispute reaching \$7,896 against a comparable \$1,825 before the actors strike.

Out of the 112 actors who made returns in the second category, the union estimates that post-dispute engagements work out "exactly proportionate" with pre-dispute hirings. Fees in this category, however, were up 145% overall.

The third, "upper middle" group, as initially suspected, have been hit by the new pay scales. And Equity has found an overall decline in engagements of some 20%. Additionally, it has become apparent that there is a decline in the "continuing engagement" (i.e. serials and series) in this category. The union states: "There is evidence... of an actual decline in employment confined to this fee group."

But while these middle-of-the-road thespians were getting fewer tv jobs, those that did land them collected a huge increase in fee. Reaping a rise of 90%, actors in this category who contributed to the Equity survey earned a total of \$76,550 in the nine months after the new fees came in which compares with \$40,260 on the old scale.

In the last category, employment remained much the same as before but overall fees rose by 66%. But at the very top of the pay scale, Equity reports "little change."

Of the 500 returns the union received for its analysis, answers gleaned from singers, dancers, commentators and extras were insufficient to provide any basis for firm conclusions. However, it is stated that they reflect the known decline in engagements for singers and dancers though, once again, fees increased greatly with the advent of the new minima.

Other factor to emerge from the big tallyup, was that BBC-TV made no attempt to hike its performance fees to move into a more competitive sphere. In fact, it is pointed out, the Corporation succeeded in "freezing" fees during the nine months between the Equity-ITV wrangle and the revision of its own pay scale.

'Million \$ Movie'

Continued from page 31

along with a scattering of drama and comedy.

While there's been a definite price escalation in features, Reiner can see no drying up of product for stations that have maintained a fluent situation over the years. He doesn't believe the network (NBC) will be running features in prime time for too many years, and, besides the product still available from such majors as Metro, UA, Columbia and Universal (with 200 yet to release), Reiner sees the indies, such as AA, Joe Levine and others, as good suppliers by 1966.

Of the foreign pix the station has bought and run in various program formats, Reiner says they play much as they do in theatres. The circuit spectacle-action pix get big audiences. The third-

circuit (art house) pix get a smaller, but presumably, selective audience.

Besides building the independent market and the foreign market, there's the rerun endurance of many features to be considered. Reiner points out that a picture can have as many as 26 plays on WOR (including the 16 exposures on "Million") in the two to seven years run of contract. Same pix have been bought now by other New York independent stations for extended plays there.

'Hootenanny'

Continued from page 1

of Mr. Pete Seeger for one of the programs in the series.

"It is a matter of public knowledge that Mr. Seeger appeared as a witness before a subcommittee of the Committee on Un-American Activities of the House of Representatives on Aug. 18, 1955, during hearings which were being conducted on the subject of Communist infiltration in the field of entertainment in New York. The record will show that Mr. Seeger refused to discuss allegations that he was connected with Communist activities or had participated in functions allegedly sponsored by the Communist Party.

"The Management of ABC has asked me to inform you that it has a long established and firm policy, insofar as entertainment program are concerned, against allowing the use of its facilities by performers identified with the Communist Party. In case of doubt (for example, where a person has taken a public position before a Congressional committee), it uses best judgment based on all objective data available to it.

"In the circumstances, ABC will consider Mr. Seeger's use on the program only if he furnishes a sworn affidavit as to his past and present affiliations, if any, with the Communist Party, and/or with the Communist front organizations. Upon so doing, the company will undertake to consider his statement in relation to all the objective data available to it, and will advise you promptly, under the terms of its agreement with you, whether it will approve the employment of Mr. Seeger."

Seeger has refused to sign such an affidavit and hence will not be booked for the show. Seeger was convicted of contempt of Congress after his 1955 appearance before the House Un-American Activities Committee, but the U.S. Court of Appeals subsequently reversed the decision and dismissed the indictment.

Foreign B'casters

Continued from page 32

study at Brandeis University will have a meeting with Under Secretary of State W. Averell Harriman. NAB is tossing a party for them.

This 17-member group will participate in a seminar at Brandeis and will hear talks from NBC v.p. Irving Gitlin, David Suskind, Abe Burrows, author Marya Mannes and several Canadian Broadcasting Corp. officials.

After the seminar they will individually go around the country visiting stations and will return home around Nov. 1.

The 14-member Syracuse group will participate in special classes there for about six weeks beginning Sept. 17 and then break up and tour stations around the country. In December they will return to Syracuse for a "debriefing" session.

Countries represented are Pakistan, Argentina, Morocco, Israel, Columbia, Yugoslavia, Tanganyika, Korea, New Zealand, England, Iran, Nigeria, Belgium, the Netherlands, Finland, Trinidad, Mexico, Chile, British Guiana, Poland and Yemen.

Atlanta—Recording of radio announcements for the Atlanta area 1963 United Appeal will be handled through WSB Radio. All recorded spots to be used in the campaign will be made through the facilities of WSB and distributed to stations in the five-county metropolitan area. In promoting the UA campaign, WSB is scheduling at least ten 10-second spots and five 20-second spots daily. Two 24-hour marathon broadcasts are also being planned in promotion of the drive.

Jay Ward

Continued from page 30

drinking etc. tent for the inside fest types and free rides for all. There will be passports, guest badges, false eye lashes and other fest essentials for all.

Winning pix will be exhibited, which may depress some buffs of the old silent days. In the series, which now has 10 in the can and is sold, via Desilu, in more than 100 markets, Ward says, "We boob everybody and everything." Fractured Flickers' feature cowboy star William S. Hart as a used horse salesman (touting his product as "ridden only by a little old jockey from Pasadena"); Babe Ruth as Fungo Funston, who strikes out every time; Marlene Dietrich in "Blue Angel" telling elephant jokes; and "The Hunchback of Notre Dame" is a USC cheer leader who may be ineligible for the big game because he's flunking his favorite course, rope climbing.

Anyhow, the Coney Island bash is costing Ward \$50,000, including \$1,000 rain insurance. At last report, the producer was frantically searching for a rainmaker.

British TV Talent

Continued from page 29

Garters' currently a top contender for ratings.

Other, and less fortunate, commercial stations bolster flagging vaude prowess with amateur talent shows as they cannot muster enough production coin to buy top talent, or develop personalities from scratch.

BBC-TV, that does have the time and money to "create" a light entertainment performer (as it has done on several occasions in the past) is, even now, feeling the economic pinch of bidding for big talent for its second outlet (which bows in April). The size of star name BBC wants for BBC-2, a Danny Kaye, a Judy Garland, a Frank Sinatra etc. don't come for peanuts and, while such performers are attracting the big dollar, the Corporation's resources for developing smaller time comics and so on will be drained to some extent.

One answer envisaged by experienced observers of the biz at this end is that importation of American film—especially the comedies and vaude groups—will be stepped up to alleviate the problem.

Brit. News Rivalry

Continued from page 29

public importance, is the forerunner of the big party-political conference. And it was Granada's pioneering with the conference coverage last year that has stimulated the coverage of these gigantic political huddles, elevating them from "second class" reports after the event—with flashbacks—to today's live coverage status which sees BBC also keenly eyeing the choicest items which, it too, wants to screen live.

Granada's initial experiment, carried on "fairly painlessly" and by general testimony with outstanding success, was reckoned by one statistician to have been seen in a single day by many more people than had attended it, as delegates, in its entire history.

Kraft

Continued from page 27

duction Nov. 6, possibly on location in N.Y. This was 18th story property approved by Kraft Foods, Huggins pointed out.

And while Altman has been granted his request to exit the series, he remains at Revue to shoot a Kraft spinoff and to develop new properties for the studio.

The spinoff, which has been okayed by JWT, is based on William McGovern's tome, "Killer on a Turnpike," and was scripted by McGovern. It will be the first Revue pilot to be lensed completely on location, and will be shot in color. Altman goes to Chi soon to scout locations for the show, which will be lensed in October.

Other producers of the Kraft series are Bob Bleas and Frank Telford.

GERMAN TV DIRECTOR'S FIRST CRACK AT FILMS

Frankfurt, Sept. 10.

Stuttgart's young television director Michael Pfieghar, known for his entertainment cycle of musicals presented on German television and also for his assignments with CBS in the States, is getting his first crack at a full-length film.

He will direct the modern-art film production of "Die Tote von Beverly Hills" (The Dead from Beverly Hills), based on the novel of the same name by Curt Goetz.

Henry's Nix

Continued from page 32

had merit but felt this should be left to individual choice of members of Congress.

Henry also testified for an FCC requested bill requiring intervenor petitions to be filed within 30 days after hearing issues are published in the Federal Register.


He said the requirement would "discourage the dilatory tactics now possible" under present provisions allowing intervenor petitions to be filed up to 10 days before a hearing.

The change would lead to orderly, rapid and effective proceedings, Henry said.

Pastore termed it a "very simple request."



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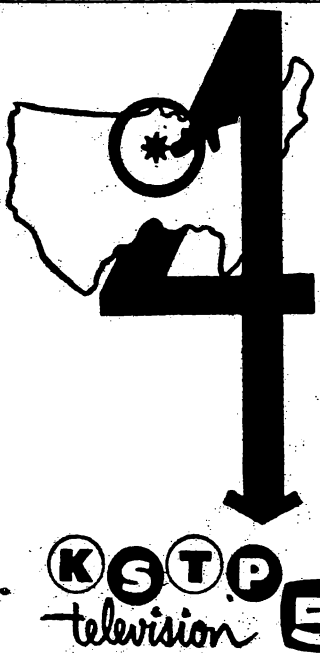
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MINNEAPOLIS • ST. PAUL

Cap Names Voyle Gilmore A&R Chief, Relieves Livingston for Other Chores

Capitol Records is placing renewed emphasis on artists & repertoire and its creative activities. For the past year, a&r has been the double-duty burden of Alan W. Livingston, diskery president, but now it'll be in the lap of Voyle Gilmore, who was recently upped to veepee in charge of a&r relieving Livingston for other diskery-topper duties.

Livingston had been in charge of a&r since his return to Capitol in October, 1960. (He was v.p. in charge of the a&r division from 1950 until '55 when he left Cap to become an NBC veepee.) He continued to hold the a&r helm after his election to the company presidency in October, 1962. But, now, with a view towards a healthier a&r stress, he's put the division under Gilmore's aegis.

The promotion of Gilmore stems from Cap's success during the past year in the singles field. Single sales have been the best in a long time for the company and contributed strongly to boosting the company's overall take in 1962 by 16% over the previous year.

Gilmore, who came up from the ranks at Cap since starting with the company as a salesman in San Francisco in 1945, will now supervise the creation and production of all pop albums and single records and will be in charge of the diskery's a&r producers in Hollywood, New York and Nashville.

Livingston has now brought his exec echelon up to full strength with a roster of five veepee aides. Along with Gilmore v.p. stripes were placed on Francis M. Scott 3d and Robert E. Carp. They join the veepee echelon previously consisting only of Lloyd Dunn, in charge of the international division, and George Jones, in charge of manufacturing and engineering.

Scott will be in charge of business affairs with primary responsibilities in the areas of profit analysis, contract negotiation and administration, music licensing and Cap's music publishing activities with the Beechwood and Ardmore firms. In addition to holding the office of vice president, Carp will continue as Cap secretary and counsel.

In another appointment at the diskery, M. S. Hardy was set as treasurer. He succeeds Robert A. Schaefer, who resigned. Both Carp and Hardy will report to Glenn E. Wallichs, chairman of the board and chief executive officer.

'RETIRED' BEN SELVIN JOINS 3M'S REVERE

Ben Selvin continues to have an active "retirement." The veteran music man, who reached RCA Victor's retirement age of 65 last April, has now been named to the newly-created post of music director for the Revere-Wollensak division of the 3M Co.

Selvin, who'll be based in New York, will assist in selecting and obtaining rights to music for use with 3M's home stereo tape cartridge music unit and its recently announced background music system.

The 3M duties are in addition to his chores as sole selling agent for the Chappell Recorded Music Library, consultant to Top O' The Fair at the N.Y. World's Fair, and real estate operations in Long Island and Pennsylvania.

Selvin's career in the music record biz covers a 58-year span as violinist, bandleader, radio director, professional manager and recording manager. He had a 10-year hitch at Victor's custom record division.

Atlantic Handling Shirley

Atlantic Records is taking over national distribution of all product released on the Shirley label. The new arrangement was worked out by Jerry Wexler, of Atlantic Records, and Ron Badger, of Shirley, which is based in Fremont, Cal.

All disks will remain under the Shirley imprint and will be handled through Atlantic's distributors. Atlantic is already shipping orders on "You Hit Me Where It Hurts," by Ray Agee.

Holland Disk Bestsellers

Amsterdam, Sept. 10.
Buona Notte Bambino (CNR) Granata
Lucky Lips.....Cliff Richard (Columbia)
Blume Von Tahiti (CNR) Timmerman
Ritme Van De Regan De Nijs (Decca)
Junge Komm Bald Wieder (Polydor) Freddy
Blame It On Bossa Nova (CBS) Gorme
Wini-Wini...Tahiti Tamoures (Polydor)
Het Leven Mooi Zyn. Groenloh (Philips)
Summer Holiday.....Richard (Columbia)
Sag Mir Wo Die Blume Sind (HMV) Marlene Dietrich

Yank Diskers Hit New Low on Brit. Top Sales Charts

London, Sept. 10.
Status of the American disk artist in the British platter market this week reached an unaccustomed low duplicated only many years ago when Yank diskers were first cutting into the British territory. On the current charts, American performers hold only one place in the top 10 ("Wipe Out" by the Surfaris) and only three in the top 20. In the first 50, just 17 disks are of U.S. origin.

While there is local joy at the new and emphatic appeal of domestic waxworkery, the British record companies are, however, finding themselves in an embarrassing position.

Under their present contracts with U.S. diskeries, they have to release in U.K. those platters which click in U.S. sales charts. Embarrassment comes because, nowadays, what is a big hit across the Atlantic (formerly a sure thing to sell big in the U.K.) no longer is a certain hit over here.

Therefore, British companies are finding that they have to release not only the American hits, (which sometimes do click, however) but also a whole flock of British made disks, thus overflooding the market with weekly releases.

In the opinion of top a&r executives in Britain, while in any one week there are only about three new disks hitting the charts, the fact that there are something like 150-200 British and American waxes released per month, is ludicrous and money-wasting.

But the irony of the British diskers' dilemma is that the way the biz is at the moment, anything — and everything — goes which necessitates the big and the diverse release.

'Chips,' a Straight Play, Getting Lotsa Disk Tiems

"Chips With Everything," the London legit import, will have several disk tiems even though it's a straight play.

There are two songs in the production; one is a Royal Air Force song entitled "Knees Up, Mother Brown," and the other is a 17th century peasant protest song entitled "The Cutty Wren," which for recording purposes will now be called "The Song From 'Chips With Everything'" and is being recorded actor-singer Colin Farrell for British Decca.

Pye Records is also putting out an original cast recording with the actors in the play who will be known as the Chips Chorus and will do the two songs back-to-back.

Deals are now being worked out for the release of the British Decca and Pye disks in the U.S., and Epic has slated a release of "Knees Up, Mother Brown" with The Ames Bros.-Lou Levy's Leeds Music is publishing "Knees Up" in the U.S.

The play, which is being imported by Morton Gottlieb, preems on Broadway Oct. 1.

Vee Jay Ups Clark

Steve Clark has been upped to veepee of sales and promotion at Vee Jay Records. Clark had been working with Vee Jay in the Atlanta area.

The appointment of Clark, according to Randall Wood, Vee Jay president, is part of the diskery's move to strengthen all departments. The diskery also has the FM and Horizon labels and is currently rolling with releases by The Four Seasons and Gene Chandler.

Wm. Morris Expands Its College Division as Stud Mkt. Absorbs More Acts

With a view towards moving in strongly on the campus circuit, Rosalind Ross, of the William Morris Agency's music department, has expanded the activities of the college division by bringing in Larry Spellman to work with Sherman Tankel in this specialized market.

Taking over Spellman's duties in the teenage and one-nighter divisions will be Harvey Kresky who has been promoted at the agency to agent status. Both Spellman, Tankel and Kresky will work closely with Jerry Brandt and Wally Amos under Miss Ross' direction and the overall supervision of Nat Kalchheim who heads WM's entire personal appearance division. Ira Okun and Marshall Berle will handle the Coast operations with Bob Ehler working out of the Chicago offices.

Miss Ross noted that while the colleges are going all out for folk music and gospel, the student audiences are becoming more receptive to personalities covering the entire entertainment spectrum.

TOP GERMAN AWARD GOES TO ROBT. STOLZ

Vienna, Sept. 10.
The highest decoration of the German Federal Republic, the Great Merit Cross With Ribbon, was presented last week to Viennese composer Robert Stolz by Dr. Luebke, the President of West Germany. The presentation was made at a reception in the home of Prof. Dr. Friedrich Janz, the German ambassador to Austria.

The ambassador saluted the octogenarian, "last of the great waltz kings of Vienna," for his musical achievements and, "through your music, fulfilling your lifetime mission towards building a united better world," as he phrased it.

Prof. Stolz saluted Germany and the "Berliner Luft" (Berlin air) as having inspired him to compose many of his popular melodies.

Stolz's new musical — on ice, "Dreams of Happiness," has just opened to favorable reviews and is booked into 1964, including a tour of Russia.

Harold Davison Merges With Lyn Dutton Agency

London, Sept. 10.
Harold Davison, who heads the local band agency bearing his name, has taken over another thriving percenter here, the Lyn Dutton Agency. Harold Davison Ltd. now becomes the biggest band agency in Europe. Davison remains board chairman while Dutton becomes a director.

Davison's acquisition of the Dutton setup means he represents some 20 British bands and orchestras including Acker Bilk Band, Johnny Dankworth Orch, Temperance Seven, Humphrey Lyttleton band and Terry Lightfoot's Jazzmen.

Through Davison's association with America's General Artists Corp., he reps more than 400 American bands and artists in Europe. He also has become one of the top importers of Yank talent.

His current U.S. importations include Count Basie-Sarah Vaughan, Stan Kenton Orch, Erroll Garner, Frank Sinatra Jr.-Tommy Dorsey Band, et al.

Hirt's Houston Gig

Houston, Sept. 10.
Theatre Concerts of Houston will sponsor the Sept. 20 one-night stand of Al Hirt and his jazz group at the Music Hall.

Hirt and his band are also slated to make an appearance in Dallas.

U.S. Court Okays Changes in ASCAP Distribution System, Effective Oct. 1

British Disk Best Sellers

London, Sept. 10.
Bad To Me.....Dakotas (Parlophone)
I'm Telling You Now Dreamers (Columbia)
Sweets For My Sweet.....(Pye) Searchers
I'll Never Get Over You.....Pirates (HMV)
All In The Game.....Richard (Columbia)
She Loves You.....Beatles (Parlophone)
Wipe Out.....Surfaris (London)
Twist And Shout.....Beatles (Parlophone)
In Summer.....Fury (Decca)

The proposed changes in the American Society of Composers, Authors and Publishers' distribution system were approved last week by Judge Sylvester Ryan after a hearing in N. Y. Federal Court. The changes go into effect Oct. 1.

The Society's most outspoken dissidents, Pinky Herman, Redd Evans and Lewis Bellin, tried to get their licks in against the pay-off program. Both Herman and Evans claim that they weren't given a chance to voice their opposition properly. Bellin was held in contempt by Judge Ryan after he was instructed to sit down and refused. Bellin apologized to the Court the following day and was let off without sentence. Herman now plans to take up his beef on the manner in which the hearing was conducted in Washington on Friday (13).

The new ASCAP distribution system covers four areas: 1) Method of distributing revenues to writer members choosing to receive payment under the Society's four-fund writer distribution system; 2) the basis on which ASCAP revenues received from such licensees (hotels, nightclubs, etc.) are distributed; 3) the credit a member receives for performances of compositions in promotional announcements sponsored by a network or station on which they appear and, also, in public service announcements; and 4) the credit for performances of "qualifying works" as theme, background, cue or bridge music.

The ASCAP board had approved the revisions last month and they also were endorsed by the Dept. of Justice and Judge John E. McGeehan, appointed by Judge Ryan to supervise this area of ASCAP's activities.

The changes will affect both ASCAP writers and publishers except for the revision of the writer distribution system. This affects those writers who have not elected the 100% current performance option. Writers who do not elect to receive all of their money on a 100% current performance basis receive payment from four funds: 1) the current performance fund (20%); 2) average performance fund (30%); 3) recognized works performance fund (30%); and 4) membership continuity fund (20%).

Also, recognized works have been reduced from 30% to 20%, the average performance fund has been upped from 30% to 40%, and the membership continuity fund will now be based on the last 10, rather than, five years of performances. The limitations on promotions in ratings in the average performance and recognized works will now be removed so that a writer will receive any increase in those ratings immediately instead of having the increase spread over a two-year period. Remaining are the brakes on demotions in those funds.

KAHL-FARRELL FORM 2 PUBS & MGT. CORP.

Phil Kahl and Wes Farrell have formed Pictoretone Musi. Publishing Corp. (BMI) and Wes Farrell Music Publishing Corp. (ASCAP) in addition to a production and management corporation. All will be headquartered in New York.

For the past couple of years Kahl had been associated with his brother Joe Kolsky in the operation of Diamond Records, and Farrell had been professional manager of Roosevelt Music.

In addition to negotiating with established writers, Kahl and Farrell will set up a "writers workshop" to help break in neophyte cleffers. The firms will work in the pop area as well as in the motion picture and tv fields.

Leonetti's Col Duties

Columbia Record Distributors has appointed Richard Lionetti to the post of staff assistant in sales. He'll be responsible to Joseph Lyons, sales director, for special field and staff assignments.

Lionetti has been with Col since 1958 when he joined the phonograph sales division. Since then he's been moved upward along the diskery's sales route.

Cleve. Pops End In Red (Natch) Despite Big B.O.

Cleveland, Sept. 10.
Although the Pops Concerts by the Cleveland Summer Orchestra finished with a record attendance of 81,492, it suffered a deficit that didn't faze its guardian, the Musical Arts Assn. "Besides entertaining Northern Ohioans, the main purpose of the Pops is to provide summer employment for members of the Cleveland Symphony so that we don't lose them when the fall season arrives," pointed out Robert Carman, of the Orchestra.

"Our deficit for the summer will be very small," he added, "when compared to the regular season. The overall loss will be covered by the \$210,000 maintenance fund of the orchestra which is raised through gifts from corporations, donors and school boards — the latter helping to defray the cost of the children's concerts."

The Pops, directed by Louis Lane, employs 79 of the 104-members of the Cleveland Orchestra, directed by George Szell. Summer duets range from 75c to \$3 and the floor of the huge Auditorium is decked in summer decor, with soft drinks and beer sold. Hollywood composer-conductor Mancini attracted top attendance, 8,333, exceeding by just three people the previous high of 1962 by duet pianists Ferrante & Teicher.

Two different Rodgers & Hammerstein nights brought 8,174 and 6,038, while pianist Peter Nero pulled 6,404 and a Lerner and Loewe house totalled 6,293. Although there has been some criticism of the Pops adhering to a strong show tune selection, spokesmen said "this is what the people like; come to hear, and want to hear. This, then, is what we will provide for them."

"We hope to be on the scene for at least 25 years, although there has been a deficit every year since 1946," added Royal Firman Jr., chairman of the Committee.

The Symphony, under Szell, opens its winter season Oct. 3, and will have three guest conductors, Stanislaw Skrowaczewski, Minneapolis; Sixten Ehrling, Detroit, and Fritz Reiner, Chicago. Also scheduled are at least 20 soloists including Artur Schnabel.

ASCAP Plaque Where Geo. Gershwin Was Born

ASCAP and Brooklyn borough president Abe Stark will collaborate Sept. 26 in marking the 65th anniversary of George Gershwin's birth by unveiling a bronze plaque at the two-story brick building at 242 Snedicker Ave. where the composer was born. Stark will officially proclaim it George Gershwin Day in Brooklyn.

The glee club of the George Gershwin Junior High School will present the musical program. Lyricist Irving Caesar, who collaborated on "Swanee," the tunesmith's first smash pop hit, and composer-conductor Morton Gould will represent the American Society of Composers, Authors & Publishers.

Price-Warfield's 'Porgy & Bess,' Miller's 'Hymn Sing,' Troy's 'Look,' Maharis' 'Heart' Top New LP's

LEONTYNE PRICE-WILLIAM WARFIELD: "GREAT SCENES FROM 'PORGY AND BESS'" (RCA Victor). Highlighted by a pair of superlative voices, this is an outstanding contribution to recorded Gershwiniana. This single LP only has room for the most familiar songs from "Porgy and Bess," but Leontyne Price and William Warfield deliver with a fresh intensity. Their duo of "A Woman Is A Sometime Thing" is standout while Miss Price scores in her solo of "Summertime" and "I Love You, Bess." Warfield registers on "Bess, You Is My Woman," "I Got Plenty of Nuttin'," "There's A Boat Dat's Leavin' Soon For New York" and "Oh Bess, Oh Where's My Bess." McHenry Boatright adds an important assist with his role as Crown. Chorus under Leonard de Paur and orchestra under Skitch Henderson back up in excellent style.

MITCH MILLER & THE GANG: "HYMN SING ALONG WITH MITCH" (Columbia). Mitch Miller has had a long and successful run with his sing along formula (12 LPs are on the market) and although there's been a falloff in the past year, this new effort should perk up the sing alongs once again. It's Miller's first try in the hymnal field and it works out extremely well. The material ("Lead, Kindly Light," "Rock Of Ages," "Abide With Me" and the like) are tailor-made for family togetherness and the package should do especially well in holiday seasons. Song sheet lyrics are enclosed.

DORIS TROY: "JUST ONE LOOK" (Atlantic). Doris Troy romped for a good part of the summer around the top of the charts with her "Just One Look" tune and it's now the peg for an album by the singer. In addition to giving her a chance to exercise her pipes, this LP also showcases her writing abilities in that a majority of the tunes were written by her under her real name of Doris Payne, in collaboration with Gregory Carroll. Her vocal work has lotsa spirit and feeling, and she delivers the material with strong emphasis for the pop scene. Between the click "Just One Look" and the other slick pop items included, this session should keep programmers and buyers who dig this idiom pretty busy.

GEORGE MAHARIS: "WHERE CAN YOU GO FOR A BROKEN HEART?" (Epic). There are a variety of moods in this new George Maharis package and the former star of tv's "Route 66" is good at all of them. Don Costa has arranged and conducted with a keen insight into the singer's potential and helps him score with a country item like "Oh Lonesome Me" as well as a big pop ballad like "The End Of A Love Affair." All sides are highly listenable and should get Maharis a lot of air play.

PETER SELLERS-JOAN COLLINS-ANTHONY NEWLEY: "FOOL BRITANNIA" (Acapella). British Decca, for which this LP spoof of the Christine Keeler affair was originally made, turned it down because of "bad taste." That, of course, is British Decca's prerogative, as it is Anthony Newley's (who wrote the material with Leslie Bricusse) to release it under his own label. However, it's not worth that much fuss. It's a living-room caper that's not too naughty or too funny. Some of the brief blackout sketches are on target but most of the ideas are strained and it's doubtful if they'll mean much in the U.S. market even though Miss Keeler did get a lot of headline play here. Anyway, Newley, Peter Sellers, Joan Collins (Newley's wife), Danile Massey, Michael Lip-ton and Bricusse seemed to have a lot of fun recording it.

"ENZO STUART AT THE PLAZA" (Jubilee). The big voice of Enzo Stuart is showcased here in material which moves between an Italo songbag and familiar English tunes. A powerful vocal performer, Stuart puts his songbag over with lotsa volume and dramatics, particularly a rousing version of the "Exodus" theme which has a patter intro. Other

selections include "Come Prima," "What Kind of Fool Am I," "Arrivederci Roma," "The Moon Was Yellow," etc. Most are in a dramatic ballad mood, each treated like the key aria in an opera. The singer's fine voice is nicely displayed, although it sometimes tends to overpower. The result will please fans of this type of demonstrative singing.

FRED WARING: "ALMA MATER MEMORIES" (Capitol). Fred Waring & The Pennsylvanians turn up with a nifty seasonal package in this rundown of college songs. Executed with this organization's customary taste, the set runs the gamut of campus chants, covering such sturdy favorites as "The Whiffenpoof Song," "The Halls of Ivy," "The Sweetheart of Sigma Chi" to the real academic oddie, "Gaudeamus Igitur."

AHMAD JAMAL: "POINCI-ANA" (Argo). Pianist Ahmad Jamal has been turning out LPs this year with the abundance of a breakfast chef making pancakes, but his music can hardly be compared with the cook's product. Jamal's jazz piano is both spirited and delicate, a blend of driving rhythms and lightly phrased melody. Backed by bassist Israel Crosby and drummer Vernell Fournier, the pianist has come up with one of his best collections to date. Crosby and Fournier are both also in top form for the outing, making it a solidly-swinging session which should please jazz buffs of various schools.

"TERRIFIC TERESA BREWER" (Philips). Teresa Brewer hit the charts a while back with her "She'll Never Love You Like I Do" single and this tune leads off the latest LP by this dedicated pop chirp. Aside from a somewhat editorialized title, the album is a nice collection of pop bouncy and ballad material presented in any stylish fashion. Her distinctive voice handles the material with savvy. It's a brisk session for her with some numbers which should rate spins by programmers. Customers should also find the material worth a twirl at home. Arrangements, uncredited, are particularly effective.

JOHN HAMMOND (Vanguard). This 20-year-old singer, son of Columbia Records exec John Hammond, is clearly steeped in the blues and folk tradition. In his debut album, young Hammond impresses with an intense delivery and an authentic traditional style, which minimize the thinness of his voice. Accompanying himself on the guitar, and harmonica, he ranges from the slow blues, like "Two Trains Running," to a rocking "Maybelline" and "Mean Old Frisco."

JIMMY SCOTT: "FALLING IN LOVE IS WONDERFUL" (TRC). This project was made under the supervision of Ray Charles for his Tangerine Record Corp. Arrange-



LAWRENCE WELK

Presents His New Double Hit
Dot Record
"BREAKWATER" B/W
"SCARLETT O'HARA"

ments have been created by Marty Paich and Gerald Wilson who provided backing for Charles' top-selling country & western sides for ABC-Paramount. Getting this expert support is young singer Jimmy Scott who delivers an array of ballads. The arrangements have a proper, mellow mood and Scott gives expressive, if not always interesting, treatment to the material. Included are "They Say It's Wonderful," "There Is No Greater Love," "If I Should Lose You," "How Deep Is the Ocean" and others.

OSCAR BRAND: "COUGH" (Elektra). Seemingly a never-ending source of ideas for parody music platters, Oscar Brand has slanted his material to spoof the military for this session. The lyrics for the outing are rougher than some of the previous sessions, a tune about enemy generals being a particularly blue piece. Accompanying himself as usual on guitar or banjo and with a couple of other voices in support on some numbers, Brand delivers his bawdy selections with relish. Half of the effectiveness of the material, which is based musically on various w.k. tunes, lies in Brand's salty attack and he puts this set over as one of the strongest in this series for Elektra. Lyrics are included in a separate booklet.

ERIC WEISSBERG, MARSHALL BRICKMAN & CO.: "NEW DIMENSIONS IN BANJO AND BLUEGRASS" (Elektra). Along with the boom in vocal folk music has grown a smaller interest in various folk and country instruments and the special musical styles for the musicians. Heading the list, natch, are the banjo and guitar, with the mandolin and fiddle running a somewhat weaker second. Those following the instrumental side of the boom will be particularly absorbed by this album by Eric Weissberg, Marshall Brickman & Co. Displayed here are some of the finest folk and bluegrass sound around, with especial emphasis on spirited banjo renditions. The artists are all top-flight craftsmen and the result is an instrumental package which will be a must for all instrumental folk-bluegrass buffs.

Longplay Shorts

Deutsche Grammophon readying a big splash for its stereo package of Beethoven's nine symphonies with the Berlin Philharmonic under direction of Herbert von Karajan due this month . . . Don Kirshner, exec-veepee of Columbia Pictures' music and record division, on the Coast for studio huddles and recording sessions . . . Fats Domino in New York from New Orleans to discuss new album ideas and material for upcoming ABC-Paramount releases . . . Ray Charles starts a tour of Brazil next week (16) . . . Hugo Winterhalter on a promotion tour through Philadelphia, Baltimore, Washington and Boston for this first ABC-Paramount LP, "A Season For My Beloved."

Bill O'Brien has taken over as national promotion manager for Philips Records . . . Guitarist Tony Mottola set to record his eighth album for Command Records in late October . . . Atlantic's "Festival Of Greats" and Atco's "A World Of Stars" album programs, which ended Aug. 30, topped the \$1,000,000 sales mark according to Nesuhi Ertegun, veepee of the company . . . Epic Records is retitling Bobby Vinton's "Blue On Blue" LP to "Blue Velvet" because of the success of the single release of latter side . . . Leonie Rysanek, dramatic soprano of the Vienna State Opera, has been engaged by the Convent Garden Opera in London to sing "Lohengrin" under the baton of Dr. Otto Klemperer four times between Sept. 17 and 30 . . . Buddy Greco, currently out on Epic with an "Intimate Moments" LP, does a week at Blinstrub's in Boston before coming into the Royal Box of New York's Americana Hotel on Oct. 7.

Smash Records has purchased the master of "You Don't Have To Be A Baby To Cry" by the Caravelles. It was released in England on Decca.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

EYDIE GORME EVERYBODY GO HOME

(Columbia) The Message
Eydie Gorme's "Everybody Go Home" (Aldon†) is a pop blues wailer belted with a vocal impact that's sure to score on all spinning levels. "The Message" (Westside†) is a flavorsome slice pulled out of her "Blame It On The Bossa Nova" LP.

LAWRENCE WELK ORCH. FIESTA

(Dot) Blue Velvet
Lawrence Welk Orch.'s "Fiesta" (Gilt†) has a happy beat and a frolicsome instrumental flavor to help it score handily along all spinning circuits. "Blue Velvet" (Vogue†) is a soft and pleasing treatment of Bobby Vinton's Epic click that programmers will find easy to spin.

JACKIE WILSON BABY GET IT

(Brunswick) The New Breed
Jackie Wilson's "Baby Get It (And Don't Quit It)" (Merrimac†) rolls with a hot beat and a swinging shout that adds up to spinning excitement. "The New Breed" (East-West*) can stir up jock and juke play because of the vocal drive and strong choral support.

THE VILLAGE STOMPERS WASHINGTON SQUARE

(Epic) Turkish Delight
The Village Stompers' "Washington Square" (Rayvent†) should cash in on the current folk vogue because of the clean melodic lines blown up with a pleasing diatonic splash. "Turkish Delight" (Paris*) twirls with a beat that's good for juke action.

THE ORLONS IT'S NO BIG THING

(Cameo) Crossfire
The Ortons' "It's No Big Thing" (Kalmann*) has a rocking zest and the unusual harmony techniques that have brought them to the spinning forefront before and will again. "Crossfire" (Kalmann*) is another try at a new teen terp fad and it has enough pep to win some young fans.

SHELLEY FABARES WELCOME HOME

(Colpix) Billy Boy
Shelley Fabares' "Welcome Home" (Quartet*) has a rhythmic beat and an innocent lyric message that's delivered with a youthful vocal vigor. "Billy Boy" (Screen Gems-Columbia†) will make its way along the spinning circuit because of the bright beat and attractive piping manner.

CAL TJADER CHINA NIGHTS

(Verve) The Fakir
Cal Tjader's "China Nights" (Leeds*) is a jazzed up translation of an Oriental motif already popularized by Kyo Sakamoto on Capitol but this snappy vibe-featured reading is destined for lots of play, too. "The Fakir" (New Continent†) features some exciting percussive twists to intrigue the jazz buffs.

VAUGHN MEADER THE ELEPHANT SONG

(MGM) No Hiding Place
Vaughn Meader's "The Elephant Song" (January†) is his first disk segue away from "The First Family" giving it enough built-in interest to pay off. It's a novelty idea pegged on the "elephant jokes" fad sung in a high-spirited, "non-singer" style. "No Hiding Place" (Al Gallico†) has a good hand-clapping beat for okay spinning chances.

JOHNNY DESMOND I STILL LOOK AT YOU THAT WAY

(RCA Victor) Can't Help Falling In Love
Johnny Desmond's "I Still Look At You That Way" (Harms*) is a winning ballad from the Howard Dietz-Arthur Schwartz "Jennie" score delivered with a professional savvy that makes it a strong programming bet. "Can't Help Falling In Love" (Gladys*) has enough pretty ballad touches to win over programmers who go for tasty turntable fodder.

JERRY KELLER SEA SHELL SHERRY

(Coral) What Happens When He Comes Home
Jerry Keller's "Sea Shell Sherry" (Northern*) is a fresh novelty idea made up of the old kiddie tongue-twister and the young disk fans should take to it for an okay payoff. "What Happens When He Comes Home" (Northern*) is a fair ballad with some nice sentimental touches that warrant occasional play.

LOVELACE WATKINS HE'S LOOKIN' OUT FOR THE WORLD

(Groove) I Won't Believe It
Lovellace Watkins' "He's Lookin' Out For The World" (Winneton†) has an energetic gospel bounce with good hand-clapping qualities for the popsters. "I Won't Believe It" (Figure-Tudort†) features a blues-styled push and a pulsating beat to attract the juke crowd.

BEN COLDER DETROIT CITY NO. 2

(MGM) Ring Of Smoke
Ben Colder's "Detroit City No. 2" (Cedarwood†) is a funny take-off of Bobby Bare's "Detroit City" click on RCA Victor and the spinners who program for the kids should make the most of it. "Ring Of Smoke" (Painted Desert†) makes some humorous points to give it fair spinning chances.

THE ARDELLS EEFANANNY

(Roic) Lonely Valley
The Ardells' "Eefananny" (Lowery†) is a frantic country-styled novelty but its offbeat sound gimmick assures it of a pop takeover. "Lonely Valley" (Peter Maurice*) sets up a smooth ballad mood for okay results.

ED AMES SOMEWHERE

(RCA Victor) My Love Is Yours
Ed Ames' "Somewhere" (Sunbeam†) is a strong ballad from Rick Besoyan's legituner "The Student Gypsy" score and rates a pop pullout because of the slick vocal handling by an Ames Bros. gone solo. "My Love Is Yours" (Sunbeam†) is a ballad litter from the same and should win over the programmers, too. Gros.

*ASCAP. †BMI.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks. Wk. Wk. On Chart	Label
1 2 3	BLUE VELVET Bobby Vinton Epic
2 1 6	MY BOYFRIEND'S BACK Angels Smash
3 4 6	IF I HAD A HAMMER Trini Lopez Reprise
4 3 5	HELLO MUDDER, HELLO FADDUH Allan Sherman Warner Bros.
5 7 4	SURFER GIRL Beach Boys Capitol
6 18 2	THEN HE KISSED ME The Crystals Philles
7 9 4	HEAT WAVE Martha & Vandellas Gordy
8 19 7	MORE Kai Winding Verve
9 44 2	WONDERFUL, WONDERFUL Tymes Parkway
10 6 11	FINGERTIPS Little Stevie Wonder Tamla
11 22 5	PAINTED TAINTED ROSE Al Martino Capitol
12 14 9	BLOWIN' IN THE WIND Peter, Paul & Mary Warner Bros.
13 15 9	MOCKINGBIRD Inez Foxx Symbol
14 8 5	THE MONKEY TIME Major Lance Okeh
15 43 2	MICKEY'S MONKEY Miracles Tamla
16 21 5	YOU CAN NEVER STOP ME LOVING YOU Johnny Tillotson Cadence
17 45 2	MAKE THE WORLD GO AWAY Timi Yuro Liberty
18 5 9	CANDY GIRL Four Seasons Vee Jay
19 11 7	HEY GIRL Freddie Scott Colpix
20 16 5	FRANKIE & JOHNNY Sam Cooke Victor
21 10 9	JUDY'S TURN TO CRY Leslie Gore Mercury
22 12 8	DANKE SCHOEN Wayne Newton Capitol
23 25 2	KIND OF BOY YOU CAN'T FORGET Raindrops Jubilee
24 17 9	DEVIL IN DISGUISE Elvis Presley Victor
25 24 9	DENISE Randy & The Rainbows Rust
26 20 6	GREEN GREEN New Christy Minstrels Columbia
27 31 5	I WANT TO STAY HERE Steve Lawrence & Eydie Gorme Columbia
28 13 11	WIPE OUT Surfaris Dot
29 47 2	SALLY GO ROUND FOR ROSES The Jaynettes Tuff
30 — 1	BE MY BABY Ronettes Philles
31 34 4	DESERT PETE Kingston Trio Capitol
32 — 1	CRY BABY Garnett Mims UA
33 29 7	LUCKY LIPS Chiff Richard Epic
34 48 2	A WALKIN' MIRACLE The Essex Roulette
35 27 7	TRUE LOVE NEVER RUNS SMOOTH Gene Pitney Musicor
36 — 1	MARTIAN HOP Ran-Dells Chairman
37 — 1	TREAT MY BABY GOOD Bobby Darin Capitol
38 — 1	LITTLE DEUCE COUPE Beach Boys Capitol
39 — 1	MARLENA Four Seasons Vee Jay
40 — 1	BIRTHDAY PARTY Pixie Three Mercury
41 — 1	DOWN THE AISLE Patti LaBelle Newtown
42 — 1	WHY DON'T YOU BELIEVE ME Duprees Coed
43 40 4	DROWN MY SORROWS Connie Francis MGM
44 36 14	ABILENE George Hamilton IV Victor
45 — 1	THAT SUNDAY, THAT SUMMER Nat King Cole Capitol
46 50 8	TILL THEN Classics Musienote
47 38 11	DETROIT CITY Bobby Bare Victor
48 23 13	SURF CITY Jan & Dean Liberty
49 46 2	I'M NOT A FOOL ANYMORE T. K. Hulin Smash
50 30 5	WAIT TILL MY BOBBY GETS HOME Darlene Love Philles

Anka's Paris Date

Paul Anka left last night (Tues.) for Paris. He's booked at the Olympia Theatre in Paris as a single.

Accompanying Anka are Irvin Feld, his manager, his wife, a soundman, and five musicians.

Jay-Gee Label Into Educ'l Field

Jay-Gee Records is branching into the educational field via a tie with Dictation Disc Co., a New York firm that manufactures learning aid records. The new affiliation marks the first crack at the educational market for Jay-Gee which already is in the pop and comedy field with its own Jubilee and Josie labels and others for which it distributes.

The educational disks will be available in record shops by mid-September, marking the first time they will be sold at the retail level. Heretofore, DDC's records, which are aimed at the high school student level, were sold only through schools. According to John Visaggi, DDC president, the records are now in use at close to 20,000 high schools around the U.S.

The albums, produced and narrated by leading educators, including professors at Columbia, Fordham and NYU, are approved by several Boards of Education in major cities around the country. The series of learning aids offers subject matter ranging from science to languages to shorthand. There are now 15 albums in the DDC catalog.

Mrs. Robt. Kennedy 'Calls' Three Young Men From Montana Into a D.C. Date

The Kennedy family continues to get its kicks from the music biz. Latest to get a call from the Kennedys are The Three Young Men From Montana who've been asked to entertain at a State Dept. function in Washington Sept. 27 by Mrs. Robert F. Kennedy.

Invitation stemmed from an appearance by the trio on NBC-TV's "Today" show last July 11 where they sang "The Peace Corps" and "The Jackie Look." Mrs. (R.) Kennedy caught them on the show, got in touch with NBC to ask about the trio, was referred to General Artists Corp., and arranged for their booking at the State Dept. gig which she sponsors. Frank Music, which manages the trio, and GAC firmed the deal last week.

Both songs, "The Jackie Look" and "The Peace Corps," were written by Lesley Davison for the nightclub revue "7 Come 11" at New York's Upstairs at the Downstairs. The trio consists of Pat Fox, Dick Riddle and Bob Ruby. They've been disked by Columbia and Cameo-Parkway.

PRE-RECORDED TAPE SALES HIT \$8,500,000

Sales of pre-recorded tape in 1962 hit the \$8,500,000 mark. It exceeded the previous year's total, slightly over \$6,000,000, by more than 40%.

According to the Record Industry Assn. of America, which began collecting quarterly figures on manufacturers' sales early in '62, these totals are figured at list prices and include only reel-to-reel tapes operated at 7½-inches-per-second.

In both years, classical repertoire comprised slightly more than 30% of the total sales.

Ember to Produce For Amy-Mala Labels

Amy-Mala Records has worked out a disk production deal with Embee Productions which will include Del Shannon, Johnny & The Hurricanes and Don & Juan, among others. According to Larry Uttal, A-M's general manager, the firm will be releasing records by the aforementioned diskers when Embee's present producing contracts with other companies expire in October.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks. Wk. Wk. On Chart	Label
1 2 5	ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
2 1 23	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
3 3 20	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
4 4 35	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
5 10 23	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
6 5 8	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
7 7 8	LITTLE STEVIE WONDER (Tamla) 12 Yr. Old Genius (240)
8 14 68	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
9 8 97	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
10 9 5	TRINI LOPEZ (Reprise) Trini Lopez at P.J.'s (6093)
11 17 27	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
12 11 12	CLEOPATRA (20th-Fox) Soundtrack (FXG 5008)
13 6 28	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
14 20 24	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
15 18 12	AL MARTINO (Capitol) I Love You Because (T 1914)
16 13 17	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
17 32 4	KINGSTON TRIO (Capitol) Sunny Side (T 1935)
18 22 12	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
19 12 11	JAMES BROWN (King) James Brown Show (826)
20 23 4	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
21 16 9	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
22 15 21	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
23 27 15	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
24 39 2	TONY BENNETT (CL 2056) This Is All I Ask (Columbia)
25 19 22	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
26 25 3	SURFARIS (Dot) Wipe Out (DLP 3535)
27 26 22	NANCY WILSON (Capitol) Broadway My Way (T 1828)
28 33 11	FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
29 37 4	JOHNNY CASH (Columbia) Ring of Fire (GL 2053)
30 44 24	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
31 47 24	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
32 24 15	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
33 21 58	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
34 31 71	ANDY WILLIAMS (Columbia) Moon River (CL 2017)
35 48 35	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
36 35 3	NANCY WILSON (Capitol) Hollywood My Way (T 1934)
37 43 9	PERCY FAITH (Columbia) Themes for Young Lovers (CL 2023)
38 46 6	ASTRONAUTS (Victor) Surfin' With the Astronauts (LPM 2760)
39 29 5	OLDIES BUT GOODIES, Vol. 5 (Original Sound) Various Artists (M 5007)
40 41 2	LAWRENCE WELK (Dot) Scarlett O'Hara (3528)
41 28 3	BOBBY VINTON (Epic) Blue on Blue (LN 24068)
42 45 20	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
43 36 14	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
44 40 2	MONDO CANE (United Artists) Soundtrack (UAL 4105)
45 38 9	BILLY VAUGHN (Dot) Sukiyaki & 11 Hawaiian Hits (DLP 3523)
46 — 1	FRANK FONTAINE (ABC-Paramount) Sings Like Crazy (ABC 460)
47 42 6	TYMES (Parkway) So Much in Love (P 7032)
48 49 6	DEL SHANNON (Big Top) Little Town Flirt (12-1308)
49 50 6	ROLF HARRIS (Epic) Tie Me Kangaroo Down (LN 24053)
50 30 7	FERRANTE & TEICHER (UA) Themes From Cleopatra (UAR 3290)

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LAS VEGAS

LOUIS ARMSTRONG—Just Closed.....Riviera Hotel, Retg. '64
 PEARL BAILEY—Currently.....Flamingo Hotel
 JOHNNY BACHEMIN SHOW—Currently.....Thunderbird Hotel
 BRASCIA & TYBEE—Opening Sept. 6.....Sands Hotel
 PAT COLLINS—Opening Oct. 16.....Showboat Hotel
 BILLY DANIELS—Opening Dec. 20.....Thunderbird Hotel
 DUKES OF DIXIELAND—Currently.....Thunderbird Hotel
 FOUR TUNES—Currently.....New Frontier Hotel
 THE FUNTASTICS—Currently.....Silver Slipper
 JERRY GERARDO—Currently.....Silver Slipper
 STEVE GIBSON AND THE RED CAPS—Opening Sept. 25.....Riviera Hotel
 GIL AND NIKKI AND THE SO & SO'S—Opening Nov. 1st
 Thunderbird Hotel
 DON GOLDIE QUINTET—Opening Oct. 8.....Desert Inn Hotel
 BUDDY GRECO—Opening Dec. 21.....Sahara Hotel
 LIONEL HAMPTON ORCHESTRA SHOW—Opening Oct. 23
 Riviera Hotel
 THE JOKERS—Currently.....Showboat Hotel
 JOE LOUIS—Currently.....Flamingo Hotel
 MAFALDA TRIO—Currently.....Tropicana Hotel
 KAY MARTIN AND THE BODYGUARDS—Currently.....El Cortez Hotel
 THE PEPTONES—Opening Dec. 4.....Riviera Hotel
 CHICOX RANDALL TRIO—Currently.....Thunderbird Hotel
 SUNNY SPENCER QUINTET—Currently.....Hacienda Hotel
 HARRY "WOO WOO" STEVENS—Opening Sept. 17.....Showboat Hotel
 WILDA TAYLOR TRIO—Currently.....Flamingo Hotel
 THREE LITTLE ANGELS—Currently.....Flamingo Hotel
 TUNE TOPPERS—Currently.....Thunderbird Hotel
 THE VAGABONDS—Opening Sept. 24.....Tropicana Hotel
 VAN DORN SISTERS—Currently.....Riviera Hotel
 DINAH WASHINGTON—Opening Oct. 18.....Thunderbird Hotel
 BILLY WILLIAMS REVUE—Currently.....Riviera Hotel
 PEARL WILLIAMS—Currently.....Castaways Hotel

SAN FRANCISCO

STAN KENTON AND HIS ORCH—Currently.....Off Broadway, S.F.
 DIZZY GILLESPIE QUINTET—Opening Sept. 24th.....Off Broadway, S.F.
 CARMEN MC RAE—Currently.....Sugar Hill, S.F.
 JACK "JIVE" SCHAFER—Currently.....Galaxie, S.F.
 THE GOOFERS—Opening October 1st.....Galaxie, S.F.
 MEL TORME—Currently.....Holiday Inn, Oakland
 IRWIN COREY—Currently.....Gold Rush, S.F.
 GEORGE ARNOLD ICE REVUE—Currently.....Claremont Hotel, Berkeley
 RUSTY WARREN—Opening November 22nd.....The Village, S.F.
 DAVE BRUBECK QUARTET—Sept. 20-21-22.....Monterey Jazz Festival
 DIZZY GILLESPIE QUINTET—Sept. 20-21-22.....Monterey Jazz Festival
 CARMEN MC RAE—Sept. 20-21-22.....Monterey Jazz Festival
 CHARLIE TEAGARDEN—Sept. 20-21-22.....Monterey Jazz Festival
 JACK TEAGARDEN—Sept. 20-21-22.....Monterey Jazz Festival
 GATEWAY TRIO—Currently.....College Concerts
 VINCE GUARALDI TRIO—Currently.....College Concerts
 DICK GREGORY—Currently.....College Concerts
 CAL TJADER QUINTET—Currently.....College Concerts
 JULIE LONDON—September 27th.....Civic Aud., Oakland

RENO

LES BROWN AND HIS BAND OF RENOWN—Currently.....Mapes Hotel
 DEEDY AND BILL—Currently.....Mapes Hotel
 TUNE TOPPERS—Currently.....Mapes Hotel
 TOKYO FOUR—Currently.....Mapes Hotel
 SUE THOMPSON AND HER GENTLEMEN—Currently.....Holiday Hotel
 THE HANK PENNY SHOW—Currently.....Holiday Hotel
 KIM SISTERS—Currently.....Harrah's
 TWIN TUNES—Opening October 24th.....Harrah's
 THE VAGABONDS—Currently.....Riverside Hotel
 CANDY JOHNSON AND THE EXCITERS—Currently.....Riverside Hotel
 HOLIDAY FOR STRINGS—Currently.....Golden Hotel

LAKE TAHOE

BARBRA STREISAND—Currently.....Harrah's
 ELSA BIANCA TRIO—Just Concluded.....Cal Neva Lodge
 TOMMA JEAN TRIO—Just Concluded.....Cal Neva Lodge
 FREDDIE BELL, ROBERTA LINN & THE BELLBOYS—Just Concluded
 Cal Neva Lodge
 THE MARKSMEN—Just Concluded.....Cal Neva Lodge
 GIL & NIKKI & THE SO & SO'S—Just Concluded.....Cal Neva Lodge
 BUDDY RICH SEXTET—Just Concluded.....Cal Neva Lodge
 THE SURFERS—Just Concluded.....Cal Neva Lodge
 THE TOWN PIPERS—Just Concluded.....Cal Neva Lodge
 THE WINDS FROM NOTRE DAME—Just Concluded.....Cal Neva Lodge

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Reefer Rap Jails Charles' Saxophonist in Calgary

Calgary, Alta., Sept. 10. James Earl Clay, 26, saxophonist with Ray Charles last week, was sentenced to three months in jail for possession of marijuana.

Royal Canadian Mounted Police narcotics agents arrested Clay after the Charles show played a one-nighter here. The marijuana was found in a flight bag left at Jubilee Auditorium, scene of the performance. Clay pleaded guilty to the charge.

On the Upbeat

New York

Latest additions to the Warner Bros. field promotion staff are Walt (Cal) Calloway who takes over as promotion rep for San Francisco and northern California and John Knodle who is now handling the Chicago area. David Amran will do the score for "Seven Days in May," an upcoming Paramount release. Steve Poncio's United Distributors in Houston has taken over the Colpix and Dimension lines and Cleve-Disc in Cincinnati will handle Colpix. Brian Hyland, ABC-Paramount diskier, set for the Cafe Wha in Greenwich Village Sept. 10-22. Timi Yuro began a three-week one-nighter tour through the midwest Monday (9). Marilyn Reiss has been appointed director of Connie de Nave's public relations office.

Johnny Thunder, Diamond diskier, takes off Sept. 17 for an extended tour of the British Isles for tv, theatre and nitery appearances. Don & Val, piano-guitar duo, currently at Cafe Leon. Joe Randi Trio at Great Neck's Bon Vivant. La Playa Sextet and singer Chi Chi Navarro kick off a "Fiesta Show" at the Steak Pit, Paramus, N.J., Oct. 9. Eddie Hazell, singer-guitarist, set for Toronto's Town Tavern Nov. 4 for two weeks.

Ernestine Anderson set for a two-weeker at Basin Street West, L.A., starting Sept. 30. Priscilla (Patti) Hood, now in her 12th week at Joe Wells' Supper Room in Harlem. Cimino Publications named exclusive selling agent for the song, "Pray," written by Geoffrey O'Hara & Ernest B. Ford, and published by Gulf Coast Music Co., Houston firm.

Japanese Band

Continued from page 1

the Crew Cuts. On returning from its current tour, the band will be installed at the Yokota Officers Club near Tokyo under a flexible arrangement that will permit outside bookings.

Gary, who batoned his own bands in the U.S. for years, mainly in the south and southwest, including a long tour with Bob Hope, feels his Japanese aggregation can take a place with dance bands anywhere.

With some of Japan's best young musicians and a large library of standards arranged "with a shuffle rhythm and a relaxed ensemble sound" to cajole dancers to the floor, Gary & His Commanders are trying to prove that music doesn't have to be loud to merit attention.

Brooklyn-born and a winner on Major Bowes' amateur contest, Gary started as a vocalist who took up the guitar when singers had to play an instrument. He performed with such bands as Bunny Berigan, Jimmy Lunceford and Jan Garber. He became a leader during his five-year Army hitch, conducting a 30-piece orch from Ft. Dix, N.J. in weekly NBC broadcasts. After his discharge, Gary led touring bands, eventually settling in Texas, where he also operated a booking agency.

Gary came to Japan early last year as manager of the Ink Spots, who toured the Far East for four months. After playing the Seattle world's Fair, Gary severed his eight-year relationship with the vocal group and decided to return to Japan.

"I knew there were good musicians here and being a bandleader at heart, I wanted to try my luck again," he recalled. Gary assembled a Japanese band that jelled after experimenting with sidemen and sounds.

Tim Pan Valley

By RED O'DONNELL

Nashville, Sept. 10.

Veteran promoter-booker Connie B. Gay bought a home in Nashville and moves here Sept. 15 from the Virgin Islands. Reportedly he will independently produce tv packages featuring locally-based artists.

Bobby Lord kicks off Monday-through-Friday hour live variety show on WSM-TV this week. Jerry Byrd's band is featured. Guests lined up include Boots Randolph, Mother Maybelle Carter, Ernest Ashworth & George Hamilton IV.

Tommy Leonetti due in Thursday (12) for RCA Victor recording sessions under supervision of a&r chief Chet Atkins. It's Leonetti's first waxing in Nashville.

Singer-writer John D. Loudermilk prepping trio for South Africa, where his "Blue Train" platter is rated No. 2 nationally. Disk has not been released in U. S. yet.

Country Music Assn. stage show at annual banquet in Municipal Auditorium, Friday night, Nov. 1, will be emceed by Tex Ritter. Also on the bill will be Hank Thompson's band as well as Eddy Arnold, Jeanne Shepard, LeRoy Van Dyke, Minnie Pearl and Plainsmen Quartet. Talent arranged by Acuff-Rose's Jim McConnell, chairman of banquet.

Jim Reeves, who's been ailing for the past month, touring Canada, contrary to advice of his medico.

SHORT SHOTS—Columbia a&r topper Don Law on Coast putting finishing touches to Johnny Cash's holiday music album. Bobby Shad in from New York to produce LP's for Time label. San Diego deejay Don Bowman coming in to cut a comedy album for RCA Victor. Bowman writers some of Homer & Jethro's material—this will be his debut on wax.

The Wilburn Bros. finished another package of syndicated television shows. New York publisher Ivan Mogull here to discuss material with Decca's Owen Bradley. Mogull scored with "Losing You" for Brenda Lee. Miss Lee, incidentally, is back home after summer stock tour in "Wizard of Oz."

Jeanne Shepard completed first recording session for Capitol since death of her husband, Hawkshaw Hawkins in last March's plane crash. C&W singer Earl Scott moved here from Albuquerque, N. M. Mercury teenage songstress Diane Ray out of hospital and back at her Gastonia, N. C., home, after suffering nervous exhaustion during recording session.

Bobby Bare flew in from location on movie, "Distant Trumpet," to slice some disks for RCA Victor. Dick Jacobs out of NYC set to helm Demetrius Tapp's Brunswick session here last week.

Stage show headlined by Sam Cooke, Dion and Bobby (Blue) Bland plays Sulphur Dell (baseball park) Sunday, Sept. 15.

Joe Bruce & Steppers set for month at downtown Voo Doo

Club... Screen Gems' Jeff Rose here to meet and greet television editors.

WSM-TV moves into new studios Sept. 14. WSIX-TV started programming the Steve Allen syndication.

Leon Auliffe & Cimarron Boys recorded some western swingers for Capitol... Columbia execs due in for formal dedication of new building.

De Mann to Amy-Mala

Fred De Mann has been set as national promotion manager for Amy-Mala Records.

De Mann previously handled promotional chores for MGM and Jubilee.



JOANNE ENGEL

15 year old Jamaica recording artist, has completely captivated the "borscht circuit," according to Morris Gold, a widely known figure in the Catskills.

Not since the teen age days of Judy Garland and Deanna Durbin, has a young songstress come along with such a dynamic voice and personality.

Joanne was last seen on Fri., Sept. 6, on Joe Franklin's Memory Lane Show, WOR-TV, Channel 9.

Contact—G. A. C. or

SID ZUKERMAN

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VK 10299



L.A. Federal Court Orders Penny's Two Suits Against AGVA to Trial

Los Angeles, Sept. 10.

Trial starts here today (Tues.) in Federal Court on two suits brought by Penny Singleton, past proxy of American Guild of Variety Artists, against the union. Both revolve around suspensions of actress by AGVA and one asks \$75,000 damages.

At a hearing held last Tuesday (3) Federal Judge William C. Mathes granted AGVA attorney Edgar R. Bardin's motion to try both suits together, although he denied his motion for a summary judgment. Bench also continued Miss Singleton's motion for an injunction against union's 10-year suspension, imposed last June 6, until today's trial.

Actress' first suit against AGVA, filed late in 1962, sought declaratory relief against union's three-man trial board ruling which suspended her for five years following a hearing in June, 1962. The suspension was subsequently reduced to five months. Actress charged bias and prejudice by trial board, chairmanship by Candy Candido, and also composed of Charles (Think-a-Drink) Hoffman and Harry Mendoza.

In a second suit, filed last July 9, in which she also named four AGVA members as defendants, Miss Singleton likewise asked declaratory relief against another trial board decision last June 6 suspending her for 10 years. She charged bias and prejudice by trial board in asking for an injunction, and also demanded \$75,000 damages, including \$50,000 general and \$25,000 punitive.

Actress, in her request for an injunction in second suit, contends that she is prevented by AGVA, in its 10-year suspension, from working. Bardin reported that although she had been suspended from union for 10 years, AGVA had given her the right to work in all its jurisdiction and had not infringed on her right to work, as she had charged.

Bardin also reported he had been informed that AGVA's Appellate Board in New York had unanimously upheld the decision of the trial board last June suspending Miss Singleton for 10 years. Judge Mathes on Aug. 12 ruled that this board must rule on actress' appeal to union over her suspension, as an administrative proceeding, before any further court hearing before him.

Four additional defendants in second suit, filed by Miss Singleton's attorney, William E. Ferriter, who also filed initial action, are Johnny Francis, complaining witness against actress in action which brought her suspension; Vincent Silk, chairman of last June's trial board; Sid Marion, trial board member; and Irvin Mazzei western regional director.

HUNT FOODS BUILDING N.Y. FAIR AMUS. PARK

An amusement area patterned after the Tivoli Gardens, Copenhagen, will be constructed by H. L. Hunt of Dallas, for the N.Y. World's Fair opening next April. A specially created subsidiary, HLH Fun & Food, will construct and operate an amusement park on 152,000 sq. ft., which will be the largest single site rented by the Fair.

The food-education products for the exhibit will be shipped in from the 14 HLH food processing plants in Texas. Martin Stone, director of the Fair's Industrial Area, signed on behalf of the Fair.

Overall design of the exhibit will be by architect Edward Durrell Stone with Gilmore D. Clarke as landscape architect. George Jenkins, Broadway scenic designer, will design the food project. Rides will be modeled after those in European amusement parks.

'Opry' SRO \$8,690, W'peg

Winnipeg, Sept. 10.

Season's first "Grand Ole Opry" show drew turnaway crowd of 4,121 and grossed whopping \$8,690 at the Civic Auditorium last Thursday (5). Top was \$2.25. Featured were Jim Reeves, Ferlin Husky and Kitty Wells.

Success of "Opry" prompted booking of Hank Snow and Wilf Carter for a one-nighter Oct. 14.

Max Allentuck to Rein N.Y. Fair Amphitheatre

Max Allentuck, longtime general manager for legit producer Kermit Bloomgarden, has been named general manager of the Amphitheatre at Flushing Meadows, where Meyer Davis & Leon Leonidoff will produce an aquaspectacle, during the N.Y. World's Fair. Allentuck has taken a leave of absence from Bloomgarden.

The Amphitheatre originally housed the Billy Rose Aquacade, which was a major attraction during the 1939-40 World's Fair.

Salisbury Frolics Under Hammer

Boston, Sept. 10.

The Salisbury Beach Frolics, which has played top names for the past 15 years, is apparently being shuttered permanently by manager Frank D. Mulcahy, judging by the ads in Boston Sunday (8) newspapers announcing as assignee's sale at public auction.

The auction is set for Thursday (12), and the "seasonal liquor license will be sold subject to approval of ABC and local license authority," the ads said.

On July 4 eve, with 1,100 customers viewing the Kingston Trio, eight ABC inspectors found one girl, who was two months under the legal drinking age of 21. Mulcahy was not notified about suspension of his liquor license until three days before Nat King Cole was due to open on Aug. 11.

Since Connie Francis had cancelled her engagement (Aug. 25-Sept. 1) due to a film assignment, and only Patti Page would be appearing Aug. 18-24, Mulcahy felt that Miss Page's week would be hurt because of the club being closed previous week. He therefore decided to close for the season on Saturday (Aug. 10), with final show by Della Reese.

Numerous meetings have been held by local citizenry who are irate over the closing, claiming that the penalty was much too severe. According to concessionaires on the beach, business then fell off considerably.

The American Guild of Variety Artists is negotiating on the matter of payments to performers.

Sinatra, Lena Horne Set For 3 Orgs' Oct. Benefit

Frank Sinatra and Lena Horne will headline a show to be given at Carnegie Hall, N.Y., Oct. 5 and 6 for benefit of the Gandhi Society, the Student Non-Violent Coordinating Committee and the Foundation for International Child Health Inc. Harry Belafonte will produce the benefit.

The soiree tickets will be priced up to \$100. The Child Health org will be the beneficiary of the second night, while the opening night proceeds will go to the other two groups.

Deshler-Hilton Bids For Columbus' Nitery Biz

Deshler-Hilton Hotel, city's largest hotel, is bidding for a large slice of night life business with the Wednesday (4) opening of the Top o' the Isle in the former Skyroom location, 16 stories up, and the Oct. 9 opening of the Roaring 20s Room, on the lobby floor.

Top o' the Isle features South Seas decor and entertainment, with the Hawaiian/Polynesian motif designed by Glenn Wisecarver. Opening act is the Kauai Surf Riders combo, featuring Momi Lani.

Wisecarver also designed the Roaring 20s Room, made by joining the former Hour Glass bar and the Victorian Room. The enlarged room has space for 400 diners. Two bars are in the setup. Novelty will be a firemen's brass pole from ceiling to floor for waitresses in a hurry.

Dixieland will be featured in the entertainment. Muggsy Spanier's Dixieland combo is the kick-off outfit.



EDDY IN AUSTRALIA

NELSON EDDY and his partner, GALE SHERWOOD, are now playing at the Chequers in Sydney again. Brisbane and Melbourne to follow. Next trip includes Boston, Washington, Montreal, Detroit, Columbus and Dayton. He gave a performance that was positively a knockout. —Alan Frazer, Boston Record-American.

A. P. A., Inc., handles

N.M. State Fair's 50G Talent Spree For 11-Day Expo

Albuquerque, Sept. 10.

Again this year, the New Mexico State Fair is shelling out close to \$50,000 for talent for the 11-day exposition which opens Thursday (12). This is about average for the show, which only started booking name talent five years ago.

Lineup is heavy with alfalfa and oater names, which fit in nicely with the rodeo competitions. Singer-actor Jimmy Wakely will again be emcee for all nine nights of rodeo. Wakely, who has done same job for past four out of five fairs here, will get \$10,000 for the nine-day job.

Pop singer Anita Bryant will headline Thursday and Friday (12-13), and gets the smallest cash outlay, \$3,250 for the two nights. Doug McClure, of tv's "The Virginian," will be on deck one night, Saturday (14), for \$2,250.

The Andrews Sisters will be making their second appearance here in past three years. This time around they're on Sunday and Monday (15-16) on contract for \$7,500.

Minnie Pearl and Red Foley, both "Grand Old Opry" alumni, will be the double-bill on Tuesday and Wednesday (17-18) for a total take of \$6,400. Foley was last here about three seasons ago, and did well at the gate. Miss Pearl has never been at the New Mexico show.

Rex Allen, cowboy singer, was last here also three years ago. This time out he's on Thursday-Friday (19-20) for \$5,500. His appearance will close rodeo competitions at the fair's 12,000-seat Tingley Coliseum.

But the house will be open for the final two nights, Saturday and Sunday (21-22) with Don Ameche's International Showtime TV Circus on for matinee and evening performances. Contract calls for flat \$10,000 plus 5% of the gate.

Total cost of talent this year tallies \$44,900 plus circus percentage on the final two days. No matinees are planned during rodeo competitions for first nine days.

Rodeo tickets are sold from a top of \$3. Circus seats in evening are same prices, matinees from top of \$2.50.

Prior to five years ago, the expo booked only smalltime acts and had a limited budget for talent. Besides that, they were secondary to the rodeo competition.

Rex Van Convalescens

Houston, Sept. 10.

Rex Van, the "Moran" of Moran & Mack of the "Two Black Crows" has left Houston's Methodist Hospital after being hospitalized for about a week with a heart condition.

He now manages the Las Vegas Club in the Las Vegas Motor Hotel in Houston.

Troubles of '67 Montreal Expo Cue Theme: 'Stop Fair—I Want to Get Off'

Montreal, Sept. 10.

\$2,700,000 Hawaii Resort Project Shifts Backers

Honolulu, Sept. 10.

A \$2,700,000 Kauai island resort project that never got past the groundbreaking and foundation laying state has been turned over to new developers by Milo Marchetti Jr.

The frustrated promoter-developer had tried to finance the Garden Island hotel via public stock sale. Now he's sold assets of his company to the Kauaiana Development Co., headed by Richard LeGrand, who hopes to complete the hotel and negotiate a management agreement with a national hotel chain.

'63 Minn. Fair Set New Profit Mark

St. Paul, Sept. 10.

While rain and cold on the last of its 10-day-run undoubtedly prevented the recent annual Minnesota State Fair from shattering its attendance records by a slight margin, J. W. Libby, its general manager, asserted that "financial results were better than for any previous year in practically every category."

Final revenue figures will not be ready until Nov. 30, but Libby said he has enough data on hand to be certain that a new moneymaking high was hit for the Fair which ran from Aug. 24 through Sept. 2. The previous earnings' peak was last year's \$1,567,016.

Also, the Royal American Shows, which always has operated the Fair's Midway attractions, made more money than any 10-day carnival in history, according to Carl J. Sedlmayr, its owner. It grossed approximately \$450,000 for the 10 days, he said. This is a 10% gain over last year, the biggest up to that time. The take on the ninth day, Sunday, was \$63,000, believed by Sedlmayr to be the biggest single day in carnival history.

During the Fair three single day attendance records were set, including Sunday's (1) 183,018 which was the largest one-day in its long history. Everybody going through the gates at this Fair pays and the admission was 75c. or 25c more than 1962.

With more names for its night grandstand show and the stage brought closer to the audience, the gross showed a gain of about 50% over 1962, Libby pointed out. Day auto races' grandstand attendance also exceeded 1962 by a considerable margin, he added, a number of the turnouts being more than 20,000 and on one occasion reaching nearly 30,000.

A newcomer off the Midway, Teen Danceland, catering only to youngsters, was designed to curb previous juvenile delinquency on the grounds and particularly on the midway. At 50c admission it pulled 21,500 teenagers. It's being credited in part for the fact that for the first time the Fair police didn't have to make a teenager arrest. Morrie Steinman, MGM exploiter out of New York, was given a leave of absence to manage the teen mecca.

The Fair's total 10-day attendance of 1,181,845, was only 11,816 under the all-time record still held by the 1958 exposition which charged only 50c. admission. Even on the cold and rainy last day, Labor Day, the turnout was 100,511.

Al Dobritch Files Assault Charge Vs. Hubert Castle

Buffalo, Sept. 10.

Hubert Castle, of Dallas, producer of the Don Ameche Circus at the Erie County Fair last week, was arraigned in Justices Court charged with third degree assault on Alex Dobritch, of New York, who claimed that he was pushed down a flight of stairs in the clubhouse at the Fairgrounds.

Dobritch stated he was a producer with the Canadian National Exhibition in Toronto. Castle posted \$500 cash bail to guarantee his appearance for trial.

"Stop the World's Fair—I Want to Get Off" is the "theme" being quipped locally as a result of the feudin' and fussin' around the exhibition scheduled for 1967, which has already resulted in the resignations of its No. 1 and No. 2 execs.

Although main source of the troubles can be traced to problems with the proposed site which is still to be created in the mid-St. Lawrence River on land as yet to be reclaimed; and the "forceful" personality of Montreal's Mayor Jean Drapeau who has all but taken over as the dominant figure in the preparation for the fair in conflict with other execs, there's no question that the New York World's Fair opening in 1964 is providing added complications.

Although the Montreal event is still four years away, the fact that it is an "official" fair sponsored by the International Bureau of Exhibitions and the N.Y. event is not, has created more than a bit of rivalry between the two fairs, and a minimum of cooperation.

Some months ago, the N.Y. Fair's No. 2 man, Charles Poletti, v.p. in charge of the international section, made a goodwill visit to Canada and pinpointed Montreal as the main focus of attention. His main purpose was to get Canadian participation by way of a pavilion financed by private interests—since Canada as a nation is not permitted to take part because of its commitment to the IBE—and to offer the help and experience of the Gotham experts in putting on Canada's 1967 fair.

Offer Rejected

It was a not-too-subtle quid pro quo offer, on Poletti's part, and although he personally and his offer were, graciously received, it was never accepted, with the result that Canadian participation is out, and whatever liaison existed between the Canadian and N.Y. boys, has all but faded.

Robert Moses, head of the N.Y. Fair, has blasted the Canadian non-participation attitude and he isn't any happier about the fact that the local people are less than anxious even to mention the N.Y. event, to say nothing of supporting it, simply because to encourage customers to visit the N.Y. Fair in 1964 may have a serious effect—that's what they think—on the Montreal fair's boxoffice in 1967.

Observers who claim to have studied the matter objectively argue that while New York's attitude can be understood, the Canadian position should not be ignored because the Flushing Meadows event will stretch over a two-year period to the end of 1965, and it is too much to expect visitors to trek to another World's Fair—even if the second is an "official" one—so soon after.

The N.Y. Fair promoters, meanwhile, are not sitting around waiting for Canadian business to develop by itself, and have placed hundreds of brochures at the registration desks of conventions taking place in Montreal.

As far as the World's Fair scheduled for 1967 in Montreal is concerned, its planning and person-

(Continued on page 74)

ALF STERN'S TWO N.Y. FAIR SHOWS IN WORK

Robert Russell Bennett will be musical director and orchestrator for the Electric Power & Light Exhibit's World's Fair presentation, "The Brightest Show On Earth," the original score and lyrics by Claibe Richardson. Buster Davis will serve as vocal director for the 25-minute continuous electronically controlled show.

The script is by Alfred Stern, president of Robinson-Capsis-Stern, designers and producers of the show. Miles White has designed the theatrical settings and characters.

Stern's firm is also producing the Borden Company's Fair presentation starring "Elsie the Cow," script by Joel Ollansky, music and lyrics by Kay Swift. William and Jean Eckart are designing the sets and Miles White will style the electronically-controlled mechanical figures which will be "Elsie's" supporting cast.

President, Frisco's Last Burleycue, Grinds To Close in Touching Adieu

By JIM ESTES

San Francisco, Sept. 10.

The saxophone wailed its last wail, the drummer fired his final rim shot, six bare bosoms gyrated in (more or less) unison in the smoke-filled glare, and the President Folies had shut its doors forever.

And with it went the last live burlesque house in the Bay Area.

On hand for the demise of the skin-show institution was an SRO house, mostly males of college age and younger, with a sprinkling of women (one couple, friends of the top banana, had front-row seats).

Hanging over the rails of the boxes, which hadn't seen so much action in years, the finale audience got thoroughly into the spirit of the event, chanting "Go! Go! Go!" in (more or less) unison as stripper after stripper took her brief, active turn in the baby blue spot.

Riotous Conditions

Earlier, conditions outside had verged on the riotous as six carloads of policemen converged to break up a howling mob of 300 outraged would-be patrons who couldn't get inside; many patrons who had seen the first show insisted on staying for the second, and there just weren't enough seats in the 1,100-seat house to go around.

The management closed the box-office (for the second time in the week) when it was obvious that no more business could get in, and

lawmen stood implacable guard at front door and stage door alike.

Even two busloads of youths up from Modesto (in the Central Valley, 175 miles away) had to be turned away; they arrived too late.

In the jam-packed audience there was an air of fiesta, but backstage, the gloom was as thick as the drifting smoke. A tall, slim blond, finishing her final solo with a gay smile, turned her back to the cheering house and her face sagged. Running offstage, she burst into tears—and was consoled by one of the army of newspapermen who were there for the last rites.

"There, there, honey—there are other jobs," he murmured in a fatherly manner (actually, he's a grandfather).

"But you don't understand—it isn't just the job, it's this place," she sobbed.

And that just about summed it up for the trouper of a dying tradition who had done their last turn at the President.

Half-Century Landmark

The house, built in 1905 as the Colonial and destroyed in the '06 quake and fire, was rebuilt and reopened in 1909 as the Savoy. It was bought in 1925 by impresario Henry Duffy, who renamed it the President and made it home base for his repertory company, Duffy's Players.

The late Eddie Skolak acquired it in 1941 and changed its policy to burley—just in time to catch all that serviceman trade. Since his death in 1960 his widow, Cathy Carver, had managed the theatre, as well as singing in the show regularly (country and western style is her forte).

The Actor's Workshop repertory company submitted a bid of \$207,500 to the estate, which had accepted it; but when Probate Court opened for business on the matter, an attorney for the Order of Friars Minor (Franciscans) entered a surprise bid of \$218,735—which clinched the deal.

The Franciscans are in charge of St. Boniface Church, a block away, and now own most of the property in the block.

Associates of Miss Carver, a slender, attractive reddish blond, said she will rest for awhile and then think of opening a nitery offering country and western entertainment.

Closing of the President, incidentally, won't mean the end of stripping in Frisco; several strip niteries are flourishing, at least two with "amateur nights"—currently a contentious point with the American Guild of Variety Artists. But the illusion of misty beauty is a little less than perfect in the close-up space of a nitery as compared to the long-range view of most burley customers.

Marlene's D.C. Record

Washington, Sept. 10.

Marlene Dietrich set an alltime record on the Shoreham Hotel's Terrace Saturday (7), playing before 1,300 patrons in two shows. Total topped the previous high by 300.

A Lot In The Name

Honolulu, Sept. 10.

City advisory committee, after long deliberation, has come up with a name for Honolulu's new auditorium and convention centre complex: Honolulu International Center.

A tongue-in-cheek newspaper editorial hints that the boys could have done better and notes that headline writers will have to identify it as "HIC." "The initials now do spell something, true to bureaucratic tradition, but what they spell is merely the prelude to a giant hangover," the editorial concludes.

New 20-Gallon Capacity Tank 'Sends' Linc-Merc Dealers (It Says Here)

The industrial show is moving more rapidly into the big money than probably any other form of show biz. Big business has virtually captured this medium for its own needs, augmenting industrial displays with tremendous year-round campaigns designed to move its product. However, industrial shows have become the first firing line. The idea which sparks this baby-giant in the entertainment field is the need to impress dealers with the product. If they can't impress those who have to do the selling, then they'd better go back to the drawing boards.

As such, the industrial shows seemingly have no limit on budget. This one, to introduce the 1964 Lincoln-Mercury models, reportedly cost \$700,000 for two companies playing both coasts simultaneously. This show is done live and in color film, and seemingly has a far different purpose than most of the dealers entertainments offered by Detroit.

Economically, the Ford complex is behind similar products by Gen-

Lincoln-Mercury Show

With Marjorie Graner, Suzanne Menke, Patricia Northrop, Bud & Cece Robinson, Ronald Beattie, Larry Davis, Ray Kirchner, Ray Kyle, John MacKay, Chris Robinson, Ray James Orch. Produced by Marketing Concepts Inc.; filmed by Don Feddersen, Commercial Productions Inc.; script, Tom Thomas. At Hollywood Theatre, N.Y., Sept. 9, 1963.

eral Motors and they've got to come up from behind and beat its bigger opponent, in at least some areas and in some categories. Thus, on behalf of Lincoln, they had to batter down the Caddy, and tell the dealers why this car is superior. In the Mercury Division, they had to point out their pitches on why this car had better selling features than the Buick-Pontiac-Oldsmobile products. They did this in person and via film. Each point had to be buttressed with some entertainment gimmick to point out its own features.

The viewer of this show has to be more interested in the product than in entertainment. It's a show with a mission, it has to tell the viewers that a great set of cars and a great firm is behind them, and says why.

To accomplish this aim, Ervin J. Brabec, head of Marketing Concepts Inc., designed the show with a circus motif. The layout switches between live and film. In the theatre, the live portions register best. When, for example, a car is shown initially, it gets a lot of applause. Certain aspects of the car also get a mitting. It's fairly easy for an outsider to tell which were the dealer gripes of the year before, by the salvo the explanation of a new feature gets. A 20-gallon capacity in the Comet tore down the house; Sarah Bernhardt couldn't have gotten a bigger hand.

Thus the combination of film and live added up to an excellently told sales pitch. Performers weren't billed and each of those appearing were entrusted with brief bits and therefore cataloging them was difficult. Anyway it was the teamwork that counted. A dealer won't go away whistling any songs, but he'll probably hum a headlight or two while marching out of the house.

Jose.

Lure European Tourists With Lowprice Shows & Rooms: BOAC's Carter

More lowpriced entertainment and living accommodations are needed to spur European tourism to America, according to G. L. Carter of the British Overseas Airways Corp., who notes that within the past three years European travel to the U.S. has increased by 20%. However, he declared, the potential has barely been tapped.

In order to attain this end, Carter said that BOAC is already working on package plans that have helped promote travel by Americans. BOAC is now seeking a working arrangement with motel associations and car rental systems so that Britons can travel, along the east coast, at least for nominal sums.

Carter noted that all Europeans have been frightened by the prevailing price scale in most cities of America. He says it is far in excess of what they have to pay in their home base, and therefore, many are discouraged from taking holidays in the U.S. Package plans, he feels, will help bring the cost down to levels which they can afford.

At the present time, according to Carter, the airline's aim is to make the east coast of the U.S. attractive to Britons. With New York as a base, plans are being mapped so that the tourists can find economical lowpriced accommodations and meals. Second phase of the plan is to extend the package plans to other parts of the country.

One-Man Show

New Sides of Shelley Berman

Melbourne, Aug. 31.

Pan Pacific Promotion Pty. Ltd. presents Shelley Berman and Howard Morrison Quartet. Opened St. Kilda Palais, Melbourne, Aug. 30, '63 \$3.85 top.

Shelley Berman scored heavily in his Aussie debut. In a three-hour show he is on-stage for most of its time except for the opening sections of each half which are filled in nicely by the Howard Morrison Quartet, a young Maori group.

Much of Berman's material is familiar through his many recordings released Down Under, yet he succeeds in making it appear fresh, ad libbed and improvised.

Unlike some artists coming to this area he seems perfectly aware where he is and keeps Australia in the picture wherever possible, explaining certain Americanisms, but never appearing patronizing.

At times he appears interested in Aussie reactions, and when the name of Gertrude Stein evoked a certain amount of mirth he seemed convinced that he had only to mention names to make Aussies laugh.

Stan.

Mpls. Symp Annual Ball Won't 'Take Off' at Airport

Minneapolis, Sept. 10.

"Unusual" sites are sought for the Minneapolis Symphony Orchestra's annual balls which always attract around 2,000 persons and provide about 10% of the orchestra's budget. For the forthcoming one the site wanted was the Twin Cities' International Airport.

However, the Metropolitan Airports Commission voted to deny the airport facilities for the ball on the ground that representatives of tenant airlines and concessionaires believed it would be "extremely difficult" to continue operations during the ball.

Orchestral association heads thought portions of the airport would provide an excellent atmosphere for the party. But now it's necessary to find some other place.

Burke R&R Show Boff \$4,600 in Knoxville Gig

Knoxville, Sept. 10.

"The Fall Festival of Stars," featuring Solomon Burke and his rock 'n' roll show grossed \$4,600 at Knoxville Civic Coliseum last Saturday (31). The gig pulled more than 2,300 patrons.

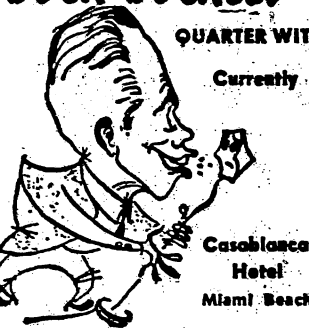
The Burke troupe appeared under an arrangement with Gary Haston Promotions. Fred McCallum, Civic Coliseum manager, said the attendance was considered good for the time of booking.



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"Dick Brooks" in my opinion has a sensational act and I predict that he will go a long way.
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—Ralph J. Gleason
San Francisco Chronicle

"Currently knocking them over—big league performance—smash at the Venetian Room!"

—Ivan Paul
San Francisco Examiner

"Keely Smith doing Biggest Business the Fairmont Hotel's Venetian Room has had in two years."

—Jack Rosenbaum
San Francisco News-Call Bulletin

"Keely's simple charm and overwhelming honesty in her art have skyrocketed the Irish-Indian attraction all the way to the top."

—Gene De Forrest
San Francisco News-Call Bulletin

"The Cherokee-Colleen with the Buster-Brown hair-do brought her expert, unfrilled singing style to the jam-packed Fairmont."

—Stanley Eichelbaum
San Francisco Examiner

"A beautiful sight to behold — takes command of the ears and eyes of her audience—going over real big at the Venetian Room."

—Hal Schaefer
San Francisco Chronicle

"Perfect control, timbre, phrasing and the subtleties of intonation... Keely projects the nuances and the feeling of lyrics without ripping them to shreds."

—Rick Setlowe
San Francisco Examiner

"Breaking all records — a solid smash at jampacked Venetian Room in the Fairmont Hotel."

—Syd Goldie
San Francisco Progress

"A triumph - Keely sings songs as if she owned them—the ovation she won was deserved!"

—Russ Wilson
Oakland-Tribune



KEELY SMITH ENTERPRISES / BARBARA BELLE, Executive Director

Ice Show Review

Ice Follies of 1964

Los Angeles, Sept. 6.

Eddie & Roy Shipstad and Oscar Johnson presentation; directed by Fran Claudet, Stanley Kahn; costumes, Mary Wills; music, Larry Morey; musical direction, George Hackett; lighting, Michael McGivney; sets, Dale Hennesy; At Sports Arena, L.A., opened Sept. 5, '63; \$4 top.

Messrs. Shipstad and Johnson's 28th annual edition of "Ice Follies," which opened a 12-day (18 performances) stand at Sports Arena here Thursday (5), repeats the pop and beguiling qualities of past seasons, as deep in showmanship and frosty frolics knowhow as any top ice spectacular.

Extravaganza and flashy blade work, pretty girls, eye-filling costumes and crowd-pleasing talent combine to make practically every one of the 18 numbers a show-stopping event and as usual should be included on every family's must-see list. Local engagement, which launches a 25-city-48-week tour, teed off with a gigantic \$162,000 advance.

While spectacle has its place



"Lou Walters Revue is as lush, lovely and eye appealing as any Broadway musical."

"Can only be compared to the legendary productions of a Ziegfeld or an Earl Carroll."

VARIETY



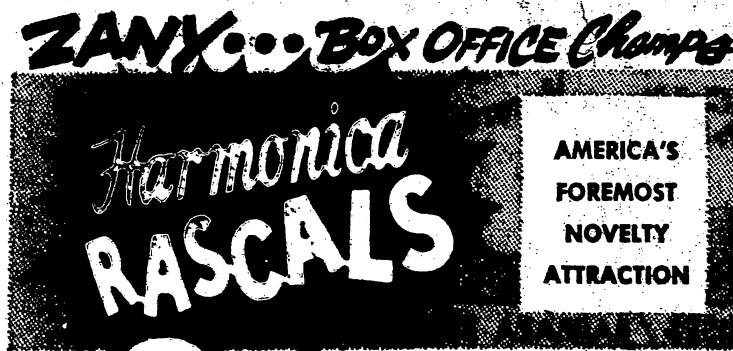
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under the expert direction of Fran Claudet and Stanley Kahn, in such standout numbers as "Highland Swing," "Ballet in Blue" and "Parisian Potpourri," it's matched in mass appeal by solo, twosome and comedy numbers, with emphasis, too, upon moppet lure. Most glittery turn in the entire show and a fabulous creation of near-breath-taking proportions is the closing "New Year's Eve," the lineup of 32 Ice Follies performing a precision number.

Majority of past faves are back: dapper Richard Dwyer, who for 14 seasons has thrilled with his fast and fancy maneuvers; Ina Bauer, the long-haired sexy German champ; world champ Donald Jackson and Hungarian topper Istvan Szenes; the always amusing and ageless comic Mr. Frick; The Beattys, comedy terps; pretty Lee Carroll; Kermond Bros., rough-neck comics; The Scarecrows, even rougher-necks; Clark & Carroll and The Schillings, dance teams par excellence; Jean Wrigley; Wall & Dova.

Probably the most genuinely pleasing, because of moppet as well as adult escapist appeal, is "Ice Cream Land," in which the ever-present little black bear, Inky-Dinky, played again by Micheline Jacques, returns to tickle the risibilities. Moppets in audience are taken here on a ride aboard an ice-cream train.

"Candlelight in Acapulco" is a graceful swing dance with eight couples, a standout, and greatest production values are proffered in "Ballet in Blue," with its Blue Danube theme, Lee Carroll scoring as Spirit of the Danube. Another particularly appealing number is "Fashions Inspired by Great Music, simple, beautiful, with Richard Dwyer undertaking his yearly Young Debonaire character, first with girls repping various operatic heroines, soloing then in speediest turn of the show.

Dwyer again socks over a nostalgic vaudeville number tabbed "Footlight Romance" with a new partner, Dorothyann Nelson, cute as she's talented, an early crowd-pleaser. Biggest hand goes to Mr. Frick in his "Safari" utter nonsense, and the Scarecrows display their usual water-bucket-throwing proclivities in "Bunkhouse Buckaroos."

"Hillbilly Hound" is another clever comedy number with Doug Sears and Dick Cooper. Opening "Tropical Splendor," with Ice Follies and Jill Shipstad, puts audience in proper mood for what is to come.

George Hackett's direction of Larry Morey's excellent score at atmospherically backdrops numbers while sets by Dale Hennesy and lighting by Michael McGivney are further assets. Mary Wills' costumes are particularly noteworthy, simplicity and true imagination theming their design. Paul Gannon emcees with his usual flair. Whit.

Montreal Fair

Continued from page 71

ality problems have become such as to have created the feeling last week that the site will have to be shifted. Postponement appears out of the question.

Main problem of the Canadian fair is that it is a project of the Canadian government, which is putting up the initial \$20,000,000, with participation by the Quebec government and Montreal, respectively, shelling out \$15,000,000 and \$5,000,000 toward the overall cost which has been estimated as close to \$600,000,000 when everything—

including a bridge and highway system—is added up.

Paul Bienvenu and Cecil F. Carsley have quit as commissioner-general and deputy commissioner-general, respectively, of the fair, after a series of run-ins with Mayor Drapeau who feels the city should have more—if not most—to say, because it is being held locally.

Last week, Prime Minister Pearson announced the appointment of Pierre Dupuy to replace Bienvenu—the former is nearing the end of his term as Canadian ambassador to France—and Carsley's successor as well as a managing director, will be announced next week.

'Hillbillies' Top Coin At Ind. Fair—\$65,495 in 5 Perfs.; Tenn. Fair's Click

Indianapolis, Sept. 10.

Stars of "Beverly Hillbillies" tv series made top money at 1963 Indiana state fair, which closed here last week. They drew 26,020 attendance and \$65,495 gate in five performances at Coliseum Labor Day weekend. Smallest crowd was 4,000. "Hillbillies" had 50-50 deal.

Jimmy Durante show didn't quite make its \$25,000 guarantee in four performances first weekend of fair, Aug. 24-25. Attendance was 9,935 and gross \$20,171, playing Coliseum.

Jack Kochman Hell Drivers, who also had 50-50 deal drew 41,531 attendance and \$42,902 receipts in 11 performances at the grandstand. Red Skelton set fair record, \$109,000, in weekend stand in 1962.

Tenn. Eyes 300,000 Gate

Knoxville, Sept. 10.

Attendance during the eight-day stand here of the Tennessee Valley Agricultural & Industrial Fair is expected to break all records by the closing date this Saturday (14), according to Leonard Rogers, secretary-manager for the event.

For the first time the fair is running eight days instead of six. Two free acts are featured along with Gooding's Midway. Don Ameche's International Showtime Circus is a three-times daily attraction. The "Magic Land of Alakazam," starring Mark Wilson, is also free.

Last year attendance was 200,028. With the good weather prospect and the added two days, the event could draw as many as 300,000 this year, Rogers said.

N.Y. Fair's Talent

Continued from page 1

In the hotel and around the city at night.

The New York hotels are being shown prospectuses by the talent agencies to transform long dormant rooms into show spots. One office, for example, is trying to persuade the Hotel Waldorf-Astoria to bring in a "large, polite and picturesque" girl show into the Starlight Roof, now used exclusively for private functions. The Cotillion Room of the Pierre is also being urged to open for the fair.

Should present plans work out, the Latin Quarter which has had a virtual monopoly on large-scale femme displays, will have considerable competition during the next year.

The agencies would like to make New York another Las Vegas during the run of the fair. The feeling is that the bright and frolicsome nightlife will draw the daytime fair customers into the city at night, and all amusements will benefit greatly.

They claim that nothing presented, thus far, by the fair planners is conducive to creating a carnival atmosphere at the fair. In fact, the fair toppers are proceeding on the plan that they are opposed to anything resembling a midway. Showmen say it's up to New York to give gaiety to the visitors.

What's more, it's being argued, the fair will present a great opportunity to restore New York's prestige as a convention city. There is little doubt that legit shows draw many meetings into New York. An enlarged cafe society would similarly be a draw, it's contended, and any expansion in that direction will be of permanent benefit to the entire city bringing back tourist and conventions.

Vaude, Cafe Dates

New York

Myron Cohen inked for a Dec. 5 date at the Copacabana . . . Joe E. Lewis and Julia Prowse into the Latin Casino, Cherry Hill, N.J., Dec. 19. Tottie Fields goes there Nov. 14 . . . George Jessel set for the Deauville, Miami Beach, Jan. 6 . . . Mahalia Jackson being handled by Ashley-Steiner-Famous Artists for the concert season . . . Eileen Barton moves to the Palm Shore, Brooklyn, Nov. 13 . . . Della Reese tapped for the Chi Chi, Palm Springs, Oct. 4 . . . Jan McArt lined up for the Carillon, Miami Beach, Oct. 15.

Carol Lawrence signed to Ashley-Steiner-Famous Artists for all fields. Betty Hutton and Bill Hayes also moved to that agency . . . Jerry Vale returns to the Copacabana Dec. 26 in one of the faster repeats at that spot . . . Hildegarde plays the Sahara Hotel, Chicago, Sept. 27 . . . Phil Foster and Lulu Porter to the Westchester Dinner Theatre, Yonkers, N.Y., Friday (13) and Saturday . . . Personal manager Kal Ross in for a briefie in New York and returns to the Coast Sept. 18 . . . Boulevard, Rego Park, marks its 40th anniversary Friday (13) . . . Tony Lavelli pacted for a 14-day tour of France by promoter Jacques Von Engelgom.

Dallas

Julius LaRosa at the Bon Vivant Club for a fortnight . . . Jeri Winters singing at the 90th Floor for three frames . . . Tony Pastor Orch opens a month's stand Sept. 12 at the Statler-Hilton's Empire Room . . . Max Cooper due Sept. 16 at the King's Club for two weeks . . . French Sisters opened a return date Sept. 10 at Club Village . . . Don Newell combo at the Bachelor's Club.

Mitch Miller & his tv "Sing Along" gang inked for one show Sept. 18 at Dallas Memorial Auditorium . . . Dallas Theatre. Legue

George Lewis Band Dixies Through Japan

New Orleans, Sept. 10.

The vet George Lewis & his Preservation Hall jazz band left from here last week on a 14-week tour of Japan. Trip includes tv appearance, concerts and a night club engagement at the Latin Quarter in Tokyo, 40 concert hall appearances in Osaka and eight weeks of other concert dates throughout Japan.

Making the trip with Lewis, a clarinetist, are Punch Miller, trumpet; Louis Nelson, trombone; Joe Watking, drums; Joe Reichaux, piano; Papa John Joseph, bass, and Emanuel Sayres, banjo.

GAC Stock Issue

Continued from page 1

offering of common stock to the public.

Also proposed to the SEC is issuance of \$500,000 of 6% convertible subordinated debentures due in 1970 to be offered to certain officers, directors and employees of the company at par plus accrued interest. In addition, \$100,000 of similar debentures are proposed to be offered to Burnham & Co.

Of the net proceeds from the new stock sale, according to SEC records, \$300,000 will be used to repay all the company's short term bank debt. The balance will be added to working capital.

SEC said that in addition to certain indebtedness, the company now has 450,000 shares of common stock outstanding, all of which is owned by Baldwin-Montrose Chemical Co. Inc., the corporate parent of GAC.

Baldwin-Montrose's investment in GAC is \$6.95 per share, according to SEC records, although the current book value of the stock per share is \$1.45.

has solo stands at State Fair Music Hall for Al Hirt combo, Sept. 21; Stan Kenton Orch, Sept. 25, and Liberace, Oct. 1, with Guy Lombardo Orch due Oct. 18 at Dallas Memorial Aud. . . . Kim Sisters pacted for Jan. 20-28 at Statler-Hilton's Empire Room . . . Breck Wall & Joe Peterson's new "Bottoms Up" revue opens Sept. 28 at Adolphus Hotel's Century Room, with Billy William Orch holding over to play the 12-week run.

Don Brooks & Peggy Barnes into the Caravan Club, Austin, Tex., Sept. 30 for one week . . . Don Jacoby combo into Nero's Nook at Cabana Motel for a third date there . . . Don Higgins, singing keyboard, opens Sept. 16 at the Gay 90s Club . . . Rooftop Singers gig Sept. 21 at Southern Methodist U Coliseum, with Peter, Paul & Mary due there Nov. 23 . . . Gay-life Club, with Howard Hartman current, pacted the Ink Spots, Sept. 19; Ray Hastings, Sept. 26, and Margaret Whiting, Oct. 3. Pianist Norman Grant and singing wife, Anita, left the Johnnie (Seat) Davis combo to head the Gaylife Club's house combo.

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see
page
85

New Acts

MAX MORATH
Music, Piano, Slides
40 Mins.
Blue Angel, N.Y.

Max Morath is one of the top historians of the American ragtime music. He has been providing illustrated lectures on the N.Y. educational Channel 13, WNDT, where his discourses on the various musical movements have been widely followed. He has further enhanced his status with an Epic album and thus he comes as no stranger to nitery patrons.

Morath, dressed as the sharpie of yore—checked suit and stock cravat—provides an act of many facets. He carries a lot of erudition and a deep personal involvement with his subject matter, and a lot of it communicates itself to the audience. His work is interesting, informative and entertaining when he plays a wild ragtime piano, goes through the oldies of historical significance, and he hits his peak with illustrated slides that were popular in the silent film-eries.

The major flaw in his cafe make-up is his tendency to lecture. He needs to trim his time, cut down some of the material of pure historical significance and take the view that once he enters the confines of nitery, his mien must change to that of an entertainer. He has enough material for many acts, according to his opening night stint. His only problem is to cut enough to lighten the turn. It should be a comparatively minor problem in this instance. *Jose.*

BARRY BALDARO
Satre
40 Mins.
Theatre in the Dell, Toronto.

Barry Baldaro—caught here by manager John Krinsky—has been asked to become one of the new "Establishment" company which replaces the one currently at Krimshy's Strollers' Club, N.Y., sometime this season. (Current one then returns to London Establishment Club). He's a polished performer with plenty of bite, well up to "Establishment" standards. He also writes most of his own material and some of it is superlative.

English-born Baldaro is of medium height and undistinguished-looking, therefore admirably suited to character changes. In his best number in "Village Revue"—now in 10th week at Sylvia Shawn's Theatre in the Dell cabaret, and with business still building—he plays the governor-general of a colony that has just wrested its independence from the British. Punch ending to his wryly congratulatory speech comes when he places a blindfold over his eyes, ready for the firing squad.

Baldaro does equally well as a faltering written Caesar in a weak "Cleo" sketch, with a homo touch that adds nothing; in an extraordinary though repellent performance of a homosexual which seems intended to be Lawrence of Arabia; as well as in several other diverse characterizations.

He's a natural for sophisticated revue and would go on tv, in which he's had some experience. (Parts of this show are being taped for CBC-TV's weekly "Quest"). A good sharp satirical disk could also be made of the best of his stuff here and in five previous editions of "Village Revue"—perhaps including sidekick Carol Robinson, a remarkable young comedienne. *Gard.*

MILDRED HARRISON
Songs
20 Mins.
Rendezvous Room, L. A.

Mildred Harrison has learned some performance savvy. Attractive sepi songstress works with a great deal of special material, but tries too hard to project conscious personality appeal. Occasionally, she has striking moments, but performance is uneven. Basic voice is light, but pleasing. However, she needs more training to support vocal tones. Some of her delivery falls into dull speech which gives her a flat sound.

Work on vowels to develop livelier tone would help. "As Long As He Needs Me" was nicely done in show caught, particularly in lower range. *Dale.*

TONY MARSH
Songs
20 Mins.
Jerry Lewis' Restaurant, L.A.

Tony Marsh has a great deal of potential which could be directed to two major areas. Young Italian singer has a big, rich exciting voice that could easily be valuable in the record field, particularly on hefty ballad styles, or could also put him in the running for legit musicals.

Singer has had excellent training. His speech is good, delivery strong and direct, tones alive and overall projection warm and pleasant. Additionally, he has nice personality flair. At this point, all he needs is more work to develop subtle authority. It is bound to come. Blending of "I Love All of You" and "I Love You" was particularly good in set caught, along with swing styled "Falling in Love With Love" and a warm "Make Someone Happy." Right now, he's concentrating on tone quality, needs more communication and less conscious stylization. *Dale.*

JERRY CARLISLE
Songs
18 Mins.
Salon d'Or, Hull, Que.

Jerry Carlisle is a tall, good-looking, well-shaped, thirtyish thrush who's been playing Canadian lounges for some years and might well go in such spots across the border. She's also a disk possibility, with a throaty lower range she could use more. Warm personality, refreshing casualness (which she must keep in hand), her pixie air reminds at times of comedienne Jorie Remus. When caught in Salon d'Or lounge of Hotel Chez Henri, blonde Miss Carlisle stood out in "Ghost of a Chance," "Solitude," "Alone"—much of which she sang exquisitely—and, on request, "Somebody Else Is Taking My Place," which was a specialty of Jennie James at Chicago's old Palmer House—corner Brown Derby in the early '40s. She also belted fresh life into the frazzled "All of Me." Backing her was first-rate 88ing from Peter Porteous, who imaginatively embroidered "Alone" in a solo interlude. They team up well.

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ANNA ENGLISH
Songs
15 Mins.
Living Room, N.Y.

Anna English is an attractive Negro singer who looks and sings a lot like Lena Horne, without the background and abilities of her model. As such she appears to be a surface-singer, lacking the necessary depth to distinguish her from many of her contemporaries.

Miss English is a youngster and can still go in several directions. Her major problem is to try to attain a songstyle that reflects her own personality and therefore proceed in a pattern that will carry her furthest. *Jose.*

EMILY YANCY
Songs
15 Mins.
Blue Angel, N.Y.

Emily Yancy is a likeable Negro singer with an interesting style and an assured delivery. Miss Yancy is one apparently who likes to experiment and is able to infuse a lot of different nuances and colors into a rendition.

On night caught, it was explained that there was only a talk-over rehearsal with the trio backing her. Thus, she was doing very easy tunes with which a competent bandleader should find no difficulty. It was this repertoire of standards that decreased the essential interest in her turn. However, she's able to find odd points of interest in even the most usual of tunes and gives the customers a provocative time in trying to probe her potential. Nonetheless, her flair for the unusual is very evident and can work a variety of situations. *Jose.*

LOIS DENNY
Songs
25 Mins.
Dino's Lodge, L.A.

Although singer is making the big leap as a solo act, with current stint at Dino's, considerable exposure as a member of various vocal groups and as a band vocalist from big Russ Morgan band to

small Joe Loco group) has provided a professional sheen that still allows the drive of the young artist to show through.

Opening went off smoothly with minimum of usual nerves that beset performer in solo spotlight for first time. Emphasizing blues and ballads, wherein her voice is best displayed, opening "Goody Goody" was sole concession to novelty tunes. Garbed in sleek, purple-sequined gown that didn't hurt presentation one bit, she made solid impress on not usually attentive diners. Best bit is the reliable "Man I Love." Most of arrangements, all by Dennis Grillo, are excellent. An orig. "Wild Is Love," by Ray Rash and Dotty Wayne, is only average. Jack Elton and Roger Nichols provided top-flight musical support as always. Singer is in for two weeks. *Robe.*

EMILIA CONDES
Songs, Piano, guitar
25 Mins.
Viennese Lantern, N. Y.

Emilia Condes is a versatile singer who can play piano and guitar as well. She has a highly developed coloratura and sopranos her way through a myriad of light classics for generally excellent results. Miss Condes, wearing a huge blonde wig and excellently contoured, opens at the piano with Tchaikowsky's Piano Concerto with its vocal pop version, "Tonight We Live." She goes in for rarely heard tunes for niteries such as De Falla's "Jota" and South American numbers that haven't attained popularity. These are strange to most nitery audiences and generally fail to advance her cause.

Although talented in many directions, Miss Condes needs to realign her act for nitery purposes. She seems to give the impression that she's trying to advance the cultural level of nightclub audiences with concert selections, when the first consideration on a nitery floor should be to entertain. *Jose.*

Unit Review

Stop Virginia Woolf
I Want To Get Off

Ivoryton, Conn., Sept. 2.
Cossette-Roberts Enterprises Inc. presentation of revue in two acts, eight scenes. Produced and directed by Corey Allen; associate producer, James Gallis; musicians, Allen Haig, Bernie Thall; settings, J.M. Sundstrom, Bennet Avery, Andrew Johns. Production under supervision of Milton Stiefel. At Ivoryton, Conn., Playhouse, Sept. 2, '63.

Casts: Dick Shawn, Helen Gallagher, Michael Vale.

Dick Shawn is a talented and personable entertainer. He can flip a smart line across footlights, do a nifty softshoe, sing better than adequately, philosophize humorously, mimic devastatingly, and handle a straight dramatic role creditably—all with equal dexterity.

He has chosen to showcase his versatility in this three-character revue and leaves an impression of optimistic possibilities, following a bit of material revamping.

Probably the best response greets his standard "Massa Richard" routine, with which he closes each half of the bill. "Cockemena," odd-ball vocal-and-gyration stint, is good for mounting laughs, and a tv skit labelled "George" picks up okay after a spotty start.

A scene from "Zoo Story" offers good opportunity for dramatic exposition but seems a little out of place, even to the point of drawing laughs at the wrong time.

On the doubtful side is a symbolic sketch which can't decide whether it wants to be funny or provocative. It's done in the "Waiting For Godot" vein and slow playing kills whatever inherent effectiveness it might have.

Shawn is aided by Helen Gallagher and Michael Vale, both capable performers but largely sidetracked by emphasis on Shawn himself.

As a sidelight, when original title of "Lotsathings" was shifted to the Virginia Woolf content, the composite room foreman of a daily carrying the show's ad, called the theatre to ask if they really wanted him to set the title as worded. *Bone.*

CURRENT BILLS

WEEK OF SEPTEMBER 11

NEW YORK CITY

MUSIC HALL—Dolores Davis, Paul Dixon, Alan Cole, Ronnie Ronalds, Ferry Forst, Helen Wood, Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli)—June Bronhill, Jon Weaving, Suzanne Steele, Pauline Garrick, Gordon Wilcock, Ivan King, Kevin Mills, Maureen London, Ray Collier, Sydney (Tivoli)—Jeff Warren, Susan Swinford, John Rickard, Lina Denison, Geraldine Morrow, Ron Bennett, Geoffrey Veitch, Suzanne West, Jacqui Carroll, Andrew Guild, David Phillips, Christopher Hill.

NEW ZEALAND (St. James), AUCKLAND—Penny Nicholls, Bob Andrews, The D'Angels, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BLACKPOOL (Grand)—Jimmy Clitheroe, Peter Butterworth, Albert Burdon, Mollie Sugden, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.

Winter Gardens (Pavilion)—David Whitehead, Pinky & Porky Dallas Boys, Vernon, Girls, Maria Neglia, Derek Dene, Hope & Keen, Los Zafiro & Fred Iles Trio.

Tower Circus—Charlie Caird & Co., Great Puzstall Troupe, Flying Zengannos, Rudi Liata, Lor Onas, Ruppert's Bears, Circus Animals, Eugen Weidmann, Robert Bros., Bobby Roberts, Baranton Sisters, Hermanis, Sacha Houcke & Edith Schickler, Bears, Desmond Marks, Our Sammy, Little Jimmy & Circusettes.

BRIGHTON (Hippodrome)—Dickie Henderson, Eve Boswell, The Charlies, The Tiller Girls, Aleta Morrison, Eddie Vitch, The George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

LONDON (Palladium)—Tony Hancock, Frank Hfield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storyville Jazzman, Rudy Cardenas, The Walter Gore Ballet Group, The Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warriss, Ted Lume, Polka Dots, Elizabeth Lerner, The Skytons, Twelve Lovelies, The Bill Shepherd Singers, Virginia Venson, Willie Martin.

VICTORIA PALACE—The George Mitchell Minstrels featuring John Boulter, Tony Mercer & Dal Francis, Leslie Crowther, Margo Henderson, George Chisholm & His Jazzers, The Schaller Brothers, The T.V. Toppers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Tad Truesdale, Ritchie Hagen, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy, BASIN ST. EAS.—and mitcheu trio, Stan Getz, Dick Gregory.

BITTER END—The Carriers.

BON SOIR—Felicia Sanders, Jorie Remus, Morley Storm.

BLUE ANGEL—Woody Allen, Max Morath, Emily Yancey.

CHARDAS—Lia Della, Bela Babal, Orch, Elemer Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbin Orc.

COPACABANA—Joe E. Lewis, Damita Jo, Joseph Mele Orc., Frank Marti Orc.

GRINZING—Kalmun Banyak, Henry Butz, Future Fulson.

HAWAIIAN ROOM—Judy Scott, Denis Regor, Keolu Beamer, Fai & Hulabelle.

HOTEL AMERICANA—Frank Siinatra Jr., Tommy Dorsey Orc., Helen Forrest, Fred Pipers, Charlie Shavers, Al Conti 3, Charlie Fisk Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Frankie Dash.

HOTEL PARK SHERATON—Irving Fields.

HOTEL PLAZA—Xavier Cugat & Abbe Lane, Emil Coleman Orc., Mark Mon. Orc., Plaza 9 Room: Julius Monk, Car. Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT—Dorothy Shay, Milt Shaw Orc.

HOTEL ST. REGIS—Charles Turecane Orc.

HOTEL SAVOY-HILTON—Arturo Arturo Orc.

INTERNATIONAL—Stuart & Menchell, Naomi Mike Dura Orc.

LATIN QUARTER—Wrightson & Hunt, Dominique, Glenda Leigh, Art Johnson, Jo Lombardi Orc., Sam Bidner Orc.

LIVING ROOM—Kathy Keegan, Joyce Stanley, Brothers Cain, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Mille Fling, Jack Denton.

SAHARA—"Land of Milk & Honey," Leo Shan, Lily Cavell, Menasha Bahran, Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre, Dickon.

UPSTAIRS & DOWNSTAIRS—Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VIENNESE LANTERN—Paulette, Alberto Rochi, Emilia Condes, Ernest Schoen Orc.

VILLAGE BARN—Doc Morgan, India Adams, Zeb Carver, Lou Harold Orc.

VILLAGE GATE—Bill Cosby, Charlie Mincus.

VILLAGE VANGUARD—Sonny Stitt, Bill Evans 3.

CHICAGO

BLUE ANGEL—"Calypso Jamboree," Marliza Pons, Payray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Charlton, Duke, Ar. D'Placey Orc.

CONRAD HILTON—"Hat's Off," Lee Caron, Blackstone Jr., Helga Neff & Theo Ernst, Sherry Stevens, Ernie McLean, Boulevard-Dons (5), Boulevard-Dears (5), Jimmy Palmer Orc.

DEL PRADO HOTEL—Margaret Whitling, Jimmy D. O., "Vaudeville '63," Bill Starr, Bert Vallencourt, Shirley White, Joy Hawkins, Jimmy Blade Orc.

EDGEWATER BEACH—Johnny Desmond, Edgewater Guys & Dolls, Don Davis Orc.

GATE OF HORN—New World Singers, Outsiders, M. Sellers.

LE BISTRO—Micki Lynn, Connie Milano Trio, Larry Novak Trio.

LONDON HOUSE—Dizzy Gillespie Quintet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Smothers Brothers, Carol Sloane, John Frigo Trio, Marly Rubenstein Trio.

NEW LIVING ROOM—Freddie Bell & Bell Boys, Roberta Lynn.

PALMER HOUSE—Myron Cohen, Jennifer Marshall, Ben Arden Orc.

PLAYBOY—Margaret Ann & Beverly Mariani Trio, Burt Taylor, Sanders, Allen Drake, Bob Harvey.

SECOND CITY—"13 Minotaurs" Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, John Brent, Jack Burns, Del Close, Bill Mathieu, Omar Shapli.

LOS ANGELES

COCONUT GROVE—Al Martino, Pier-son Thal Orc.

CRESCENDO—Billy Daniels, Marlon Montgomery, Jackie Gayle.

DINO'S—Lois Denny, Jack Elton, Steve LaFever.

JERRY LEWIS—Tony Marsh.

LOSERS—January Jones.

MELODY ROOM—Bobby Doyle Three.

INTERLUDE—Pat Collins.

SLATE BROS.—Russ Lewis, Viv Dana.

STAYLER HOTEL—George Arnold Rev.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Hoyt Axton, The Journeymen.

YE LITTLE CLUB—Billy Storm & Marilyn Burroughs, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keith.

DESERT INN—Eddie Fisher, Jack Durant, Donn Arden Dancers, Carlton Hayes Orc.

Lounge—Ted Lewis, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—Frankie Laine, Rip Taylor, Bill Reddie Orc. Lounge: "Vive Les Girls," Gil Bernal, Merri Ellen.

FLAMINGO—Pearl Bailey, Joe Louis, Russ Black Orc. Lounge: Harry James, Micki Lynn, Bob Sims, Cleopatra's Belly Dancers, Tommy Dorsey Orc.

FREMONT—Newton Bros., 4 Fables, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Glenn, Four Tunes, Ray Houston.

MINT—Pat Morano's "Artists & Models of '63," Tex Williams.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Pareel Ooo La La," Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—George Burns, Dorothy Provine, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orc. Lounge: Billy Williams Revue, Tony Thomas, Phil Palumbo 5, La Verne Barker, Dave Rodgers.

SAHARA—Kay Starr, Don Adams, Moro-Landis Dancers, Louis Basile Orc. Lounge: Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Cantor.

SANDE—Dean Martin, Russica and Tybee, Bill Carey, Copa Girls, Antonio Morelli Orc. Lounge: Jackie Heller, Yacoubian Co., Ted Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul, SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Lili St. Cyr, Viennas, Slipperettes, Geo Redman Orc. Lounge: Funatics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Sherwood, Don Cornell, Nalani Kele, Bernard Bros., Andriani Bros.

TALYHO—Marty Heim.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. Lounge: Frances Faye, Christine Chatman, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. Lounge: Gaylord and Holiday, Denis and Rogers, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

CRYSTAL BAY CLUB (Tahoe)—Novelites, Andriani Bros.

GOLDEN—Holiday for Strings, Maaka Nua Hawaiian Revue, Teddy Randazzo, Tony Martini, Los Duendos.

HAROLDS—Rusty Draper, Stanton & Peddie, Blue Ribbon Belles, Don Conn Orc.

HARRAH'S (Reno)—Glenn Miller Orc. with Tex Beneke and Modernaires, Jerry Colonna, Braman & Leonard, Playboys Continentals, Dusty & Sylvia, Red Coly.

HARRAH'S (Tahoe)—Liberace, Barbara Streisand, Moro-Landis Singers and Dancers, Leighton Noble Orc. Lounge: Jonah Jones, Jack Ross, Judy Lynn, Partners, Solmas Bros., Coquette.

HOLIDAY—Sue Thompson, El Mariachi Aquia, Giovannis, Charles Gould and Sals Strings, Hank Penny.

MAPES—Les Brown Band, Deedy & Bill, Frank Fanelli, Silver Strings, Joe Kanne.

NEVADA LODGE (Tahoe)—Vive les Girls, Al Bell Orc., Bob Hall & Cindy Lane, Mick & Bonnie, Arthur Walsh.

NORTH SHORE CLUB (Tahoe)—Bobby Pege and Musical Paces, Merlene Barner.

PRIMA DONNA—Shirley Ahoi, with Benson and Mann, Al Tronti Orc. Dorothy D'Arben Singers and Dancers.

RIVERSIDE—Vaebonds, Candy Johnson and Exciters, Three Young Men from Montana, Sue Evans and Seams.

SPARKS NUGGET—Allan Sherman, Frank Gorshin, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Sheeky Greene, Scott Smith Quartet King's IV, Ginny Greer and Gallions, Marilyn Kaye with Sammy Tucker Trio, Esquires, International IV, La Rosa Twins, Naida Lani and Beachcombers, Ron Rose.

SAN JUAN

AMERICANA—"Joe Follies," Pepe Lara Orc. Lounge: Humberto Morales 5.

CARIBE HILTON—Los Duendos 5, Gitanos, Miguelito Miranda Orc., Luisito Benjamin 5, Lounge: Renee Barrios.

CONDADO BEACH—Victor Santini, Peter Pit, Pepito Torres Orc., Lopez Vidal 5, Lounge: Florian Alba, Juan Luis.

CONCHA—Gino Tonetti, Leslie & Simon, Noro Morales Orc., Nestor Torres 5, Lounge Nilda Terrace.

EL CONVENTO—Rosa Morena, Pepito Arvelo 5.

EL SAN JUAN—Los Trovadores de Espana, Anselmo Sacacas Orc., Julio Gutierrez 5, Lounge: Carmen Canavio 4, Mandy Campo 6.

OCHO P'RTAS—Sylvia del Villard, Ramon Roman.

Americana, N.Y.

Tommy Dorsey (with Helen Forrest), directed by Sam Donahue, with Frank Sinatra Jr., Helen Forrest, The Pied Pipers (4), Jeannie Thomas & Larry O'Brien, Charlie Shavers; \$6 cover.

Six years before Junior was born, Frank Sinatra started with Tommy Dorsey and history repeated itself Monday night (9) at the Americana's Royal Box as the 19-year-old USC music major marked his Broadway debut in a plush nitery. Whether such big-time showcasings came too fast is conjectural. Preem night didn't tell the story adequately because the at-home WNEW (N.Y. indie station) listeners undoubtedly heard a better performance than even the ringsiders. What happened with the off-ringside customers, at \$6-per-cover, opening night is also a question mark.

The "live" pickup and all the fanfare that goes with William B. Williams and his WNEW cohorts doing the broadcast is good showmanship—up to a point. The realities are such, however, that because of feedback hazards the room's main mike is stepped down. Result was a handicap not only to the personable, eager and willing young FS Jr., but also to Helen Forrest. In the latter's case, Jackie Gleason, at ringside, audibly asked for beefing-up of the room's amplification.

This handicap was not manifest with the four-strong Piped Pipers—Clark Yocum, Lee Gotch, Ralph Brewster and the attractive Jeannie McManus made with the proper volume. And of course it didn't bother the robust TD band, maestroed by the versatile Sam Donahue (young vet alumnus of Artie Shaw, Gene Krupa, Benny Goodman, Harry James and Tommy Dorsey aggregations). In fact their volume was too forte on occasion and, when backstopping Sinatra, might have gone more pianissimo in favor of the understandably somewhat nervous 19-year-old balladeer.

By and large, of course, the booking was inspired. What was perhaps a derring-do, in face of the opposition hotels' seasoned "names" at the competitive Persian Room (Xavier Cugat-Abbe Lane), Maisonette (Peter Duchin's return) and Empire Room (Sheilah & Gordon MacRae) turned out to be, boffola showmanship. Time's cover last week of Sinatra, pere et fils, didn't handicap it.

Fortunately or unfortunately, the accent perhaps was a shade too much on Junior. Nor did he minimize the awareness of personal stature, in that he finger-snapped and paced the Donahue-cum-Dorsey orch as if it was "The Leader" himself holding forth on the Las Vegas Sands podium.

Not that the youngest was immodest. Far from it. He was properly decorous. He was grateful for the music (Donahue) and vocal (Pied Piper) assists. In effect he paced his 20-minute stint with commendable professionalism. Total impact, as above stated, was limited only by the microphonic sotto voce. None the less he reeled off "This Love of Mine," "Too Close for Comfort," "Never Smile Again," "Rules of the Road" and "Night and Day" with aplomb and sympathetic delivery.

In actuality the preem night was a nostalgic harkback for the adult set who were musically reliving the days of their younger years with a musical pot-pourri that sounded, paved, and thrashed like the "VARIETY Music Cavalcade" of a quarter century ago. The kidults were cutting their terp and twist capers in the entracte (in themselves) a bad "floorshow," albeit unbillable, but "Song of India," "Sunny Side of the Street," "Look At Me Now," "Marie," "Just One of Those Things," "Sister Kate," "Don't Want To Walk Without You," "Craziest Dream," "Cried For You," "Getting Sentimental Over You," etc. constituted a leafing back into the yesteryears for many of the preem attendees.

Donahue (despite the TD top billing) is a savvy musician-showman who blends his aides, be they vocalist Jeannie Thomas, trombone specialist Larry O'Brien, top horn virtuoso Charlie Shavers, vet thrush Helen Forrest, the Pipers, or Sinatra Jr., and produces an hour-plus-10 minutes songalog that would please any ASCAP aficionado. His music is also beaucoup okay on the hoof.

It may be a question mark if FS, fils, returns to his campus chores, but whether now, or later, he looms large on the personality singing horizon. He is handicapped

as much as helped by his heritage. That he evidences judicious application to study of his pere's style is to his credit; he has the same ease and manner, and the authority will come eventually. That he has a tough mold to copy is obvious. His true worth in time will establish itself, perhaps in less auspicious quarters, be it in an intimate boite where his personality can truly project or sans the hoopla that betided him Monday night. None the less, despite all the travail of facing up to \$6 cover-charge trade, a meek mike, and a show-me turnout, he clicked. The show-me turnout, incidentally, were not from Missouri—they were Manhattanites who were rootin' for a tradition. Junior sustained it. Other than that, v.p.-g.m. Claude C. Philippe delivered again—per usual—with fancy groceries (no mean trick in hotel catering) and excellent service (ditto). Abel.

Desert Inn, Las Vegas

Las Vegas, Sept. 3.

Eddie Fisher, Jack Durant, Bill Carey, Donn Arden Dancers (12), Carlton Hayes Orch (19); produced by Frank Sennes, presented by Wilbur Clark; special material, Eli Basse; \$5 minimum.

Eddie Fisher has dumped the "Cleopatra" gags from his latest outing and presents a good, strong program of evergreens plus a few songs he hasn't done here before. Making his entrance from the rear of the showroom while singing "Let Me Entertain You," he charges into such numbers as "I've Got Your Number," "Falling In Love," "Nearly Was Mine," "Hava Negila," "Whoopee," "All Depends On You," "What Now My Love?" and a medley of Jolson hits and Academy Award winners. The voice is in top form, and is embellished by some highly yockable dialog written by Eli Basse. ("The management wanted me to cut out four numbers—I said I would if they'd cut out four numbers: seven, two, three, and eleven.") Guiding the Carlton Hayes orch (19) is 88er Eddy Samuels, Sammy Goldstein backboning on drums.

Jack Durant returns for this one, and still gets warm response with his surefire gags which concentrate on his dim view of matrimony. His breathless delivery and laughter at his own jokes are an assets, setting him aside as a unique heavyweight among stand-up comics.

New Donn Arden production number called "Dance With Me" is the curtain-raiser. It features the fine voice of Bill Carey, backed by the dozen Arden lovelies. Next: Jimmy Durante, Oct. 1. Duke.

Mister Kelly's, Chi

Chicago, Sept. 5.

Smother's Bros., Carol Sloane, Marty Rubenstein Trio, John Frigo Trio; \$2.50 cover.

The payoff in playing frequent college concert dates has seldom been as clearly evidenced as it is with the consistently packed houses to which the Smother's Bros. are playing at Mister Kelly's. The post-teenage customers are mostly softdrinkers and careful with a buck. But if the full mid-week show caught is any indication, the pair's gig is another winner for owner George Marien-thal on the basis of meal tabs and couverts.

The Smother's Bros.' turn hasn't changed a great deal, and is still basically a comedy act about folk songs. If any difference is apparent, it is that the duo has interjected more slapstick humor in their act. What at one time was an element of wry, rural sophistication in Tom Smother's meandering dissertations on ethnic music is now more at the level of broad bucolic humor. The mostly youthful crowd gave the pair an enthusiastic hearing and sent them off with loud palm praise.

Carole Sloane is a songstress with an intriguing mixture of what has come to be called "vocal soul" and savvy jazz phrasing. Her style is personal and cannot fairly be called derivative, but it has clearly been marked by Ella Fitzgerald and Sarah Vaughan. There are also traces of the "voice as an instrument" experiments of the '40s and '50s, although both of these decades were before her professional time.

Miss Sloane pulled off a minor coup in bringing a fresh approach to "Chicago," a number much done by singers in the Windy City. She also was on target with "Love For Sale," "Angel Eyes," and a heady rendition of "Just In Time." Mor.

Shoreham Hotel, D. C.

Washington, Sept. 6.

Marlene Dietrich, Bob Cross Orch (14); \$3.75 cover weeknights, \$5 Fri.-Sat.

Her image preserved to perfection with an expensive and daring wardrobe, Marlene Dietrich is the biggest boxoffice attraction the Shoreham Hotel has ever had, according to boniface Bernard Bralove. He freely admits paying her "much more" than any star ever earned before at the Shoreham, but won't be specific about the size of the check. Miss Dietrich is also the only star who sold out four nights on the vast Terrace before she opened. (The open air Terrace is at least 50% bigger than the hotel's Blue Room. After the Blue Room's capacity was reached, reservations were made with the understanding they would be voided in the event of rain or other weather problem which would move Miss Dietrich inside.)

Bralove says that bringing Miss Dietrich to Washington has been his top priority project for over three years. Her popularity with the huge diplomatic colony here, plus her general appeal, made him willing to take liberties with the hotel cash.

She drew some of Washington's top drawer society (including Perle Mesta and many others) for opening night. The two first night performances had been sold out for at least a fortnight, with no benefit or other organized effort involved.

Miss Dietrich brought a new wardrobe of six gowns for her 10 D.C. performances. She wears only one per show, evidently because changing such figure clinging costumes must be a major undertaking.

Her entrance, in which she clutches the end of a wall, slumps and gives the familiar Dietrich sexy leer, is made in a fantastic coat appearing to be white mink which falls a good six feet behind her in a train. She sheds it after a few songs to give full range dazzle to a gown with a multitude of sequins below the bust line. The chiffon garment is delicately lined in flesh colored material, reportedly removable. But she is not as naked as she might look here.

The Bob Cross Orchestra, a fine musical group, is supplemented with six more violins, one viola and one cello for Miss Dietrich's performance. The arrangements by Burt Bacharach, who also conducts and gets prominent billing in her advertising, are excellent.

"I Can't Give You Anything but Love Baby" is the opener. The headliner has an interesting run of patter linking her songs to her career, noting that she had auditioned for her "Blue Angel" role by singing, "You're the Cream in My Coffee." She repeats two songs from her Hollywood films, "See What the Boys in the Backroom Will Have" and "Laziest Girl in Town." She does some international songs, "Shir Hatan" (Israeli), "Johnny" and "Don't Ask Me Why I Cry?" (both German) and "La Vie en Rose" and "Maria, Maria" (French).

She recalls following the boys in World War II with "Lili Marlene," and continues with the haunting folk ballad, "Where Have All the Flowers Gone?"

There are a few other songs, both in the show and in two encores, but a surprising choice which Miss Dietrich handles expertly is "Honeysuckle Rose." She ends with "Falling in Love Again," as would be expected.

The ovation was enormous. Carp.

Chardas, N.Y.

Lia Della, Bela Babai, Dick Marta, Janos Hozsu, Tibor Rakossy; \$3.50 minimum.

One of the strong factors luring a wide segment of amusement seekers into Yorkville, which used to be the Germanic sector of town, is the high level of entertainment at fairly reasonable tariffs. The cuisine, as well as the entertainment is now more Continental than Teutonic and it's one part of New York in which the customer is given a glimpse of Mitteleuropa.

The Chardas has been one of the more interesting Magyar strongholds in the city, and its shows have been strengthened by the Bela Babai Orch which had been at the Waldorf-Astoria's Empire Room for many seasons.

Babai plays extremely soulful music. The alternately slow and rapid tempi of the Gypsy predominates his offerings. His fiddling is warm and vivid and con-

veys a romantic gypsy mood. The instrumentalists are a pair of expert cymbalom players, Dick Marta and Janos Hozsu. They fill the air with the hammered string music which always has a built-in degree of pash.

The headlined singer is Lia Della, a Latvian soprano who ranges from pops to classics in a small but clear modulated voice. She starts with a coloratura air and segues into the semi-classics. Her catalog is light and tasty, and the general impression is one of warmth and gaiety.

Tibor Rakossy is the perennial emcee here. He sings Magyar love songs with authority and class. Jose.

Capri, L. A.

Los Angeles, Aug. 28.

T. C. Jones, with Armin Hoffman at piano; two-drink minimum.

In the heyday of vaudeville, Julian Eltinge was one of the biggest and best paid stars on the boards. Today there is less call for the talents of a female impersonator and a totally different attitude to the profession.

T. C. Jones, seen here previously in his own "Mask and Gown" Broadway revue at the Huntington Hartford and numerous bookings at the Interlude and Crescendo, is perhaps the classiest of the performers working in this field now. As he says in his closing number, its "All in Fun." The act is fun, slightly dirty, but generally a cleverly designed mixture of takeoffs on known personalities with a good deal of special material thrown in. What makes Jones himself a special performer is his innate sense of timing, apparent knowledge of show business and excellent craftsmanship as an actor.

Most of the material in show caught has been seen before, some from his starring role in Leonard Sillman's Broadway hit, "New Faces of 1956." To fully appreciate much of it, the audience must have show biz savvy; they must remember Nancy Nolan, of the famed N. Y. Monkey Bar with her drunken "Big Wide Wonderful World" or Mabel Mercer doing her catarrhic "Remind Me." Throughout are Tallulah Bankhead, Katherine Hepburn, Ginger Rogers and, in a particularly striking and dramatically poignant scene, Luise Rainer as Anna Held doing the famed telephone call to Flo Ziegfeld from "The Great Ziegfeld."

Jones has gained considerable weight in the interim since he last worked here, but still looks chic and sophisticated, gowns for strong effect. He, inevitably, shutters the whole thing by taking off his carefully coiffed wig, ending the set with bald head shining through heavy femme makeup. The predominantly "special" audience loves it.

Armin Hoffman accompanies well. Booking is indefinite. Dale.

King's Club, Dallas

Dallas, Sept. 4.

Helen Boice, Lynda Freeman, Raul Arrambide, King's Club Trio; Private club, no cover or minimum.

Comedienne Helen Boice is stout in size and material, making her third date at this plush midtown intimacy her best yet. Aside from the inevitable comparison to Sophie Tucker, even to the ubiquitous waving kerchief, boisterous Miss Boice enjoys her stint as much as the auditors, and the full house rocks with laughs through the 40-minute fun sesh.

Ahead all the way with immediate aud rapport she astutely doesn't step on her laughs as she unveils fresh and whiskered routines and covers lotsa subjects. With flawless timing, portly blond interjects surefire one-liners with her routines a nent bragging. Texans, Nevada gambling, psychiatrists and her ample weight for a hefty score.

Surprisingly, Miss Boice does well with brief hoofing bits and clicks with a brace of special material songs, "Everything Was Better Not So Long Ago" and "I'm Starting All Over Again," to mighty palm praise and a begoff.

Femcee Lynda Freeman pleases with between shows song stint, as does guitarist-vocalist Raul Arrambide, table strolling with Spanish lyrics. House trio pleases the dance addicts for a full evening. Bark.

Roosevelt Hotel, N.Y.

Dorothy Shay (with Buddy Freed), Milt Shaw Orch, Bill Hayes; \$2-\$2.50 cover.

The Roosevelt Hotel, once known as Lombardland East, seems to have hit the right combination with the current bill. The pairing of Dorothy Shay and the Milt Shaw Orchestra, which played the St. Regis Hotel some years back, is one that could have conceivably played effectively at either the Persian Room of the Plaza or the Waldorf-Astoria's Empire Room.

Opening night's indications are that this policy is more successful than anything tried last year, and at least the Roosevelt Grill has a format which has a solid base in entertainment, and the likelihood of being a draw. This end of the hotel world, the Grand Central area, has a natural lure being the only major entertainment room in a sector comparatively barren of same.

It's a room which can be used for acts who desire a New York exposure, and who haven't been able to get into the Waldorf or the Plaza since both of these rooms are casting about for new headliners. Some of the old faves who drew well in the posheries can have a new roost with the Roosevelt.

Miss Shay fits the room elegantly. This spot, where the Lombardo fans jogged along happily for so many years, seems to provide an excellent showcase for her. She has an ease and polish that cut down the room to the dimensions she chooses. She works with the customers, without permitting them to get out of hand. The air of familiarity that she exudes sometimes entices help from the customers, but she parries them off nicely.

Her tunestering encompasses most of the rustic rondos that have been her forte for so long. At one point she reviews her career from her rural beginnings and she seems to have been an important part of an important nitery era. She appears a true sophisticate in the country cantatas, and puts the city touch to these items. However, her horizons are much broader, and Miss Shay knocks off a well-rounded performance.

The Shaw band is a proven item in the hotel trade. He has bounce and vigor in the dance department and supplies an assurance for entertainers in the showbaking end. Bill Hayes does organ interludes that also entice a few terpers. Jose.

The Friars, Toronto

Toronto, Aug. 28.

Dave Higgins, Lynn Christie, Jimmie Dale Trio; no cover.

Introduction of a new triple policy warrants a revisit to The Friars, formerly a midtown Child's restaurant, which has been converted into a 268-capacity room with a black and crimson decorative motif—plus an investment of some \$150,000 on decoration only, made by Lou Coleman, boniface and chief factotum.

On the premise that three artists give the triple effect of one, Coleman has switched to the new format and engaged Dave Higgins, Lynn Christie and the Jimmy Dale Trio for the next three weeks. Higgins and Christie sing—separately—and the Dale Trio backs up the acts, plus playing on its own. Singing duo is on for some 15 minutes each, trio on for 20 minutes. They are on for four shows a night.

Dave Higgins is a tall, good-looking baritone who opens with a bouncy "Day In, Day Out," changes pace by singing "Once Upon a Time" and "Lonesome Road" in ballad styling, and a rollicking "She's My Kind of Girl." Higgins has a stirring voice, plus sexy appearance; all he needs is a musicomedie break.

Lynn Christie, a vivacious blond in an ice-blue sequined gown, opens with "Lot of Living to Do," a calypso number of "How You Say It," a medley of Broadway and Hollywood hits in which she displays strong swing values, and a "Danke Schoen" in novelty style. Miss Christie, who livens up her act with introductory patter between numbers, is also a low-down belter and a comedienne.

The Jimmy Dale Trio, who were at the Park Plaza, Toronto, for two months before Coleman raided the joint, lent solid backing to both singing acts, did well on their own in playing several numbers in the jazz idiom. McStay.

Sands, Las Vegas

Las Vegas, Sept. 6.

Dean Martin, Brascia & Tybee, Harry Nofal, Copa Girls (12), Antonio Morelli Orch (29); produced and staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; \$4 minimum.

Officially it was Dean Martin's opening on Friday (6), but his two stage-crashing pals, Frank Sinatra and Sammy Davis Jr., made his usual act unusual to say the least. Obviously, Jack Entratter would like the two extra added attractions to stick around through the weekend, but their unpredictability is reflected on the marquee, where Sinatra and Davis are listed as "maybes."

Martin is in fine form, both in the vocal and clowning (verbal and physical) departments. ("Sammy wanted me to march on Washington... I can't even walk... I wouldn't march even if the Italians were marching!") Backed by Ken Lane fronting the Antonio Morelli orch (29), he includes "Via Veneto," "Volare," "An Evening in Roma," and very amusing versions of "June in January" and "I Love Paris," latter with the Vegas parody. Alone or with pals, Martin remains one of Entratter's heavyweights, and the casino bosses are especially happy to have him back.

Sinatra and Davis just happened to have their 88ers along—Bill Miller for the former and George Rhodes for Davis—which made their contributions more than merely casual. Result is a good balance of music-comedy which would be difficult to top. Sinatra's distinctive piper carresses such numbers as "I Only Have Eyes For You" and "Please Be Kind"; Davis offers a rousing "Lady Is A Tramp" and his superb impasses. Martin and Sinatra did a strong bowoff with a "Guys and Dolls" medley.

Brascia & Tybee, probably, one of the handsomest, sensuous terps in the biz, balance the bill with a turn brand new since the last visit. Showing sensitive artistry in every muscle, virile Brascia and exotic Tybee are graceful, colorful, and splash glamorous, fluid patterns of motion.

Renne Stuart's production number, featuring song-tosser Harry Nofal and the comely Copa dozen, initials the Martin bash, in until Sept. 21, when Alan King opens. Duke.

Latin Quarter, N. Y.

Earl Wrightson & Lois Hunt; Amin Bros. (2), Holger & Dolores, Dominique, Art Johnson, Glenda Leigh, Barbara Lange, Line, Jo Lombardi Orch; \$7.50 minimum.

E. M. Loew and Ed Risman's Latin Quarter has another bright draw in the Earl Wrightson-Lois Hunt singing combo. Pair has just completed a pop concert-tour in parks, stadiums and other spots under the stars, and most recently in places like Carnegie Hall.

They bring a taste of musical comedy and semi-classical tunes, and clicked nicely at the show caught. Duo is talented and personable, even if a bit slow catching-on because they adhered to the pattern likely employed on their concert trek.

But once they swing into the more familiar tunes, the act builds to a smash climax with a medley of Richard Rodgers' numbers. Wrightson does well with his "New York, New York," a talky-type song lauding Manhattan. Miss Hunt scores with "Musetta's Waltz" from "La Boheme." But her superb Met voice seems wasted on one of those "cute" reading tunes from "Guys and Dolls."

Wrightson's duet with Miss Hunt of "Wunderbar" is a bright spot of their appearance here. Current act is much the same as the one the pair broke in about a year ago in Washington, D.C.

Holger & Dolores continue to make a deep impression with their slick dance turn. Holger, a husky Nordic type, handles the lithe Miss Dolores as if she were an animated doll. The two combine adagio with acrobatic terping along with some toe steps tossed in. Holger's feat of holding his femme partner on her head with one hand is only topped by her mid-air split that winds up with a full split on the floor. Act cleaned up here.

The Amin Bros. offer a risley turn that's been around long enough to pass the import category. Duo presents complicated feats via an elevated bed, with the bedman manipulating his partner in swift fashion. Most amazing trick in a

series of some eight or 10 is that of catching by the underpinned male of his mate's head strictly via his educated feet. This is one of those pedal-perfect performances that goes off so well that the aud hardly grasps the difficulty of the routines.

Dominique continues here with unabated popularity. This French pickpocket turn seems to improve with age. The deft manipulator still clicks with just enough card tricks to satisfy, but leans heavily on that aud participation routine as he brings some male victims onto the stage.

"The Venus Touch" production numbers are the same, with Glenda Leigh continuing to be a favorite with her Cleopatra song-dance routine, probably the sexiest thing on Broadway.

Jo Lombardi cuts a slick show. Wear.

Palmer House, Chi

Chicago, Sept. 4.

Myron Cohen, Jennifer Marshall, Ben Arden Orch; \$2.50-\$3 cover.

Last time in Chi, Myron Cohen played the small but swank Camellia House of the Drake Hotel and it seemed about the best setting in town for him. This outing he's bringing the same sort of intimacy to the spacious Empire Room, and carries it off handily with his living room informality.

Cohen continues to prove himself a master raconteur in the vein of modern ethnic folk tales. Although some of his anecdotes are beginning to show the burnish of age, he brings new life to them with his quicksilver characterizations.

Too, Cohen seems more addicted to the short gag instead of the long tale than previously, perhaps in anticipation of a shorter attention span in the big room, and he has laundered some of his effectively racy stories out of this show in deference to the family orientation of this spot.

Jennifer Marshall is a svelte blonde chirp who knows her way around a cafe floor. She gets the most mileage out of her kitchennish byplay with the ringside males, and her songalog wisely does not challenge modest-range voice.

She clicks well with a calypso number incorporating the names of some of the customers and with a singalong version of "Mathilda." Her other numbers include "Make Someone Happy," "Gee, It's Good To Be Here," "Bill Bailey" and "As Long As He Needs Me." Mor.

Basin St. East, N. Y.

(FOLLOWUP)

Dick Gregory, star of niteries, tv and demonstrations, brings an added dimension to his cafe appearances. He has become an important voice of the present times to provide a crusading spirit on the niterie floor.

However, Gregory still retains his correct orientation. The messages he puts across during today's racial turbulence are effective only just so long as he doesn't forget to entertain. Apparently, he never loses sight of this major responsibility and therefore he hits hard in both the amusement and propaganda sectors.

Gregory discourses on many subjects, many of them far removed from Birmingham and Ole Miss. At show caught, for example, he opened with a few choice observations on the near school strike in New York. But it's inevitable that he segue into the subject closest to his heart and conscience.

His observations on racial tensions in both the south and north are yockers. His work has the appearance of being spontaneous at times. But, of course, it's only one facet of an act that is kept fresh by the constant change of headlines and an offbeat viewpoint that permits Gregory to maintain a sense of humor in spite of the frequently bitter events he speaks of.

Gregory is enticing huge crowds to this eastsiders. On opening night, there was a line waiting to get into the second show, and on the offnights, thus far, BSE has been having loaded houses. His colleagues in the present situation are the Chad Mitchell Trio, who also contribute to the gaiety with some offbeat and current humor in well arranged and projected tunes. Completing the bill is the Stan Getz outfit which provides some lively as well as contemplative contemporary music. Jose.

Second City, Chi

Chicago, Sept. 3.

"13 Minotaur" or "Slouching Towards Bethlehem"; directed by Sheldon Patinkin with Paul Sills; composer-pianist, William Mathieu; with John Brent, Jack Burns, Del Close, Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, and Omar Shapli; \$2-\$2.50 admission.

The new Second City revue is a pleasantly beguiling show that takes neither itself nor the world very seriously. As in several other recent editions, "13 Minotaur" more than makes up in buoyancy for what it does not provide by way of the insight into people and the times of earlier shows.

There are indications in this presentation that directors Sheldon Patinkin and Paul Sills have determined that the current wave of satire in nightclubs, theatres, and on-records and television may be diluting the impact of that earlier combination of poignancy and corrosiveness on audiences. If the assumption holds, then this essentially cheerful and usually clever revue will be well received, and the directorial duo can be credited with calling the right tune for the times.

The cast is good, primarily because the sharper material is distributed more evenly between the players—in contrast to the last outing, in which Dick Schaal and Avery Schreiber picked up most of the performing marbles. The pair still manages to cop a number of the sketches out from under their cohorts. Schreiber gives a hilariously unrestrained performance in a Mack Sennett version of what goes on in a hospital operating room.

The two best skits are in the second half of the show. "Let's Do the Yetti" is an updating of a sketch done in a previous show, and portrays an r&r group who have just returned from and are wackily influenced by the Mysterious East.

Jack Burns is fine as emcee "Dink Clark." John Brent caricatures the lead hipster sharply. Del Close lends a zany assist, and the mixture of hip talk and Oriental mysticism in the lyrics is first-rate fun.

The other major noteworthy sketch, "The Family Reunion," closes the show, and because it approaches that special Second City touch, leaves a positive impression for the entire revue. In it, Dick Schaal plays an effeminate young man visited by his small town parents (Ann Elder and Del Close) and brother (Jack Burns). The touching theme of alienation and the accurately desultory conversation marks this as one of the group's best efforts.

The rest of the material is fitfully inspired: A running gag on classical scholars, a takeoff on educational tv, a coffee house conversation between two upper class would-be bohemians, an interview of a Peace Corpsman, and a visit to a nutty seer by two seekers after truth. Mor.

International, N. Y.

Lou Menchell, Vicki Stuart, Noemi, Michael Durso Orch; \$5.50 minimum.

Usual big production numbers are missing from the current show at the International, N.Y., which gives the presentation a somewhat skimpy look, almost as skimpy as audiences which are running under par for Jack Silverman's ample showcase.

Comedian Lou Menchell headlines the show and does a solid job of reaching and holding the customers. Most of his material is quite clean. The comic also is quick to pick up things from the audience and turn them into bits for his advantage. On night caught, for example, two women heading for the powder room sparked a string of gags.

He includes some topical material in his repertoire, does lotsa "everything happens to me" type material and considerable psychiatrist patter. He also fiddles with a clarinet for much of the act, and finally turns out to be able to handle the instrument fairly well. Later doubling with his wife, Vicki Stuart, who also has a solo spot on the bill, he does a nice but overlong song and patter bit. Menchell's delivery is punchy and effective and he puts his material across well.

Miss Stuart is an English chirp with a pleasant legit-styled voice. She puts lotsa style into work, which contains much show ma-

terial such as "As Long As He Needs Me" from "Oliver," "I Could Have Danced All Night" from "My Fair Lady" and others. She play "Ten Cents a Dance" to the hilt and also does a lively Cockney treatment of "I've Got a Lovely Bunch of Cooanuts," plus a torchy "La Vie En Rose," a flashy Italo number and big windup of "You're Nobody 'Till Somebody Loves You."

In patter with the audience, she establishes a warm rapport which holds strongly throughout the set, making hers a winning turn. Shapely gowned, Miss Stuart creates a favorable impression on the stage. She does copious conversing with the ringsiders and a lively crowd is a big asset to her act.

Filling in for the absent production numbers is Noemi who does a couple of terping routines. A cha cha bit comes off blandly, needing choreography with more spark. Choreog was also flat on an exotic number in which she displays some oke epidermis twitching. Gal tries hard to get some spirit into her work, but with a small house and the weak patterns, she fights an uphill battle.

Michael Durso and his orch back the show and play for dancing. As usual, his work is smooth and highly effective. Coming up shortly in the room is new edition of "George White Scandals." Kali.

Viennese Lantern, N.Y.

Alberto Rochi, Emilia Condes, Paulette, Ernest Schoen Orch; \$1.50 cover.

Max Loew has reopened his international entertainment settlement for the season with a full-bodied bill that augurs well for the forthcoming year. He is attempting to combine reliables with newcomers in hope of building headlines for this spot without impairing the overriding feeling of gemütlichkeit he carefully cultivates.

Loew has based the major aims of his current bill on Alberto Rochi, formerly of Los Chavales de Espana, who has since gone in business for himself. Rochi, last season, made good in a big way for Loew. He's regarded as a certain bet for this spot and proved it with a stirring song session.

On the big numbers, Rochi works sans mike. He's able to communicate to the entire room without the amplification. He warbles on an international scale in varied languages, and make a strong impression. When he does use the mike, he shows sensitive and excellently modulated pipes that can work beautifully even on a smaller scale. The audience was reluctant to let him go; he came back for a pair of encores as well as a bow.

The rest of the bill comprises Emilia Condes, a newcomer from South America (New Acts), and the singularly named Paulette. This French singer has a good line of Gallic tunes, but her delivery is too light to create a strong impression throughout the room. Per usual, Ernest Schoen show-backs with his accustomed competence and leads the ensemble through tasty tunes of Alt Wien. Jose.

The Scene, L. A.

Los Angeles, Sept. 3.

Cathy Carter, Slim Gaillard; no cover, no minimum.

Songstress Cathy Carter inaugurates a new policy for this hangout spot, which heretofore has offered only instrumental combos for the generally packed, noisy crowd.

The crowd is still noisy, making Miss Carter's job hard. But she comes through with considerable flair and authority, delivering a solid group of standards in a rhythm and swing tempo that catches most of the audience.

Miss Carter sings well, has a light but pleasant voice. She amply fits the casual, bar style room, plays to them with winning personality and lively style.

Cobilled Slim Gaillard whose easy rumbling piano has been a fixture in various local clubs, had a pretty bad night at Friday (30) opening. Pianist and sometime-singer just wasn't with it.

His concentration was more on cute, so he apparently felt, tricks like drinking two bottles of beer at one time than on his musicianship. Gaillard only got to snatches of tunes, and seemed to be lost in another world.

Show is in indefinitely. Dale.

Blue Angel, N.Y.

Woody Allen, Max Morath, Emily Yancy; \$6 minimum.

Max Gordon is apparently trying to bring the Blue Angel back to its original concept—a showcase for new and interesting talent to please the entertainment palates of a set that had been jaded. The new season indicates that the old formula is back in a modernized version. Gordon has taken cognizance of the coffee house as an integral part of cafe society and is showcasing the new voices for the edification of the uptown set.

Foremost in the new roster is Woody Allen, who has combined writing and acting and seems to be doing well at both. He has a high IQ concept of funny lines. To him his slow and deliberate deliberate allows the customers to savor his goodies, but there are others who would like a crisper and sharper technique to cut down the time between laughs.

But no matter the modus operandi, Allen is a clever gent with many rewarding lines. His delivery is fresh with a lot of body English to punctuate his gags and he looms as a strong and potent entity for the higher centres of niterie erudition.

The Blue Angel show is also notable for the introduction of two newcomers Max Morath and Emily Yancy, both of whom are further discussed in the New Act sector. Jose.

Village Gate, N. Y.

Nina Simone Quintet; Bill Cosby; Jorge Morel; \$2.80-\$3 cover.

Sepia singer-pianist Nina Simone is in a quick return to this Village basement, an economic testament to her drawing power in the spot.

She is a potent talent, both vocally and instrumentally, as previously noted, but should go a little lighter on the race didactics. After a second "message" song, "Blackbird, You Ain't Never Goin' to Fly," she told the audience, "I used to sing these songs many years ago, and nobody could stand the pressure. But the time has come, and here I am." Pressure may still be a little hard for table-siders, who used to, anyway, go to clubs for relaxation and entertainment.

Comedian Bill Cosby is back in Greenwich Village where he started, with solid club dates and tv shots behind and before him, working the same routines as before with a little more polish and class. Cosby still eschews the race angle, which is an aid to the college footballer's shaping an individuality.

Classical guitarist Jorge Morel round out the bill with instrumentals that would no doubt come off better in more intimate surrounding. Bill.

The Losers, L. A.

Los Angeles, Sept. 10.

January Jones, Carroll Skinner Quartet; two-drink minimum.

It's January in September for the next fortnight at The Losers—blond songstress January Jones. A familiar figure in local niteries (once seen, it's not easily forgotten), she makes a fairly good voice sound better, supported by a lovely personality.

Despite some bad lighting at Tuesday's (3) opener that made her squint and an audience that could have been larger, Miss Jones delivered a program of standards containing no surprises. As usual, the highlight was her now-familiar "It's Somebody Else's Song," which permits her to try on a bit of mimicry. Robe.

Crawford Grill, Pitt.

Pittsburgh, Aug. 29.

Ramsay Lewis Trio; no cover, no minimum.

Pianist Ramsay Lewis is holding court again within the concert type confines of Pitt's legendary jazz room. Owner Joe Robinson should have no trouble counting the profits as this is the fifth appearance for Lewis here. The Lewis trio knows the audience who listen eagerly, drink quietly and he gives them a concert in jazz that brought applause after every number. Especially effective is the trio's interpretation of "Foggy Day," "Love for Sale," "Memphis in June" and Lewis' solo of "My Ship."

Lewis is a master of his instrument and both bassist Eldee Young and drummer Red Holt perform in accordance with the company they keep. Lewis is here until Sept. 7. Lit.

Edinburgh Fest Culturally High But Popularly Dull First Weeks

By GORDON IRVING

Edinburgh, Sept. 10.

Is the International Edinburgh Festival in need of a new look, or new talent? The feeling seems to be growing that the annual arts junket is descending into a round of dullness and routine, and that new ideas should be tried. (*Blonde* 19-year-old Anna Kesselar did an unrehearsed strip in the Theatre's balcony in defiance of the Fest's ennui).

A culturally-high but popularly dull opening two weeks were the order this year, and only the third week, with the arrival of Alec Guinness in a new Ionesco play and the International Writers Confab created a stir. Financial troubles being what they are, the need for more star names is obvious.

Last year the annual festival notched an overall deficit of \$350,000. Festival toppers, with heavy advance bookings, seemed content. Before the opening, six concerts had been sold out, reservations for the majority of events gave a taste of optimism.

But a strict budget was in order. The Earl of Harewood, festival head, is now working according to a budget total instead of submitting, as the governing factor, his estimate of probable expenditure. Major steps are being taken to ensure there is no drop in Festival standards.

The problem is that the 1962 loss of some \$350,000 followed sharp upon the \$360,000 deficit the previous year. More American visitors have been here than in previous years, and the host of world celebrities and visitors includes many from Australia, South America, Africa, Europe and behind the Iron Curtain. A wide range of operatic, ballet and legit events have been available, not forgetting Scot reels and songs and a veritable flood of unofficial "Frings" events, mainly offered by college groups and amateur societies.

But Edinburgh, despite its beauty and its dignified history and its handsome Prince Street and the floodlit Castle, one of the world's great tourist sights, remains a dull spot nonetheless. Outmoded drink laws don't permit the late-night cabaret where the customer can have whisky, gin or vodka, and eating after midnight is practically unknown, except in private households. The need for a city Opera House on modern building lines is obvious, and strenuous efforts are being made to get this initiated.

Ronald Duncan, author and dramatist who adapted the German play, "The Rabbit Race," for its British preem here, wants other writers and artists to join him in making donations toward the building of a Festival Opera House. He says he's prepared to give the royalties from the two shows with which he is connected towards a building fund.

These would be from "The Rabbit Race" and from his libretto for "The Rape of Lucretia," and would amount to between \$300 and \$600. Duncan says he's prepared to make a donation if the city makes a comparable gesture, and is followed by business firms and commerce.

The usual opening snags confronted Festival officials, mainly, as in nearly every year, in the realm of censorship. Martin Landau, the London producer, who presented "The Rabbit Race" on the apron stage of the Assembly Hall, protested that the theatre was "singled out as the scapegoat" in matters of censorship. The Lord Chamberlain's office in London, he says, ordered several lines of "earthy language" to be cut from the production of the play.

According to Landau, it is time another method were found to handle stage censorship. "I am all in favor of safeguarding public morals," he claimed. "I think we should do a great deal more than we are doing, but I certainly don't think the theatre should be singled out in this way."

In contrast, he claims, television entertainment can be absorbed on a much lower level of intelligence than the theatre. Consequently, the emotional impact of obscenity or violence can be much more harmful, and yet it is not penalized in the same way as the theatre.

Another play, "The Babylonian Plague Show," by 27-year-old actor

Charles Lewsen, staged by the youthful Mikron Theatre Group, also ran into censor trouble. The Lord Chamberlain in London, objected to a line in the show as blasphemous, but the Church of Scotland authorities passed it for public performance on the stage of one of their halls.

Lewsen commented, "The Lord Chamberlain's office objected to the line, 'This is my beloved secret agent in whom I am well pleased.' But the Church authorities, who are very cautious about these things, didn't complain."

On the legit category, the new Ray Lawler drama, "The Unshaven Cheek," with English comedy actor Alfred Marks in a novel character role as an experienced cooper, got a mixed reaction, with crix almost equally divided over its potential. The play, en route to London, was staged by Frith Banbury, and has an ornate and artistic setting by London Sainthill.

Martin Walser's drama of life under Nazism, "The Rabbit Race," adapted by Duncan, had strong acting by Paul Massie and Sheila Brennan at the ancient Assembly Hall. It was directed by Chole Gibson, with a Peter Rice setting.

For the Scot element, there has been a fine production of "All In Good Faith," drama of life in the Gorbals slums of Glasgow, written by actor-playwright Roddy Macmillan, and acted by a strong all-Scot cast. It maintains the Auld Lang Syne banner at the little Gateway Theatre.

Late-night fodder includes Scot folk-tunes from Robin Hall and Jimmie MacGregor, BBC-TV duo from the "Tonight" show, and country reels from the Jimmy Shand broadcasting band. This kilt-and-melody affair, staged against the setting of the play "The Unshaven Cheek," has relaxed audiences at the plushy intimate Lyceum legitier.

This is the 17th annual Festival, and the third to be planned and carried through by the Earl of Harewood as Artistic Director. There are a total of 197 official performances. Taking part are seven orchestras, seven chamber groups or ensembles, six drama companies, two opera companies, three ballet companies, and more than 34 soloists.

A statistics note is that, for these performances, 297,862 tickets valued at approx. \$660,000 were printed. Press scribes and tv commentators have come from countries ranging from Austria to Yugoslavia, Belgium to Nyasaland, Hungary to the U.S.A.

It's figured natural that there should be much mediocrity amid so many things artistic, and only a few riches among so many offerings. But it seems, already, that the Artistic Director has extended the interest well into the third week (Sept. 1-7) by holding back some of the chief items to the final six days.

These include Guinness in "Exit the King," the Ionesco play, with Google Withers co-starred, at the Lyceum Theatre, and Joan Plowright as "Saint Joan" at the Assembly Hall. According to Lord Harewood, the fault of many a three-weeks-long Festival is that the sparkle can go out of it by the third week, and he hopes, thus, to maintain excitement and interest.

Budapest opera and ballet is being staged at the former Empire Theatre, a one-time Moss Empire house now owned by Mecca Dance-halls, and used for most of the year for bingo. Snags resulted from the conversion back to theatre purposes. A mechanical fault caused scenery to shoot up and jam, somebody turned on water taps and caused flooding which put an escalator out of action, and the Budapest sets were found to be too large for the Empire stage. Visiting artists and the management overcame the snags, eventually.

The problem accentuated the need for an opera house and for the initiation of visiting companies into technical snags at the Festival. Kalman Nadassy, artistic director of the Budapest Opera Ballet group, pointed out how Budapest has two opera houses holding in all 2,800 paces and mounting 800 performances annually, with

the Hungarian State meeting 65% of the expenses.

The nightly Military Tattoo, though not as picturesque as in previous years, has still been the Festival's main draw. A contingent of the Jordan Arab Army, pipers, drummers, military band and desert patrol, are taking part, riding camels hired from an English circus (Chipperfields). The men from Jordan have replaced French naval pipers, who were originally skedged and will now take part in the 1964 event.

Interesting visitors to the Edinburgh junketings, normal Festivalites apart, have included the actress Yolande Donlan, in to the Film Festival here with her producer husband Val Guest for the opening of the latter's film "80,000 Suspects," and America's Ethel Merman, here with her 18-year-old son Robert Six, who is planning to study stage directing and has been touring the U.K.'s repertory theatres.

Concert Review

Verdi Requiem

(LUCERNE MUSIC FESTIVAL)

Zurich, Sept. 5.

For its 25th anni, the Lucerne Music Festival has lined up a particularly brilliant program comprising some of the top longhair names in the world. Without selling short the achievements of participating soloists, conductors and symphony orchestras, however, one may well consider the two performances (Sept. 1-2) of Giuseppe Verdi's hauntingly beautiful "Messa da Requiem" (1874) the summit of the 1963 Lucerne event. Selling out almost instantly despite a stiff \$15 top, these two concerts have stirred up advance excitement rarely equalled in the history of this Swiss festival which has seen and heard many outstanding performances of classical and contemporary music during a quarter-century.

The reason for this smash hit is obvious. When so many top-flight names are wrapped up into a single package, it takes no magic wand to bring the longhair buffs out in droves: Herbert von Karajan conducting the Berlin Philharmonic; the Vienna Singverein (mixed choir); and solo singers Leontyne Price, Christa Ludwig, Giuseppe Zampieri and Nicolai Ghiaurov.

Let it be said at once that this was not just a spectacular concert and a major boxoffice attraction, but first and foremost an artistic achievement of rare magnitude and near-perfection. Karajan's reading of the solemn, yet in its dramatic intensity and melodic power almost opera-like choral work may very likely be its most impressive rendition since Toscanini.

Although the orchestra and choir were excellent throughout, special interest was focused on the Swiss bow of Miss Price and young Bulgarian basso Ghiaurov. The latter's sensational Vienna State Opera stint has advance-heralded him as a real find—deservedly so, since he's a cinch to be heard from plenty. Both Miss Price and mezzo Miss Ludwig were in top form, with Zampieri perhaps a shade uncertain at first, but coming into his own in the second half.

Undoubtedly, this memorable concert would have deserved—and gotten—a standing ovation, despite the semi-sacred character of the music. But it speaks for the almost magical power which a star conductor like Karajan holds over his public that, at the end, a slight movement of his hands sufficed to silence immediately the initial applause setting in after a short pause. Audience and performers alike walked out of the Kunsthau concert hall quietly, as they would after a mass in church. Mezo.

Australian Shows

(Week Ended Sept. 7)

(Figures denote opening dates)

MELBOURNE
Devil's Disciple, Udon.
How to Succeed, Her Majesty's.
Irregular Verb, St. Martin's.
Joyce Grenfell, Comedy.
Merry Widow, Tivoli.
Shant, Lonely Night, St. Martin.
Wildcat, Princes.

SYDNEY
Do You Mind, Phillips.
Goodnight, Paddy Royal.
King and I, Rex.
On the Floor, Don Independent.
Playboy Western, World, Telf.
Sally, Away, Broadway.
Type & Tiger, Ensemble.

Shows Out of Town

110 In The Shade

Boston, Sept. 9.

David Merrick presentation of two-act (15 scenes) musical comedy, with book by N. Richard Nash based on his own play, "The Rainmaker," with music by Harvey Schmidt, lyrics by Tom Jones. Staged by Joseph Anthony; choreography, Agnes de Mille; musical director, Donald Pippin; orchestrations, Herby Kay; dance music, William Goldenberg; vocal arranger, Robert DeCormier; decor, Oliver Smith; lighting, John Harvey; costumes, Motley; hair styles, Michel Kazan. Stars Robert Horton, Inga Swenson, Stephen Douglas; features Will Geer, Steve Roland, Lesley Warren, Scooter Teague, Adriane Rogers, Fred Miller, George Church. Opened Sept. 9, '63, at the Shubert Theatre, Boston; \$6.50 top week-nights, \$7 Friday, Saturday nights.

File Stephen Douglas
Toby Fred Miller
Snookie Lesley Warren
Calvin Kambro George Church
Mrs. Jensen Diane Deering
Phil Mackey Seth Riggs
Tommy Christopher Voss
Belinda Renee Dudley
Lily Ann Beasley Adriane Rogers
Lizette Curry Inga Swenson
H. C. Curry Will Geer
Noah Curry Steve Roland
Jimmie Curry Scooter Teague
Gealy Toops Don Crabtree
Gil Demby Jerry Dodge
Olive Barrow Leslie Franco
Wally Skeels 3rd Loren Hightower
Maurine Toops Evelyn Taylor
Bo Diddley Vernon Lushy
Mr. Curtis Robert Shafer
Bill Starbuck Robert Horton
Wally Skeels Carl Nicholas
Others: Lynne Broadbent, Leslie Franco, Lucie Lambert, Evelyn Taylor, Esther Villavicencio, Florence Wilson, Don Atkinson, Frank Derbas, Jerry Lodge, Loren Hightower, Vernon Lushy, Arthur Whitfield, Barbara Boesert, Gretchen Cyer, Doris Davis, Diane Deering, Carolyn Kamp, Uryles Leonardos, Donna Sanders, Don Crabtree, Clifford Pearl, David London, Carl Nicholas, Stan Page.

Musical numbers: "Another Hot Day," "Everything Was Fine," "Lizzie's Coming Home," "Love, Don't Turn Away," "Come On Along," "Hungry Men," "The Rain Song," "I Live By Myself and I Like It," "You're Not Foolin' Me," "Cinderella," "Raunchy," "Too Many People Alone," "Old Maid," "Everything Happens at Night," "Evening Star," "Melisande," "Simple Little Things," "Fireworks Dance," "Little Red Hat," "Is It Really Me," "Wonderful Music," "Simple Little Things" (reprise), "The Rain Song."

"110 In The Shade," the musical version of "The Rainmaker," shows promise, but at the moment is mediocre fare in need of pep pills and shears. The familiar story seems dated and hackneyed, and this treatment dwells too much on the heroine's fear of spinsterhood and her plainness, with endless repetition.

Having elected to do this as a musical, more attention should be given to jazzing it up to a high pitch, instead of stressing the idea of the pleasant little plain Jane's emergence as a charmer. The three-hour show is topheavy with extraneous material, needs at least 30 minutes of cutting, tightening and pacing.

The story seems little changed from the original about the gal's pop and two brothers intent on getting her a man, working on the sheriff until the rainmaker can man comes wooing money, rain and her.

The music is pleasant, but without a real big swinging number as yet. "Another Hot Day," "Rain Song," "Melisande" and "Is It Really Me?" stand out. Inga Swenson as Lizzie sings the songs in nice fashion, but is playing the plain gal role a bit too stiffly. When she unbends in a novelty tune, "Raunchy," she's delightful.

Robert Horton essays the rainmaker with lots of vigor and unveils a nice singing voice. His "Melisande" and "Evening Star" are good. It's not the fault of either Swenson or Horton that they're never quite believable.

Scotter Teague is a standout as the hot-headed brother, and his torrid singing and dancing of "Little Red Hat," a novelty tune with Lesley Warren, another bright spot, playing his sweetheart. Stephen Douglas is fine as the unwilling sheriff, and his singing stands out with "I Live By Myself and Like It," "Another Hot Day," "Too Many People Alone."

Steve Roland turns in a good acting job as the righteous brother. But it's Will Geer who holds the show together with his portrayal of Lizzie's father. Not only does his acting show, but he's about the only one who's really believable. His warmth and anger as he strives to help his daughter believe in herself brightens an otherwise turgid situation.

George Church, the original dancing Jud in "Oklahoma," is fine in a leading dancer and acting bit. Agnes de Mille's choreography is in her familiar medium, and there are graceful ballets, and effortless looking dance scenes and jazzy, happy stuff, sort of "Oklahoma," as are the costumes and sets. In fact, sometimes this show is like looking at a watered "Oklahoma."

Oliver Smith's sets are in the western motif with stretches of desert backdrop and night sky with stars, bandstands, picnic areas and rain wagon. Joseph Anthony's direction needs to be snapped up. There's too much time lag in the action and scenes now. There's a rain curtain at the finale that's not going to get much viewing unless they move it up. Guy.

Legit Followup

Best Foot Forward

(STAGE 73, N. Y.)

Hitting the comeback trail via off-Broadway, Veronica Lake has taken over the role of a visiting Hollywood star in "Best Foot Forward." She gives an enjoyable performance, and judging from the heavy applause she received from an almost SRO audience at the midweek showing review, seems likely to give new impetus to the musical's boxoffice.

Miss Lake attempts only a few bars of song, but she delivers her lines with comic finesse. Sporting the peek-a-boo hairdo that was her trademark in films, she good-naturedly kids herself with gags about her old pictures and her hairdo. And she throws herself into the hectic proceedings wholeheartedly. She's tossed around in a wild dance number, she has her dress ripped off by a group of youngsters, and she cavorts in one scene clad only in a towel, all of which prove that she has lost neither her agility nor her trim figure.

With Miss Lake replacing Paula Wayne in the beefed-up lead, and with Liza Minnelli departing from the cast, the show has been revised. Some numbers have been cut, others assigned to different performers, and many new lines added. Taking over Miss Minnelli's role is Marcia Strassman, a winning comedienne. It's unfortunate, however, that Miss Minnelli's standout ballad, "You Are for Loving," has now been eliminated.

Also new to the cast are David Hartman, Norman Evans, Jackie Crown and Sid Lee, all effective. Some of the other replacements are less successful, but Glenn Walken, Ronald Walken and Edmund Gayes continue to perform ingratiatingly in their original parts. Kenn.

Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Casper, York (5-13-63).
Desire Under Elms, Circle (1-8-63).
Dorian Gray, Showboat (5-28-63).
Fantasticks, Sullivan St. (5-3-63).
Five Queens, Judson Hall (9-10-63).
Pinter Plays, Provincetown (11-28-63).
Premiere, Premiere (11-22-63).
Rearview, Actors Playhouse (12-12-63).
Six Characters, Martinique (3-8-63).

SCHEDULED OPENINGS

Time of Key, Sheridan (9-11-63).
Ionesco Plays, Gate (9-17-63).
Spots of Leopard, Wash. Sq. (9-24-63).
Color of Darkness, Writers Bldg. (9-30-63).
Cromwell Plays, East End (10-2-63).
Chase Manhattan, Theatre East (10-4-63).
Morning Sun, Phoenix (10-4-63).
Corruption, Cherry Lane (10-8-63).
Baited Blumshire, Mayfair (10-15-63).
Penny Change, Players (10-16-63).
Mr. Simian, Astor Pl. (10-21-63).
Walk in Darkness, Mews (10-22-63).
Theatre of Peretz, Gate (wk. 11-4-63).
Burn Me to Ashes, Jan Hus (11-12-63).
Mother Courage, de Lys (11-15-63).

Scheduled B'way Preems

Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (9-23-63).
Luther, St. James (9-25-63).
Bicycle Ride, Cort (9-26-63).
Spoon River, Booth (9-28-63).
Student Gypsy, 54th St. (9-30-63).
Chips With, Plymouth (10-1-63).
Here's Love, Shubert (10-3-63).
Semi-Attached, Music Box (10-7-63).
Private Ear, Morosco (10-8-63).
Libel & Slander, Longacre (10-10-63).
Advocate, ANTA (10-14-63).
Tambourines, Little Theatre (10-15-63).
Jennie, Majestic (10-17-63).
Merry Bell Co., Atkinson (10-20-63).
Tender Heart, Lyceum (10-21-63).
Rainy Day, Belasco (10-22-63).
Barfoot in Park, Belmore (10-23-63).
110 In Shade, Broadhurst (10-24-63).
Balded Sad Cafe, Beck (10-30-63).
Arrive Us, Lum-Fountain (11-1-63).
Ann and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Marathon '77, Actors Studio (11-21-63).
Am In Good Time, Lyceum (11-23-63).
Zenda, Hallinger (11-24-63).
Girl Come to Supper, Fwxy (11-25-63).
Love & Rhyme, Radio Box (11-28-63).
Sally, St. James (12-2-63).
Byline, Plymouth (12-3-63).
Kismet, Little Theatre (12-5-63).
What Makes Sammy, 54th St. (12-6-63).
Fanny Get, White Garden (12-12-63).
Girl to Remember, Hallinger (12-20-63).

Toronto's O'Keefe Gross \$2,402,206 For 31 Playing Weeks in 1962-63

Toronto, Sept. 10. The O'Keefe Centre, now in its fourth season here, has grossed \$7,498,016 on regular operations since opening in 1960. Excluded from that figure is income from 1961 and 1962 summer sessions at the 3,211-seater.

Last season's take for 31 weeks of playing time was \$2,402,206. That bettered the \$2,377,113 registered on a 36-week spread the previous semester, but it was below the 1960-61 tally of \$2,718,697 for 34½ weeks.

Corresponding with the above figures were attendance totals of 646,967 last season, 634,555 the previous semester and 678,010 for the '60-'61 period. Included in last season's total are two offerings which played the house last June, technically the start of the new semester. They were the Royal Ballet, June 3-8, and the Harry Belafonte show, June 10-24.

The Royal Ballet registered the biggest one-week receipts of the season, with a gross of \$117,117 for eight performances. Taking in the most coin at the house last season was "How to Succeed in Business Without Really Trying," which piled up \$278,406 on a three-week engagement.

Contributing to last season's gross and attendance figures, besides the Royal Ballet, Belafonte and "Succeed," were 17 other presentations, including regular legit productions, one-man shows and the Canadian Opera Co.

The O'Keefe gets its first legit show of the new season Oct. 14 when the Broadway-bound musical "The Girl Who Came To Supper," begins a three-week engagement at the house.

Now Maybe Paul Green Knows Enough to Hire A Qualified Attorney

Manteo, N.C. Sept. 10. The Roanoke Island Historical Assn., producer of "The Lost Colony," has averted a break with the show's author, Paul Green. The board of directors worked out a settlement of differences over publication rights on the text of the drama. The agreement gives approval for publication of a book to include the script of "The Lost Colony."

The controversy grew out of the claim by Green that he had sold production rights of the play to the association, but retained publication rights. The dramatist wrote the play for the Roanoke Colony Memorial Assn. under a 1937 contract, for \$1,500. Later the same year, he signed another contract with the Univ. of North Carolina Press for publication rights. After World War II, he signed over "all rights" in the first contract to the present association.

The question of publication rights came up several months ago with the announcement by the Odyssey Press, of New York that it was publishing a text book on symphonic drama, including the text of "The Lost Colony." The book, for use in college classrooms, is edited by Charles Lower, of the Univ. of North Carolina, and William Free, of the Univ. of Georgia.

The UNC Press had arranged for publication of the book, a paper-back to retail for \$1.95, but later, in the midst of the controversy, terminated its contract with Green. That left Green with copyrights to the original script of the drama, with numerous changes made during the past 26 years. Discussion indicated that he would receive about \$300 in royalties from Odyssey.

Martin Kellogg Jr., general counsel for the RIHA, halted publication of the book in April with the warning by letter that authorization would be needed from the association. A June meeting of the association's board gave qualified approval for the publication of the Odyssey book, but Green rejected the terms, which included provision for binding arbitration by the state attorney general on the question publication rights.

At a recent meeting here, Kellogg read the contract under which Green wrote "The Lost Colony."

(Continued on page 81)

Melbourne Group Sets O'Neill's 'Touch of Poet'

Melbourne, Sept. 10. The St. Martin's Theatre Co., currently presenting "The Irregular Verb to Love," has scheduled productions of "A Touch of the Poet," by Eugene O'Neill; "The Physicists," by Friedrich Durrenmatt, and then "Rashomon," the Michael and Fay Kanin adaptation of a Japanese film. Each production gets 24 performances and the run of a play is rarely extended, no matter how successful, because of commitments to theatre subscribers.

The company has two permanent directors, Irene Mitchell and George Fairfax, and occasionally a production will be staged by an outside director.

'Jennie' Better, Still Not Healthy, In Det. Tryout

Detroit, Sept. 10. "Jennie," the Broadway-bound Mary Martin musical which, according to Boston critics, was a sick theatrical infant at birth, seems to be slowly mending with the infusion of new blood in the form of a new leading man and new songs. Treatment is continuing, however, and the sure cure is not yet in sight.

This beautifully staged musical was very well received last night (Mon.) by a capacity audience at the Fisher Theatre, where it will stay four weeks. George Wallace, who succeeded Dennis O'Keefe as leading man, performs creditably even though he joined the cast only a few days ago. His task is made even tougher because, as the unfaithful mate of the heroine, his role is unsympathetic and, surprisingly, appears to be subordinate to that of the other man in the triangle, played superbly by Robin Bailey.

The new songs, "Born Again," and the hymn-like "The Night May Be Dark," are tuneful and helpful. However, composer Howard Schwartz still is not satisfied. He mentioned during an intermission interview that some additional new songs will go into the show here, as well as some which were taken out in Boston.

Carol Haney, who joined the show here, is adding new dances and polishing others. Matt Mattox, who left the show in Boston, still receives the sole choreography billing, however. That director Vincent J. Donehue has his work cut out for him is dragging obvious in the very slow pace in too many places in the show.

It also is obvious that without Miss Martin on hand, there wouldn't be a "Jennie" worth fighting to save. She is terrific in her role based on the life of Laurette Taylor. The star came close to stopping the show with her "Lonely Nights" harem-girl spoof in the second act. She is a delight.

The basic trouble with the musical is the plot about a marriage on the rocks. It's sad and that's what is making it so hard for "Jennie" to get out of sick bed and kick up her heels in a gay song and dance. Tew.

Jasp Deeter to Brandeis For Resident Lecturing

Jasper Deeter, founder of the Hedgerow Theatre, Moylan, Pa., and head of the Hedgerow acting school, will be guest lecturer in residence for the fall term at Brandeis Univ., Waltham, Mass. Edward Pettit, head of the theatre department at Brandeis, plans having a different guest lecturer each semester.

Rose Schulman, who'll be in charge of the Hedgerow school with Richard Brewer during Deeter's absence, is to be guest lecturer at Brandeis during the spring session.

New 'Importance' Tuner To Premiere in Frisco

"Wilde About Marriage," musical version of Oscar Wilde's "The Importance of Being Earnest," is planned for presentation in San Francisco this fall by the newly-formed Four Acts Productions Inc. Don de Mistral, president of the firm, has written the book, music and lyrics for the tuner.

Another musical version of the Wilde comedy was presented off-Broadway in 1960 under the title, "Ernest in Love." Book and lyrics for that effort were by Anne Crosswell, with music by Lee Pockriss.

N.Y. Hudson Will Stay as Legiter

Robert Alex Baron, who was general manager last season for the revival of "Strange Interlude," which played the Hudson Theatre, N.Y., for some weeks, is now handling bookings for the house. The theatre was purchased a year or so ago from NBC by Abraham and Sigmund Sommer and it was reported at that time that they intended razing the building to make way for a combined garage and office building.

However, according to Abraham Sommer, there are now no plans for the house other than its present continuation for legit. The 1,665-seater is being offered to prospective tenants on a four-wall deal only. The Roger L. Stevens-Herman Shumlin presentation of "Bicycle Ride to Nevada" was to have opened there Sept. 26, but cancelled out in favor of an interim booking at the Cort Theatre, N.Y., to begin the same date.

Barron is also company manager for "Bicycle."

2D ROAD CO. 'SUCCEED' FOR SOUTHERN DATES

A second road company of "How to Succeed in Business Without Really Trying" is being formed for Oct. 14 opening in Norfolk, Va. The new edition of the musical is slated to tour the south and then the northwest prior to going into the Colonial Theatre, Boston, for a summer stand next year.

The first touring production, now in Los Angeles, exits the Philharmonic Auditorium there Sept. 28 and will play some other dates before beginning an open-end booking Nov. 12 at the Shubert Theatre, Chicago. The original Broadway presentation of the musical adaptation of Shepherd Mead's book of the same title is now in its 101st sellout week at the 46th Street Theatre, N.Y.

Cy Feuer and Ernest H. Martin are the producers, in association with Frank Productions Inc., of all three editions of the tuner, for which Abe Burrows, Jack Weinstock and Willie Gilbert wrote the book and Frank Loesser the music and lyrics. Among those set for the upcoming road unit are Jeff De Benning in the role played on Broadway by Rudy Vallee and Lynn Osborne and Sandra O'Neill in the roles of Smitty and Hedy, respectively.

Hewett and Herget Fly To London to Do 'Boys'

Christopher Hewett and Bob Hergett, director and choreographer, respectively, of the click off-Broadway revival of "The Boys from Syracuse," planned to London yesterday (Tues.) to begin work on the British edition of the musical, which is scheduled for a Nov. 7 bow at the Drury Lane Theatre there. The scale of operations will naturally be much larger to produce the musical for tenancy at the 2,250-seat West End house than for the presentation currently berthed at the 299-seat Theatre Four, N.Y.

For instance, although Berget will repeat his off-Broadway choreography for the London production, he'll have to enlarge the dance patterns to accommodate 30 dancers as compared to eight in the Theatre Four presentation. An all-British cast is to be employed for the West End production, with the exception of two roles, one to be played by Carol Arthur who appeared in the recent English edition of "On the Town."

Boston, the Cradle of Censorship, Trims 'Virginia Woolf' as 'Cesspool'; Dailies, Liberties Union Protest

Glasgow Citizens Group Will Use Guest Stagers

Glasgow, Sept. 10. The new season of the Glasgow Citizens Theatre will feature guest directors instead of a resident. Aim is to achieve variation and avoid individual strain.

The Citizens, leading legit group in Scotland, expects to continue its success of last season, when total audience increased by 25% over the previous year. The plays to be produced will include "Macbeth," opening last night (Mon.), staged by Iain Cuthbertson, and "The Circle," by Somerset Maugham; "Rashomon," by Fay and Michael Kanin; "The Physicists," by Friedrich Durrenmatt, and Shaw's "Pygmalion." The Christmas revue, opening Dec. 4, will be "Oh For an Island!" by Cliff Hanley, with music by Ian Gourlay.

Josh Logan Gets Hefty Chunk As 'Baker St.' Stager

Joshua Logan, as director of the upcoming Broadway production of "Baker Street" and stager of the musical numbers, is to get 17½% of the show's prospective net profits. That's in addition to a \$5,000 fee and a royalty of 3% of the weekly gross.

The tuner, which Alexander H. Cohen is producing, is capitalized at \$450,000 with provision for 20% overall, which, if exercised, would bring the total investment to \$540,000. Sherlock Holmes is the central figure in the tuner based on characters and incidents from Sir Arthur Conan Doyle's work. The Doyle estate is to receive 2½% of the gross, as well as 5% of any net profits.

Logan and the Doyle estate, therefore, are in for a combined 22½% cut of the profits, leaving 77½% to be split equally—38¾% each—between the backers and the management. For his services as producer, Cohen is to get 1½% of the gross, plus \$500 weekly for office facilities and \$500 per week as the show's general press representative.

The musical's librettist is Jerome Coopersmith; Marian Grudeff and Ray Jessel are responsible for the songs. Logan's deal also calls for him to collaborate in the writing and rewriting of the tuner. However, Logan presumably doesn't share in an aggregate writers' royalty of 5½% of the gross.

Out-of-town tryout dates for the show, which will star Fritz Weaver, comprise three weeks at the O'Keefe Centre, Toronto, starting March 2, and four weeks at the Fisher Theatre, Detroit, beginning March 24. The Broadway preem is set for April 23 at an undesignated theatre.

Gert Macy to Present Martha Graham on B'way

Gertrude Macy has completed a Washington stint as consultant to Glenn Wolfe, director of the office of Cultural Presentations, Bureau of Educational & Cultural Affairs. Miss Macy, who took the consultancy assignment on a temporary basis following the dissolution of the American National Theatre & Academy's International Cultural Exchange Service, of which she was director, will return to the Broadway scene as producer of an Oct. 13-27 engagement of the Martha Graham dance troupe at the Lunt-Fontanne Theatre, N.Y.

Miss Macy, longtime general and personal manager for Katharine Cornell, planes tonight (Wed.) to London to catch the Graham company at the Prince of Wales Theatre. The dance group exits there next Saturday (14) to return to the U.S.

Boston, Sept. 10. Everybody got into the act as Boston censor Richard J. Sinnott forced the management to make various deletions in the script of "Who's Afraid of Virginia Woolf" at the Colonial, following his viewing of the Nancy Kelly-Shepherd Strudwick evening company performance Monday (2), the start of the road tour.

In a hand-delivered letter from the mayor's office to Saul Kaplan, manager of the Colonial, late Tuesday (3), the city censor said, "It is requested that all use of the Lord's name wherever it appears in context of this play be deleted. . . . It was observed that in the very first line of this play, the Lord's name was used irreverently and that this in one form or another appears nine additional times.

"In addition, the word 'Jesus' and 'For Christ's Sake' should be deleted. . . . It should be noted that the expressions 'Jesus Christ,' 'Jesus' and 'Christ' are used by millions of Christians and abuse of these names is highly offensive. . . . Therefore, may I also ask you if a repetition of profanity is necessary once the tone has been set and cannot this type of language be reduced."

The requested cuts were made at the Wednesday (4) performance. The first line spoken by Nancy Kelly, as Martha, in the play, is "Jesus H. Christ!" This was deleted and Miss Kelly now has the line, (Continued on page 84)

Spring in South Africa And Show Biz Blossoms; 3 R&H Musical Clicks

Johannesburg, Sept. 10. It's springtime in South Africa, and an outbreak of musicals is keeping theatregoers humming, promoting brisk trade at disk shops in original cast recordings, and providing managements with rewarding b.o. returns. For the first time in showbiz history, Johannesburg audiences have a choice of two full-scale Rodgers and Hammerstein productions, with a third, a revival of "Oklahoma," skedded for later in the year.

At the Brooke Theatre, "The Sound of Music" in a tasteful presentation by Brian Brooke, has brought favorite actress Heather Lloyd-Jones back to the boards in the role of Maria. At the Empire, "The King And I," long familiar by way of disk and film, has introduced this city to Des Morley, a director whose work has so far been confined to Natal.

The lavish production of the latter musical galvanized the usually lethargic Durban audiences for 14 weeks, then led a smash stand at the Alhambra Theatre in Cape Town before coming here.

Another successful Durban enterprise is the Joan Brickhill-Louis Bu:ne revival of "Oklahoma." Originally imported with a mixed U.S. and British cast by African Consolidated Theatres in 1948, and staged with resounding success throughout the country, this R&H classic has been given a lively revival that is doing huge business despite competition from "My Fair Lady," also currently playing Durban after its record-breaking seven month Johannesburg run.

A new Eliza Doolittle, vivacious Irish actress Bunty Turner, who played the role for three and a half years in Australia, arrived at the end of July to take over from Diane Todd, now back in England.

A musical novelty in store for the local public is "How to Succeed in Business Without Really Trying," for which Brooke acquired S. African rights on his last trip overseas. The show will preem at the Brooke Theatre, Johannesburg, following "The Sound of Music" and its successor, Jean Kerr's comedy, "Mary, Mary."

A current hit at Johannesburg's Intimate Theatre is Peter Shaffer's double bill, "The Private Ear and the Public Eye," which director-manager Taubie Kushick brought (Continued on page 81)

Legit Bits

Walter Reilly, Dore Schary's production associate, is scouting plays in London, Paris and Rome, prior to returning to New York next week to begin work on "Love and Kisses," which Schary is producing for a Dec. 18 bow on Broadway.

Appearing with Mindy Carson and Jeffrey Lynn in the production of "Mary, Mary," which opened last Monday night (9) in Los Angeles, are Pirie MacDonald, Clinton Sundberg and Elizabeth St. Clair.

Paul Morrison is devising the lighting and Raoul Pene du Bois is designing the sets and costumes for "The Student Gypsy" or "The Prince of Liederkrantz," which begins two weeks of previews next Monday (16) at the 54th St. Theatre, N.Y.

Charlie Ruggles, who headlined in the recent production of "Show Boat," at the State Fair Music Hall, Dallas, was inadvertently identified in the Aug. 28 issue of VARIETY as the late Charles Butterworth. It hadn't order happened.

Mary Boylan, currently rehearsing in "The Spots of the Leopard" for a Sept. 24 opening at the Washington Square Theatre, N.Y., has been signed for a role in the film version of "Night of the Iguana" and is to plane to Mexico about two weeks after the "Leopard" preem to begin work on the picture.

Paul McGrath and Barbara Mostel have roles in "Bicycle Ride to Nevada."

Michael Lombard, having succeeded Jack Warden, is now appearing opposite Mercedes McCambridge in the off-Broadway double-bill, "Cages."

Robert Downing and Frederic de Wilde, who've been appointed production stage managers of the Repertory Theatre of Lincoln Center, N.Y., are visiting the Tyrone Guthrie Theatre, Minneapolis, and the Stratford Shakespeare Festivals in Ontario and Connecticut this week to study problems of the repertory stage in preparation for the start of the Lincoln Center's rep season early next year at the ANTA-Washington Square Theatre in Greenwich Village.

The American Shakespeare Festival, Stratford, Conn., will follow the closing next Sunday (15) of its regular season with student performances for two weeks starting Tuesday (17) of "King Lear" and "Henry V."

The double-bill of Eugene Ionesco's "The Bald Soprano" and "The Lesson" opening next Tuesday (17) at the Gate Theatre, N.Y., is being produced, directed and designed by James Nisbet Clark.

Roger Carmel, Hilda Haynes and Margo Bennett have joined the cast of "The Irregular Verb to Love," which is playing shake-down engagements at the Mineola (N. Y.) Theatre and the Paper Mill Playhouse, Millburn, N. J., prior to its Broadway opening Sept. 18 at the Barrymore Theatre.

Hugh Marlowe, who's been starring in strawhat in "The King of Hearts," will play the anxious father in "Take Her, She's Mine," opening Sept. 30, in Wichita, Kan.

William Prince will costar with Colleen Dewhurst in "The Ballad of the Sad Cafe."

William Steven Armstrong will design the sets and the lighting for "One Flew Over the Cuckoo's Nest."

"Walk in Darkness," a dramatization by William Hairston of a novel by Hans Habe, is being produced by Stella Holt and Roscius Productions for an Oct. 28 opening at the Greenwich Mews Theatre, N.Y., under the direction of Vinette Carroll.

Burt Convy has the lead male assignment in the upcoming off-Broadway production of "Morning Sun."

"One in a Row," by Flip Schaffer, is earmarked for Broadway production this season by the Martin B. Cohen-Irving Segall producing firm, Target Productions.

A musical version of "Merton of the Movies" is planned for Broadway production by John Benne.

Fred Cuneo, company manager for the Martin Tahse touring production of "Black Nativity," opening Oct. 14 at the Shubert Theatre, Boston, will have a short stay with the presentation, as he's to assume to the same position with Tahse's

bus-and-truck production of "A Funny Thing Happened on the Way to the Forum" Dec. 16 at the Playhouse, Wilmington.

Arthur A. Seidelman, producer-director for the last four years at the Theatre Vanguard, Los Angeles, plans an off-Broadway production this season his and Donald Levin's adaptation of Mascha Beyo's translation of Frank Wedekind's "The Awakening of Spring." The production, for which George Fischhoff is composing a musical score, is to be staged by Seidelman.

Additions to the cast of "The Advocate," which Howard DaSilva is staging, include Paul Stevens and Tresa Hughes.

Ruth Cage and Judith S. Davidson have joined pressagent Samuel Lurie as associates.

Christine Porter, production assistant in the Martin Tahse office, has announced her engagement to William McDermott.

Kay Medford will costar with Chester Morris and Signe Hasso in "The Tender Heel," in which Suzanne Granfield and Gene Gross will also appear. Edward Julian is production stage manager.

The staff for the Roger L. Stevens-Joel Schenker production of "Libel and Slander," formerly titled "Libel," includes Victor Samrock, general manager; John Larson, company manager; Nat and Irvin Dorfman, general pressagents; Marcia Taradash, assistant p.a.; Henri Caubisens, production stage manager, and Jack Woods, stage manager. Recent additions to the cast include Sidney Blackmer, Larry Gates, Philip Bournneuf, Mel Dowd, Joseph Julian, Alexander Clark, Richard McMurray, Wyn Wright, Eugenia Rawls, Camilla Ashland, Joel Crothers and Douglas McLean.

Shirley Knight, nominated for the Academy Award for her performances in "Dark at the Top of the Stairs" and "Sweet Bird of Youth," is slated to make her New York legit debut in Roger O. Hinson's "Journey to the Day," which Gene Persson is producing for an Oct. 22 opening at an undesignated off-Broadway theatre.

Lois Smith and Paul McGrath have featured assignments in "Bicycle Ride to Nevada."

Tony Walton is costume designer for the Broadway production of "The Rehearsal."

Kate Reid will appear opposite Alec Guinness in "Dylan."

Peggy Wood is to appear off-Broadway, beginning Oct. 1 at the East End Theatre, in John Cromwell's one-act, "Opening Night," which will be paired with another of the author's plays, "A Matter of Like Life and Death." The twin-bill is being produced by Paul E. Davis and Erni Brown with the former as stage.

Julie Vassallo and James Karen will play the leading roles in "Life and Death."

Folksinger Hal Lynch has been added to the cast of "Spoon River Anthology."

Mary Fickett will appear opposite Larry Parks in "Love and Kisses."

Dorothy Raedler, whose American Savoyards recently completed a Gilbert and Sullivan series at the Jan Hus Theatre, N.Y., will direct N.Y. City Center productions of "Madame Butterfly" and "The Mikado" for openings at the municipal showcase Oct. 6 and 12, respectively.

St. Paul Opera Will Again Include Legit Tuners

The St. Paul Civic Opera's 31st season, starting Oct. 27, will be devoted again in part to grand opera in English as well as musical comedy, its usual fare, according to announcement. The initial offering will be "Barber of Seville," to be followed by another grand opera, "Lohengrin," Nov. 7, before the company launches the first of its three musical comedies, not yet specified.

Glenn Jordan will continue as director and there'll again be one or more guest stars and other professional talent for each offering. Marguerite Lignac will star in "Barber." Last season's guest stars were John Raitt (appearing for a second successive season), Dorothy Collins, Patricia Munsell and Bob Wright.

Sheraton-Palace, Frisco To Reopen With 'Wildcat'

San Francisco, Sept. 10.

The fall-winter season of the Sheraton-Palace Hotel's Garden Court Dinner Theatre opens next Tuesday (17) with "Wildcat," starring Carmel Quinn and Allen Case. The producers, Russell Lewis and Howard Young, say they will adhere to a policy of running each show four weeks, rather than holding over popular hits, as previously.

The balance of the schedule will include "Pipe Dream" with Lloyd Bridges, Oct. 15; "Anything Goes," with Sterling Holloway, Nov. 12; a Christmas layoff from mid-December until late January, then five more musicals. Oliver Cliff will again direct and play featured roles, and Don Weissmuller and Donald Yap will choreograph.

The S-Palace's dinner-show package starts at \$8.75 per person, with final tab depending on choice of dinner and booze.

Zurich Theatre Season To Comprise 18 Plays, 24 Opera Productions

Zurich, Sept. 10.

The local legit and opera season will offer 18 new legit productions and 24 operas and operettas, of which 11 will be new productions. The Schauspielhaus lineup, besides last Saturday's (7) opener, "Nathan de Weise," with Mathias Wieman, includes, "Out of Bounds," an English comedy by Arthur Watkyn; a new Swiss play, "Die Geier" ("The Vultures"), by a newcomer, Urs Troller, and "Medea," by Franz Grillparzer, with Heidemarie Hatheyer in the lead.

Also, "Sonnenuntergang" ("Sunset"), by the Russian author Isaak Babel, who was reportedly executed in 1940; "Here or Elsewhere," by Robert Pinget; "Visits," by Georg Brun; "On the Border," by Hans Muehlethaler, and two early works by Friedrich Durrenmatt, "Es Steht geschrieben" ("It Is Written"), and Max Frisch, "Don Juan Oder die Liebe zur Geometrie" ("Don Juan, or the Love for Geometry").

The traditional New Year's Eve opening will be a French vaudeville comedy by Georges Feydeau, "The Lady from Maxim's," whilst the 400th birthday of Shakespeare will be commemorated in January by a new Leopold Lindtberg production of "Henry IV." Another Elizabethan English author, John Ford, is to be represented by his "Tis Pity She's a Whore," modestly tagged in German "Giovani and Annabella."

As an experiment, a 1931 drama by Hungarian-Viennese author Oedon von Horvath, "Geschichten aus dem Wienerwald" ("Tales from the Vienna Woods"), will be staged here next April as a "co-production" with the Bavarian and Swiss tv networks, with the stage performance to be re-adapted for video with the same cast. Costs are to be split. The other scheduled plays are by Moliere, Arthur Schnitzler, Georg Kaiser and Samuel Beckett ("Happy Days," with Grete Mosheim in the lead).

The Stadttheatre is still without an official opera chief since the premature exit of Herbert Graf last November. His successor, Hermann Juch, now head of the Deutsche Oper am Rhein, Duesseldorf-Duisburg, will not be able to assume his new Zurich post before the fall of 1964. He will, however, be available as "advisor" for part of the upcoming season. The management, meanwhile, is in the hands of a triumvirate of the administrative, musical and commercial directors.

Commemorating the 150th birthday of Giuseppe Verdi, the new opera season opened Aug. 31 with "Aida," conducted by Nello Santi and staged by Hans Zimmermann, with colored soprano Martina Arroyo in the lead. Other scheduled productions are "The Count of Luxembourg," "Marriage of Figaro," "Tristan and Isolde," "Tosca," "Rake's Progress Janacek's 'Jenufa,' Otto Nicolai's 'Merry Wives of Windsor' and Richard Strauss' "Die Schweigsame Frau" ("The Silent Wife").

A highlight may be the premiere New Year's Eve of "Spiel am Nil" ("Play on the Nile"), by Johann and Josef Strauss. The adaptation of the old Strauss has been done by Eduard Hartogs.

Shubert Alley Shorts

Abe Baranoff, former manager of the Lunt-Fontanne Theatre, N. Y., and before that a boxoffice treasurer, has joined Shubert office as booker of out-of-town theatres, including the Shubert, Boston; Forrest, Philadelphia, and Shubert, Chicago. . . . Bruce Becker, having completed the summer stock season at his Tappan Zee Playhouse, Nyack, N. Y., is about to open his new Bowerie Lane Theatre, N. Y., believed to be the only off-Broadway house with a turntable stage. He intends to produce shows and also make the theatre available for rental.

The management of the Casino in the Park, Mountain Park, Holyoke, Mass., has sent a preliminary notice to sponsors that the losses on the recent initial summer season were greater than anticipated, and that when final figures are tabulated additional contributions may be required for the non-profit project. . . . Television-legit actress Loretta Leversee returned last week from an extended visit with her parents in Michigan to discover that her home in Pearl River, N. Y., had been vandalized by teenagers.

The late Clifford Odets, a regular customer at the Lobster restaurant, N. Y. actually used the establishment as a studio for completing one of his Broadway plays, "The Big Knife." He and the late John Garfield, who was to star in the Hollywood drama, used to have supper at the restaurant, help the waiters set the chairs on tables, and when everyone else had left, work on the script until about dawn, when they'd lock up and leave. The playwright was originally introduced to the Lobster by his father, who was also a steady customer.

Nathan Cohen, drama critic and entertainment editor of the Toronto Star has also been given charge of features. During a recent vacation on the Coast, he wrote a 60-minute radio adaptation of Bertold Brecht's "Man's a Man" and a 90-minute survey of U. S. paperback publishing, both for CBC. He's due to leave in two weeks to cover the Dublin International Festival and will then go to England for 10 days to catch up on the London shows.

Details haven't been worked out for the Bonard Productions sponsorship of a U.S. tour of the Royal Shakespeare Theatre production of "The Wars of the Roses." The presentation actually comprises three full-length dramas, adapted from various of Shakespeare's chronicle plays, and since the Stratford-on-Avon troupe will also be presenting Paul Scofield in "King Lear" and a non-name revival of "The Comedy of Errors," it's figured the complete "War of the Roses" cycle would constitute an unwieldy repertory for touring.

The company will open next April 13 in Washington and play a three-week engagement at the Lincoln Repertory Theatre in Greenwich Village in May, all as part of a world tour. Incidentally, a recent N. Y. Times report of the project erroneously omitted the name of Hella Stoddard from the Bonard Productions setup. The actress-producer is partnered with Helen Bonfills and Donald R. Seawell in the firm.

Playwright-scenarist Ted Apstein, having completed several film and tv script assignments on the Coast, planed east last week and after completing arrangements for subleasing his house at Sneden's Landing, N. Y., took off with his family to Europe. He'll spend about 10 days in London, several days in Paris and then go to Rome, where he intends to remain about a year, to write a play, or possibly two.

Word from London is that, contrary to various reports, no one has obtained the U.S. rights to the West End musical hit, "Oh, What a Lovely War," and director-producer Joan Littlewood intends not to make a deal for a year or more. Also, nothing is definite about Richard Burton starring in "Hamlet" on Broadway this season. He's been quoted as saying he'd like to do so and Alexander H. Cohen, Roger L. Stevens, the Theatre Guild and David Susskind are among the managements understood to be bidding, but although John Gielgud is to stage it, the production setup is in the air.

More from London: The British National Theatre production of "Hamlet," with Peter O'Toole as the Dane, will have Michael Redgrave as the King, Diana Wynyard as the Queen, Rosemary Harris as Ophelia and Max Adrian as Polonius. It will be limited to a five-week run, in repertory. . . . Tom Courtenay, a rising young London actor, will appear in the British National Theatre production of "Andorra," and then may play the would-be young actor in the West End edition of "Enter Laughing." Meantime, he'll come to the U. S. for several television stints this fall.

Although various New York managements have been angling for it, the Chichester Festival production of "Uncle Vanya" will not be brought to Broadway. Instead, it will be taped for prospective showing on toll-television in England, but free on U. S. tv. Chichester director Laurence Olivier figures that the play is timeless and the production will be good no matter when. The cast, in addition to Olivier, includes Joan Plowright, Rosemary Harris, Michael Redgrave, Sybil Thorndike, Louis Casson and Max Adrian.

That recent piece by Alan Jay Lerner in the Sunday drama section of the N. Y. Times expressed much the same ideas that Joseph Hayes presented in the same section a couple of weeks earlier, but it got nothing like the same enraged response. The explanation may be that the theme was less provocatively stated (for one thing, it avoided pointed critical references to the work of other authors) and emphasized its argument for romantic (or at least inspiring or positive) show themes by citing the success of musicals, which are per se unrealistic. Anyway, who's going to argue with "My Fair Lady" librettist-lyricist?

"Enter Laughing," currently in its 27th week at the Henry Miller Theatre, N. Y., has an advance sale of about \$45,000, the largest of its run. . . . William Freedman, owner of a string of Ontario drive-ins, is doubling in legit with the presentation of a double-bill, "Four Faces" (formerly "The Four Faces of Two People"), by Albert Neglin, opening next Monday night (16) at the Crest Theatre, Toronto. The producer's wife, Toby Robins, will play the femme leads in the two two-character plays, with Bruno Gerussi and Tom Harvey as respective male leads. The venture is billed as a Broadway entry for this season.

Parker Zellers, a graduate student in H. Clay Harshbarger's Dept of Speech & Dramatic Art at the State Univ. of Iowa, in Iowa City, is preparing a Ph.D. dissertation on Tony Pastor, the New York vaudeville theatre manager (1837-1908), concentrating on the noted showman's theatre in Manhattan's 14th St. He's seeking material on the subject. . . . The Lyric Theatre, Piedmont, N. Y., was gutted by fire last week. It has been used for the last several years by a local group presenting musical comedies, but had been closed recently for alleged building code violations. The theatre, originally a church, had no heating system and was badly run down.

"Afternoon of a Spawn," described as a satirical comedy by Holly Bey, was presented last Friday-Saturday (6-7) at the Woodstock (N. Y.) Playhouse. . . . Six of the eight Theatre Guild-American Theatre Society subscription shows in San Francisco this season will be "A Thousand Clowns," "Never Too Late," "Seidman and Son," "Enter Laughing," "No Strings" and "Who's Afraid of Virginia Woolf?" . . . The New American Library is publishing paperback editions (at 50c each) of five more Shakespeare plays: "As You Like It," "Hamlet," "Julius Caesar," "A Midsummer Night's Dream" and "Troilus and Cressida."

'Here's Love' SRO \$64,488 in Wash.; 'Wolf' \$41,687 Hub; 'Man' \$24,301, K.C.; 'Zenda' \$65,028, 'Fringe' \$31,530, S.F.

The road dittoed Broadway last week, with a general slowdown. Highlighting the stanza was the opening in Boston to strong business of the "Who's Afraid of Virginia Woolf?" road company. "How to Succeed in Business Without Really Trying" continued as the top-grosser in Los Angeles, while also in the big money were "Camelot" in Denver, "Here's Love" in Washington and "Zenda" in San Francisco.

The Broadway-bound "Jennie" opened last Monday night (9) in Detroit after a week of rehearsals following a five-frame workout in Boston. New to the road list this week are tryouts in Boston and Philadelphia, respectively, of "110 in the Shade" and "Luther," as well as touring productions in Los Angeles and Wilmington, respectively, of "Mary, Mary" and "A Thousand Clowns."

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed

BOSTON

Who's Afraid of Virginia Woolf? Colonial (D-RS) (1st wk) (\$5,40-\$6; 1,685; \$52,500) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michael Myers, Kendall Clark).

Opened here Sept. 2 to two raves (Kelly, Globe; Maloney, Traveler); two affirmative reviews (Hughes, Herald; Norton, Record American) and one yes-no (Guidry, Monitor).

Last week, \$41,687 with Theatre Guild-American Theatre Society subscription.

CHICAGO

Stop the World—I Want to Get Off. Shubert (MC-RS) (1st wk) (\$5.95-\$6.60; 2,100; \$72,000) (Joel Grey, Julie Newmar). Previous week, \$28,335 with twofers, Forrest, Philadelphia.

Last week, \$30,508 with twofers for first frame of two-week return engagement.

DENVER

Camelot. Auditorium (MC-RS) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$81,543, Opera House, Seattle.

Last week, \$69,548 with TG-ATS subscription.

HARTFORD

Sound of Music. Bushnell (MD-RS) (Barbara Mesiter, John Myhers). Previous week, \$32,741, Shubert, New Haven.

Last week, \$40,543.

KANSAS CITY

Man for All Seasons. Music Hall (D-RS). (William Roderick, George Rose, Bruce Gordon). Previous week, \$27,000 for six performances with TG-ATS subscription, Auditorium, Denver.

Last week, \$24,301 with TG-ATS subscription.

LOS ANGELES

How to Succeed in Business Without Really Trying. Philharmonic (MC-RS) (6th wk) (\$6.25-\$7; 2,670; \$85,000). Previous week, \$84,963 with Civic Light Opera Assn. subscription.

Last week, \$84,164 with CLO subscription.

Milk and Honey. Biltmore (MC-RS) (5th wk) (\$5.50-\$6.60; 1,626; \$55,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, \$39,681.

Last week, \$43,571.

PHILADELPHIA

My Fair Lady. Shubert (MC-BT) (1st wk) (\$5.50-\$6.50; 1,877; \$55,000) (Leland Howard, Gayle Byrne). Previous week, \$51,297, Shubert, Chicago.

Last week, \$29,942 for seven

performances. Howard has succeeded Ronald Drake.

PITTSBURGH

No Strings. Nixon (MC-RS) (1st wk) (\$6.50-\$7; 1,760; \$67,436) (Howard Keel, Barbara McNair). Previous week, \$65,726 with TG-ATS subscription, Shubert, Boston.

Opened here Sept. 2 to one rave (Fanning, Post-Gazette) and one qualified approval (Monahan, Press).

Last week, \$31,512 with TG-ATS subscription.

ROCHESTER

Never Too Late. Auditorium (C-RS) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$36,995, Opera House, Central City, Colo.

Last week, \$22,866.

SAN FRANCISCO

Beyond the Fringe. Geary (R-RS) (2d wk) \$5.50-\$6; 1,483; \$53,257). Previous week, \$32,295 with TG-ATS subscription.

Last week, \$31,530 with TG-ATS subscription.

Zenda. Curran (MC-T) (5th wk) (\$6.50-\$7.25; 1,758; \$65,600) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, about \$65,200 with CLO subscription.

Last week, \$65,028 with CLO subscription.

WASHINGTON

Here's Love. National (MC-T) (2d wk) (\$5.50-\$7.90; 1,673; \$63,502). Previous week, \$43,819 for seven performances.

Last week, \$64,488.

South Africa

Continued from page 79

back from London, together with British actress Thelma Holt, who clicks in the two roles originally played in London Maggie Smith. The same management's next venture will be "Who's Afraid of Virginia Woolf?" with Jerome Kilty, Canada Humphrey (Mrs. Kilty), Fred Sadoff and English actress Karel Gardner. It will be a return to the South African Republic for the Kiltys, who toured the country in 1961 in "Dear Liar."

Current film hits in Johannesburg, are undoubtedly "How the West Was Won" and "Lawrence of Arabia." "How the West Was Won" has just completed its fifth capacity month, and since it is being screened at the only Cinerama theatre on the African continent, a visit to the comfortable 990-seater house, designed by architect N. I. Pink, also managing-director of the promoting company, has become a traveller's must.

It is not yet decided whether "It's a Mad, Mad World" or "Brothers Grimm" will succeed "How the West Was Won" at the Cinerama, but "Cleopatra" will almost certainly follow in the wake of "Lawrence of Arabia" at His Majesty's.

Touring Shows

(Figures cover Sept. 9-21)
Beyond the Fringe (2d Co.)—Geary, S.F. (Sept. 9-21).
Bicycle Ride to Nevada (tryout)—Shubert, N.H. (Sept. 14-21, moves to N.Y.).
Camelot—Auditorium, Denver (Sept. 9-11); Music Hall, K.C. (Sept. 13-21).
Here's Love (tryout)—National, Wash. (Sept. 9-14); Shubert, Philly (Sept. 16-21).
How to Succeed in Business Without Really Trying (2d Co.)—Philharmonic, L.A. (Sept. 9-21).
Jennie (tryout)—Fisher, Det. (Sept. 9-21).
Luther (tryout)—Forrest, Philly (Sept. 9-21).
Man for All Seasons—Orpheum, Mpls. (Sept. 9-14); Auditorium, St. P. (Sept. 16-21).
Mary, Mary (bus-truck)—Hartford, L.A. (Sept. 9-21).
Milk and Honey—Biltmore, L.A. (Sept. 9-14, closes).
My Fair Lady (bus-truck)—Shubert, Philly (Sept. 9-14); Shubert, Det. (Sept. 16-21).
Never Too Late (2d Co.)—Royal Alexandra, Toronto (Sept. 9-21).
No Strings—Nixon, Pitt. (Sept. 9-14); Taft, Cincy (Sept. 16-21).
110 in the Shade (tryout)—Shubert, Boston (Sept. 9-21).
Private Ear and Public Eye (tryout)—Playhouse, Wilmington (Sept. 19-21).
Sound of Music—Hanna, Cleve (Sept. 9-21).
Stop the World—I Want to Get Off (2d Co.)—Shubert, Chi (Sept. 9-14); Nixon, Pitt. (Sept. 16-21).
Thousand Clowns—Playhouse, Wilmington (Sept. 11-14); National, Wash. (Sept. 16-21).
Who's Afraid of Virginia Woolf? (2d Co.)—Colonial, Boston (Sept. 9-21).
Zenda (tryout)—Curran, S.F. (Sept. 9-21).

Stratford Festivals Tally 474G, Ont.; \$41,202, Conn.

Among the few summer theatre spots still operating are the Shakespeare festivals in Stratford, Conn., and Stratford, Ont. As indicated below, business was off at both locations.

The two festivals end regular performances this week, but will continue another fortnight each with student sessions.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

STRATFORD, CONN.

American Shakespeare Festival (\$6.25; 1,449; \$56,700) (Rep) (14th wk). **Henry V.** Comedy of Errors. **King Lear.** Caesar and Cleopatra. \$41,202.

Previous week, \$48,275.

Current week, same repertory.

STRATFORD, ONT.

Festival Theatre (\$5; 2,258; \$67,176) (Rep) (12th wk). **Troilus and Cressida.** Comedy of Errors. **Timon of Athens.** Cyano de Bergerac. \$47,452.

Previous week, \$54,621.

Current week, same repertory.

Paul Green

Continued from page 79

Colony." He also read an undated document, drawn about 1946, in which Green assigned "all rights in and under this contract" to the association. Most of the members apparently agreed with Kellogg's judgment that "The Lost Colony" text belongs solely to RIHA. However, Jonathan Daniels, of Raleigh, said that answering the legal question in favor of the association did not treat Green fairly.

"Because Paul Green, the Pulitzer Prize playwright, wrote 'The Lost Colony' Brooks Atkinson and other noted drama critics came here and wrote glowing reports about it. I think we ought to be at least as generous to Paul Green as others have been," Daniels said. He added that if the playwright had been paid on the same formula as the author of "The Horn in the West," another outdoor drama, he would have received \$48,000 over the years.

"Paul Green wasn't trying to make money. He put poetry in 'The Lost Colony,' and poetry isn't easy to come by in the marketplace. If we didn't have the poetry here, this would have been a passing chronicle, lasting only a year," Daniels said.

Daniels added, "Green honestly believes that he owns publication rights," and he offered a motion that approval be given for immediate publication of the book and a settlement made to reward Green for certain revisions and other work on the drama over the years.

After lengthy and at times heated discussion, Dr. Frank P. Graham, former UNC president, suggested a motion to allow publication of the book to seek settlement of the legal issue and to set up a committee to recommend a proper reward for Green's efforts. William B. Aycock, Chancellor of UNC, broke the suggestion down into three resolutions, and each was adopted unanimously.

'Virginia Woolf'

Continued from page 1

Stockholm, Venice and West Berlin.

In Stockholm, the play is being directed by Ingmar Bergman for an Oct. 4 opening at the Royal Dramatic Theatre and in Venice it's being staged by Franco Zeffirelli for an Oct. 5-6 stand at La Fenice Theatre. The West Berlin engagement is scheduled to begin Oct. 13 at the Schiller Werkstatt Theatre.

Rights have also been acquired for the presentation of the play in Japan, Chile, Uruguay, Argentina, Holland, Belgium, Yugoslavia, Czechoslovakia and Israel. The Israel presentation will be at the Habimah Theatre in Tel Aviv.

B'way Off, But 'Succeed' Still SRO, 'Wolf' \$35,987 for 9, 'Dad' \$22,160; 'Oliver' \$57,213, 'Too Late' \$35,526

Broadway held to form last week, with business dropping for most shows. The skid took in "Never Too Late" which fell below its usual sellout take. Paul Ford who's top-starred in the comedy, was on vacation. "How to Succeed in Business Without Really Trying" was the only entry to go clean last week.

The downward b.o. pattern was reversed by "Succeed," "Oh Dad, Poor Dad" and "Who's Afraid of Virginia Woolf?" The decline in receipts for the other productions was generally substantial. Uneven business is anticipated for this week and the next few stanzas.

Next Wednesday (18) will mark the arrival on Broadway of the first new show of the season with the opening at the Barrymore Theatre of "The Irregular Verb to Love." The count on Main Stem offerings this week continues at 12.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe. Golden (R) (46th wk; 365 p) (\$7.50; 773; \$34,073). Previous week, \$32,007.

Last week, \$30,257.

Enter Laughing. Miller's (C) (26th wk; 205 p) (\$6.90-\$7.50; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$23,357.

Last week, \$21,782.

Funny Thing Happened on the Way to the Forum. Alvin (MC) (70th wk; 559 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$59,114.

Last week, \$50,437.

How to Succeed in Business Without Really Trying. 46th St. (MC) (100th wk; 793 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,475.

Last week, \$68,186.

Mary, Mary. Hayes (C) (131st wk; 1,044 p) (\$6.90-\$7.50; 1,339; \$43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, \$31,713.

Last week, \$24,157.

Never Too Late. Playhouse (C) (41st wk; 327 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,501.

Last week, \$35,526 with John Alexander subbing for Ford who returned to the east last Monday night (9) after a week's vacation. Lorraine MacMartin is subbing this week for Miss O'Sullivan who's pinching in the British edition of the comedy in Nottingham, Eng., for Joan Bennett, who tore a ligament in her left leg and isn't expected to be able to go on until next Monday in Oxford.

Oh Dad, Poor Dad. Morosco (C) (2d wk; 15 p) (\$6.90; 999; \$40,000) (Hermione Gingold). Previous week, \$21,241 for seven performances and one preview.

Last week, \$22,160.

Oliver. Imperial (MD) (35th wk; 281 p) (\$9.30; 1,428; \$69,000) (Clive Revill, Georgia Brown). Previous week, \$68,504.

Last week, \$57,213.

She Loves Me. O'Neill (MC) (20th wk; 159 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$44,328.

Last week, \$35,959.

Stop the World—I Want to Get Off. Shubert (MC) (49th wk; 389 p)

(\$8.60; 1,461; \$61,000) (Anthony Newley). Previous week, \$41,000. Moved last Monday (9) to the Ambassador Theatre.

Last week, \$35,930.

Tevarich. Majestic (MC) (25th wk; 200 p) (\$9.20; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$47,035. Moves Oct. 7 to the Winter Garden Theatre.

Last week, \$43,064.

Who's Afraid of Virginia Woolf? Rose (D) (48th wk; 378 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Donald Davis). Previous week, \$34,206 with Nancy Kelly and Sheppard Strudwick, now headlining in the play on the road, pinching for Miss Hagen and Hill who returned to the show from vacation Sept. 2. The matinee company will undergo a cast change next Wednesday (18) when Hilda Stoddard succeeds Miss Stritch.

Last week, \$35,987 for nine performances.

OTHER THEATRES

Ambassador, ANTA, Atkinson, Barrymore, Beck, Belasco, Biltmore, Booth, Broadhurst, Broadway, Cort, 54th St., Hellinger, Hudson, Little, Longacre, Lunt-Fontanne, Lyceum, Music Box, Plymouth, Royale, St. James, Winter Garden, Ziegfeld.

ACTOR GEORGE BAKER PLANS TOURING GROUP

London, Sept. 10.

Stage and film actor George Baker is forming the George Baker Theatre Co. to tour 51 weeks a year in the provinces. His leading lady will be Phyllis Calvert and the company, including backstage staff, will number about 20. The first two plays in his program will be "Bell, Book and Candle" and "Dial M for Murder," subject to obtaining the rights. The shows will run for 13 weeks, with four performances of each play per week.

Subsequently, Black hopes to stage "The Aspern Papers," "The Importance of Being Earnest," "See How They Run," "Arms and the Man" and "10 Little Niggers." Before he can set out on his project, the actor-manager is contracted to appear with Miss Calvert in "Portrait of a Murderer," in the West End so the touring scheme is unlikely to start till the New Year. "I don't mind waiting," says Baker, "It's worth waiting for Miss Calvert and, anyway, I believe that part of the trouble with plays that are toured is that they are presented before the cast is ready."

London Shows

(Figures denote opening dates)
Afternoon Men. New Arts (8-22-63).
Affie. Duchess (7-22-63).
Angels Fear Trouble. St. Martins (6-6-63).
Bed Sitting Room. Comedy (3-26-63).
Beyond Fringe. Fortune (5-10-61).
Blitz. Adelphi (5-8-62).
Boeing-Boeing. Apollo (2-20-63).
Brecht Season. Mermad (7-18-63).
Cambridge Circus. Lyric (8-14-63).
Enrica. Piccadilly (7-3-63).
Half a Sixpence. Cambridge (3-21-63).
How to Succeed. Shaftesbury (3-26-63).
Ides of March. Haymarket (8-8-63).
Lock Upers. Her Majesty's (5-17-62).
Madigan's Lock. Royal E. (3-26-63).
Man and Boy. Queens (4-9-63).
Manuela Vargas. Strand (5-19-63).
Martha Graham. Prince Wales (3-6-63).
Mary, Mary. Queens (2-27-63).
Masters. Savoy (5-29-63).
Minstrels. Vic. Palace (5-25-62).
Mousetrap. Ambassador (11-25-52).
My Fair Lady. Drury Lane (4-30-58).
Oh, What Lovely. Wyndham's (3-19-63).
Oliver. New (6-30-60).
One for the Pot. Whitehall (3-2-61).
Oscar Brown Jr. Charles (3-26-63).
Pickwick. Saville (7-4-63).
Private Lives. Duke York's (7-3-63).
Rattle of Men. Garrick (9-18-63).
Repertory. Aldwych (12-15-60).
Severed Head. Criterion (6-27-63).
Six Characters. May Fair (6-17-63).
Sound of Music. Palace (3-18-61).
Swing Along. Palladium (5-17-63).
Through Wall. Westminster (3-20-63).

CLOSED

Chips With Everything. Royal Court (6-15-63); closed last Saturday (7) after a limited engagement, 28 performances.

SCHEDULED OPENINGS

Exit the King. Royal Court (9-12-63).
Double Bill. New Arts (9-16-63).
What Goes Up. Royal E. (9-17-63).
So Much To Remember. Vaudeville (9-17-63).
Power of Persuasion. Garrick (9-19-63).
Never Too Late. Prince Wales (9-24-63).
Six of One. Adelphi (9-25-63).
Funny Thing Happened. Strand (10-3-63).
Says Syracuse. Drury Lane (11-7-63).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parentetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; female, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: female, Hollywood musical star, Alice Faye, Betty Grable type; female, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; female, tall, well built; male, young, innocent, innuovous; female, Hollywood columnist, worldly, tough; male, zany, a Mischa Auer-Danny Kaye combination; female, Gypsy fortune-teller; female, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: male, 35-40, ad agency copy writer; female, 30-35, attractive; girl, ten years old, personable, bright; female, 40s, maid; male, 35-40, sarcastic; female, 30-35, glamorous, kooky; male, late 50s, glad Clark type; female, 50s, dowager type; female 60s, Josephine Hull type; female, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character female, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; female, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; female, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone, or visit.

"The Ballad of the Sad Cafe" (D). Producers, Alan Hodgson and Ben Edwards (165 W. 46th St., N.Y.). Available parts: twin boys, 15-25, lanky. Call LT 1-1670 for appointment.

"The Passion of Josef D" (D). Producer, Arthur Cantor (234 W. 44th St., N.Y.; LO 3-4370). Available parts: male, 37, dark, short, attractive, sinister; male, 49, small, intense; female, 17-25, very attractive, blond, Slavic type; male, 37, small, thin, a European style actor; female, 50, heavy-faced, coarse; male, 60; male, 34, comic; male, 42s, rough; male, 25, short, fat-faced; female, 53, distinguished. All actors will double on roles. Kip Cohen is accepting photos and resumes c/o above address from agents only. Actors should not visit or phone.

"Tovarich" (M). Audition this Sat. (14) at 12 noon for mezzo-sopranos, at the Majestic Theatre (245 W. 44th St., N.Y.).

OFF-BROADWAY

"Burn Me to Ashes" (D). Pro-

ducer, Bari & Bennett Productions (17 W. 67th St., N.Y.). Available parts: male, old, experienced, powerful actor; male, 24, fair coloring, good-looking, medium height, wide acting range; male, barbaric, wide acting range; female, 35-45, sensuous, attractive, female, 20 years old, brunette, lovely; male, White or Negro, 20-25, barbaric, huge, strong. Mail photos and resumes, and through agents c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (1545 B'way; LT 1-1533). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; female, must sing and dance; female, leading woman must sing; female, 20's, British accent, sing and dance; female dancer-singer; chorus girls, 20's. Mail resume and photos to Jack Levin, 161 W. 54th St., N.Y. Mark envelope "Lady."

"Mr. Johnson" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y. PL 7-1710). Available parts: male, 18, full of life and vitality; male, mid-30's, British, rough yet compassionate; female, 18; male, mid-50's, British, strict officer; male, booze-soaked cockney; female, 25-30, British; male, elderly; male, officer; male, mid-20's; male, elderly, native ruler, clever politician; also some walk-ons. For audition appointment, Equity members sign up on a posted list outside the ELT 9th floor office, above address. Rehearsals Sept. 9-Oct. 3; will play Oct. 4-13. Open inter-racial casting; all characters except the four Britishers are Nigerians.

"Not Responsible" (D). Producer, Parard Productions (24 West 76th St., N.Y. SC 4-6890). Available parts: Male, mid-30's, likable, sincere; female, mid-30's, possessive, jealous; female, preferably blond, mid-30's has been Hollywood star. Mail photos and resumes to the above address. Do not phone or visit.

"Once In a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y. RI 9-4056). Available parts: leading man, 30s, fast-talking con man; female, late 30s, sweet, phony; female, 45-50, Billie Burke type; male, middle-aged, German film director; female, 20s, dark beauty; young men and females, 18-26, good-looking; mature male Negro, for comic bit. Auditions being held; appointments through agents only.

"Out of the Frying Pan" (C). Producer, Quinn & Kasica Productions (245 E. 80th St., N.Y.). Available parts: four females, early 20's; three males, early 20's; female, character actress, 50's; two males, 30's; two males, 40's. Mail photos and resumes c/o above address. Do not phone or visit.

"Trifocal" (CD). Producer, Daryl Dodson (1790 Broadway, N.Y.). Available parts: lead male, middle 20s; female, 20s, sophisticated, male, 30s, plays piano; male, 50-60, heavyset; female, 40-50, shrew; male, 40-50, businessman; boy, 16; male, 60, a general. All actors to double. Equity-non-Equity actors and agents, mail photos and resumes c/o above address. Do not phone or visit.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

TOURING

"The Establishment" (R). Producers, Peter Cook & John Krimsky (154 E. 54th St., N.Y.). Available parts: three actors, 23-30, British accents; two actresses; one actress-singer, 23-26, British accents. Accepting photos and resumes c/o above address. Do not phone or visit.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (360 E. 55th St., N.Y.). Available parts: female, five ft. two inches tall, who can play a 12-year old and a 23-year old; male, six ft. one, 185 lbs, dark hair. Mail photos and resumes to Jerry Douglas c/o above address. Do not phone or visit.

Television

"Bell Telephone Hour" (M). Producers, Henry Jaffe Enterprises (200 W. 57th St., N.Y.). Audition tomorrow (Thurs.) for open call male and female singers, 20-30, attractive, must sight read. Men at 10 a.m. and females at 12 noon, at Nola Studios (111 W. 57th St., N.Y. 3rd floor).

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Peyton Place" (D). Producer, 20th Century-Fox (444 W. 56th St., N.Y.; CO 5-3320). Available parts: female, 37, extremely attractive, well-groomed; female, 17, vibrant, vital; male, middle-age, doctor; male, 39, virile, sensitive; female, 17, a girl of great substance. Harvey Mann is accepting photos and resumes c/o above address from male and female actors, all ages. Do not phone or visit.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.). Open call auditions for female ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and female character actors, for their files. Also seeking male & female AFTRA members for extra work on the "Dupont Show of the Week." Mail to Diane Schatten at Casting Consultants (444 Madison Ave., N.Y.).

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and female actors for magazine illustration work. Do not phone or visit.

"Ice - Travaganza." Producers, Paul Feigay & Dick Button (119 W. 57th St., N.Y.; LT 1-9450). Seeking girls five feet, nine inches tall or more, must skate backwards, do a spiral and not be afraid of heights. Mail photos and resumes to above address. Do not phone or visit.

Peekskill Enterprises. (Park Sheraton Hotel, 7th Ave. & 55th St., N.Y.) June Taylor is holding auditions for girl dancers on the 27th floor of the above address on Sept. 12, from 1-5 p.m. Dancers will be required to show skill in tap, ballet and jazz dancing with emphasis on tap.

Legit Notes

Besoyan & Farber, Inc., has been chartered to conduct a theatrical and musical productions business in New York. Capital stock consists of 200 shares, no par value. Squadron, Alter & Weinrib were recording attorneys at Albany.

Literati

Mecham's Phoenix Tab. Prexy-publisher Evan Mecham ushered his Evening American on the Phoenix scene on its announced target date, Sept. 1, with a 60,000 run. The debut of the offset tabloid brings a total of four dailies servicing the 500,000 metropolitan and an estimated 350,000 people who reside in the satellite communities that ring Phoenix.

Mecham is Mormon lay leader and Glendale (Ariz.) auto distributor, but to date his newspaper experience is nil. He was an unsuccessful candidate for the U.S. Senate, losing in a cliffhanger polling to the incumbent Carl Hayden. Mecham was the only Republican candidate running in the 1962 contest not endorsed by the locally influential Republic-Gazette. Even so, Mecham, until the election a political nonentity, toted a whopping 165,000 of the 365,000 ballots cast.

Art Heenan fills the managing editor slot and Jack Karie holds down the city editor post, both formerly with the Arizona Republic.

Arday Maps 5 Books

Robert Arday, the playwright-scenarist whose book, "African Genesis," has created a stir in anthropological circles, plans five more books in the same general field, to be written over the next 10 years. He has a grant from the Wilkie Foundation to cover his research expenses, and a deal with Life mag for first-refusal rights to any articles he writes. Athenaeum, which published "African Genesis" in the U.S., has an option on the five future books.

Arday and his wife, former South African actress Berdine Grunewald, are currently on a trip to cover Uganda, the Congo, Kenya, Madagascar, South Africa, Rhodesia and Portuguese East Africa, but will return in mid-January to Rome, where they've been living for the last two years. They'll probably visit New York again next mid-February.

WGA-West's 5% Divvy

Writers Guild of America West's Federal Credit Union board has declared a 5% divvy for the first six months in 1963.

Credit union's financial report for that period shows assets totaled \$1,397,138 for the six months ended last June 30, as compared to \$1,248,402 for the same period last year. Net earnings were \$32,220 for the first six months of this year, as against \$32,512 for the same period in 1962.

Total liabilities and net work for the first six months of this year came to \$1,397,138, as against \$1,248,402 for the same period last year. Operating income for the sixmonth period this year was

Publishing Stocks

(As of Sept. 10, closing)

Allyn & Bacon (OC)	27 1/4-1 1/4
American Book (AS)	43 1/2-1 1/4
Amer. Book Strat. (AS)	5 1/2+ 1/4
American Heritage (OC)	5 1/2+ 3/8
Book of Month (N.Y.)	20 1/2-1 1/8
Conde Nast (N.Y.)	13 + 1/2
Cowles (OC)	12 3/4+ 1/4
Crowell Collier (N.Y.)	21 + 1
Curtis Pub. (N.Y.)	5 1/2-1 1/8
Ginn & Co. (N.Y.)	28 1/2+ 1/8
Grosset (OC)	57 1/2+ 5 1/2
Grosset & Dunlap (OC)	11 1/2+ 1/2
Harcourt Brace (N.Y.)	35 + 3/8
Hayden Pub. (OC)	3 - 1/2
Hearst (OC)	25
Holt R & W (N.Y.)	31 3/4+ 1
LA Times-Mirror (AS)	37 + 1
Macfadden Bartell (AS)	4 1/4-1 1/8
McCall (N.Y.)	28 1/2+ 3/8
McGraw-Hill (N.Y.)	30 1/4-1 1/4
Meredith Pub. Co. (OC)	26 1/4+ 1/2
Nat'l Per. Pub. (OC)	8 1/2 + 1
New Yorker (OC)	102 - 3
Pocket Books (OC)	4 1/4-1 1/4
Popular Library (OC)	2 1/4
Prentice Hall (AS)	33 3/8+ 1/8
Rand'm House (N.Y.)	10 1/2+ 3/8
Scott Foresman (OC)	26 1/2+ 1/4
H. W. Sams (OC)	28 1/2- 3/4
Time Inc. (OC)	90 1/2+ 1/2
Universal Pub. Co.	4 1/4+ 1/8
Western Pub. Co.	20 1/2+ 1/2
World Pub.	16 1/2+ 1

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bachs & Co.)

\$64,888, a hike over the \$57,532 for the same period last year. Operating expenses for the six months this year were 32,668, as against \$25,020 for the same period in 1962.

'Playboy' May Sue In Maine

Playboy magazine may seek Federal court injunction in Maine against the Androscoggin County attorney who has prevented the sale of the magazine in the county this summer. County Attorney Laurier T. Raymond Jr. has succeeded in clearing county newsstands of Playboy and a variety of "girlie" magazines because, he said, periodicals which feature pictures of semi-nude women violate Maine's obscenity law.

Attorney Roger Putnam, for Playboy, maintains this ruling is contrary to recent Supreme Court decisions, is an infringement on the rights of the publisher and violates the First Amendment to the U.S. Constitution.

Squatter's Right?

Advertiser Publishing Co., Honolulu, is suing its fired president, Lorrin P. Thurston, in an attempt to evict him from a company-owned mansion it bought from him in 1945 for \$110,000 and reportedly wants to sell for \$230,000.

Thurston has been renting it from the company all these years for \$150 to \$175 a month, testimony shows, and a real estate broker testified that the property should bring from \$1,500 to \$2,500 a month in rent. Thurston contends he had an oral agreement with his directors that he could purchase it at depreciated value but there's no confirmation of this in the company's records.

Meredith Earnings Up

Earnings and revenue of Meredith Pub. Co. (Better Homes & Gardens and Successful Farming magazines), based in Des Moines, both increased during the 1962-63 fiscal year ending June 30, 1963. Revenue hit an alltime peak of \$71,200,000. Earnings rose to \$2,232,000, or \$1.68 per share, an increase of 10¢ per share over preceding year.

'N. M. Outdoorsman'

A new slick 44-page sports mag, the New Mexico Outdoorsman, is scheduled to premiere in Albuquerque during the New Mexico State Fair. It's a quarterly basis, and will not be limited to New Mexico, but will cover the sports picture in an area from Alaska to Mexico, according to announcement.

Wallace Hamilton is publisher and editor. Dr. Jess T. Reid, retired U. of New Mexico prof of adult education, will be an associate editor. Gordon Snidow is art editor.

CHATTER

James L. Cooper, assistant to the late Oakley Dalgleish, editor and publisher of Toronto Globe & Mail, upped to v.p. and editor-in-chief, while owner R. Howard of Montreal becomes publisher. Born in England, Cooper has nearly 40 years in newspaper work. He was the first correspondent in Canada for Lord Beaverbrook's Daily Express.

Alfred Cahen, founder and chairman emeritus of World Pub. Co., died in Cleveland Sept. 4 following a heart attack. He was 83. He founded World in 1905. Recently the L.A. Times-Mirror Co. made a stock exchange deal to acquire World.

Ray Josephs, quondam VARIETY correspondent in Buenos Aires, now heading his own N.Y. pubrelations firm, together with Stanley Arnold, have authored "The Magic Power of Putting Yourself Across With People" published by Prentice-Hall and syndicated through Bell-McClure. Their series, "How To Sell Yourself to the Boss" appeared last week in the N.Y. Journal-American.

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SONGS I HAVE LIVED

By SCOTTY WILLIAMS

What should a man choose as his career?

A man should choose as his career something that is a part of him, something that he has lived to fulfillment and to frustration, to happiness and to despair.

I have made for myself what may prove to be a new career. I have carved it out of a part of my life. Effervescent emotions brought forth lyrics, unwritten melodies, and a musical play entitled "SONGS I HAVE LIVED."

My play has all the elements a play needs to succeed. Good lyrics, good tune ideas, a heart-warming love story, and a tragedy.

All of this I have lived, and I live it still.

This, however, is not a pitch for my play. But, as to the lyrics, that is another story. I feel that they are good enough to be published and shared. I cannot think of a better way than this to find out if I am wrong or right.

Do not conjecture about the play from the lyrics that follow. For the dominant theme of the lyrics is "Boy Meets Girl", while the dominant theme of the play is one of futility and frustration.

I here present my lyrics to you, in the sequence in which I lived them. I sincerely regret that I cannot embellish them here with the sensations and happenings that created:

"SONGS I HAVE LIVED"

IN LOVE WITH LOVE

One thing is not as it should be
And so everything is wrong
Of all the things that should
bring pleasure, there isn't one
that I find any fun
because — because — because

CHORUS

I'm in love with love
when instead I should be
in love with someone
in love with me.

I'm in love with a vision
that's a mirage
when instead I should be
in love with a reality.

While I do my romancing
with day dreams and sighs
I long to be fondled by
touch and with eyes.

I'm in love with love
but I'd much rather be
in love with someone
in love with me.

I'M SEARCHING FOR YOU

Life is a search
that goes on and on
for ways to make
our dreams come true.
Success and happiness
are my goals
and I'll find them both
when I find you.

CHORUS

I'd like to ring your bell
and I would if I knew
behind which door
I would find you.

I don't know what you look like
if you're tall or you're short
if you're plump or you're thin
or how you wear your hair,
What's more, I won't care.

Whoever you are
Wherever you might be
pack a small bag
come searching for me.

Wherever we'll meet
on a bus
or on a street
we'll stop in a trance
for we'll know at a glance
here starts our romance.

Come searching for me
I'm searching for you.

VERY TRULY YOURS

There you are
and here I be
and I'd like to approach you
and for you
to approach me.
Let's not stop to think
for we're right on the brink
let's just jump over the edge.

CHORUS

I'm looking for someone like you
who is looking for someone like me
and I'm longing to be
very truly yours.

I say this sincerely
I would hold you dearly
for I'll be receptive
and never deceptive
whether you're near
or you're far
for I would be
very truly yours.

I'm trying to say
in this round about way
if you'll give me a glance
and give me a chance
I'll always be
very truly yours.

LET ME LOVE YOU UP FROM A DISTANCE

Either it is
or it ain't
either it's true
or it's false,
You can tell it's true
when it's love
from a distance.

CHORUS

Let me love you up from a distance
and prove my love
from a distance.

Even in another land
in another time,
Still I would love you.

I would press and caress you,
woo you and win you
with my eyes
and shout of my love
with my sighs.

I need no physical contact
for the piece de resistance.
Let me love you up
from a distance.

I COULD BE HAD

Why can't things be
as I wish them to be
why must things be
as they are?
Why do my dreams
fall apart at the seams
when all of my dreams
are of you?

CHORUS

If I could be
anybody,
then I'd want to be
the man
you'd want me to be.

I could be the man
who would fit in your plan
your blueprint of me
is how I would be.

A nobody or a somebody
a nonentity or a celebrity,
you tell me
and that's what I'll be.

The answer is clear
and easy to see
I could be had.

PROTECT ME FROM MYSELF

I feel so foolish
I feel so wise
I feel so young
I feel so old
I feel I've won
I feel I've lost
I'm in love.

CHORUS

I never loved
I ever knew
What love could do
till I met you.

I'm taller than the tallest
stronger than the strongest
but weaker than the weakest
since I met you.

Be my true love
be understanding
and protect me
from myself.

You've kindled the spark
that has me aflame
I'm full of desires
and you are to blame.

Be my true love
be understanding
and protect me
from myself.

I REFUSE TO KISS YOU GOOD NIGHT

You keep yawning
and looking
at the time
and I know it's a crime
not to go. But . . .

CHORUS

I refuse to kiss you goodnight
I refuse to be on my way
not until you say
you'll give me the right
to kiss you good morning.

'Twould be my delight
to have the right
to be with you
at every dawning.

Until such time as you
say you will
say I may
say you too
feel this way.

I won't take your hint
and I won't stit
to press my point
if it takes till morning.
I refuse to kiss you goodnight.

IF LOVE BE A FORM OF INSANITY

You send me
You send me
out of this world.
You put me in orbit
and rocket my head
right into the clouds.
You send me out of this world
never bring me back.

CHORUS

If love be a form of insanity
then I be insane.

I got this way
just thinking of you.

I can't remember my name
or where I was going
or from where I came.
I can't remember how I got here
if I walked
or if I came by car
And if I came by car
Did I park it near
or park it far.

I'd look for a police officer
but to explain
would put me to shame.

If love be a form of insanity
then may I be insane
until eternity.

PLEASE IGNORE ME

Be difficult
Be impossible
If you would please me
be difficult be impossible
when you're near me
be difficult, be impossible
if you would cheer me.

CHORUS

Ignore me, please ignore me
when we are together
If you would please me
then please ignore me.

Look at me
don't see me
Listen to me
don't hear me
Touch me
don't feel me.

Have dizzy spells
with heart palpitating
Have chills
with moans emanating.

Then I'd know
you feel as I do
and love me
as I love you.

I WOULD IMPRISON ALL YOUR CHARMS

This is one of those early evenings
when it feels great to be alive.
I'm strutting along
with my head full of life.
The sun a golden ball of fire
is slipping over the edge
of the world
and leaving the sky a rainbow hue.
I think I have never seen

© by Scotty Williams 1963

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I wish to further clarify a point. I have also composed the tunes that I think are ideal for these lyrics. However, since I do not write music, the music is yet to be written.

Thanks for your interest in having come this far. Now, if you are a top figure with a top reputation in the Song and Music Industry, and interested in promoting any or all of the "SONGS I HAVE LIVED" then write:

SCOTTY WILLIAMS, c/o Variety, 154 West 46th St., New York 36, N. Y.

so beautiful a view
until suddenly
I'm looking up at you.

CHORUS

This is an unexpected pleasure
to find myself picturing you.
This is an unexpected pleasure
to find myself looking up at you.
I see you before me in the air
seated on a throne.
I would kneel like a slave
except that I feel like a knave
for I would overthrow your throne
and exile you deep within my arms
and locked in my embrace
I would imprison all your charms.

TELL ME THE TRUTH

What is Black
What is White
What is Day
What is Night
What is Wrong
What is Right
What makes for sadness
What makes for gladness
Isn't the answer in what
we believe.
I want to believe.

CHORUS

Tell me the truth
Tell me that you love me
Tell me the truth
Tell me that you care
Stretch a point or two
If you have to
Lie if you must.
Tell me what I want to hear
though your words be dust,
Tell me the truth
Tell me that you love me
for love you
I must.

IF I WERE LUCKY AND IF I WERE SMART

If I were lucky
and if I were smart
I'd love with my head
instead of my heart
and then I wouldn't love you.
You pamper yourself constantly
but you never ever pamper me.
We do all of the things
that appeal to you
but we do none of the things
that I'd like to do.
You want your way
without reason or rhyme
but you never ever
give me the right time.
If I were lucky
and if I were smart
I'd love with my head
instead of my heart
and then I wouldn't love you
and then I wouldn't love you.

LOVING YOU

I don't want to go to work
not if I must leave you
But
being a man
My day is divided in two
with a time for work
and a time for you,
and the time for work
must be made to go fast
so that the time with you
will last and last.

CHORUS

A man should work all day
at what he does best,
Well, what I does best
is loving you.

A man should relax all night
doing what he likes best,
Well, what I likes best
is loving you.

If only we could manage
without that folding stuff
that pays the bills
and the rent.

Then I could work all day
at what I does best
and I could relax all night
doing what I likes best.

Loving you
just loving you.

'Virginia Woolf' Censorship

Continued from page 79

"Mary H. Magdalen!" the same line used in a tv adaptation.

Reaction was immediate with newspaper editorials, the playing up of the story about Boston censorship in newspapers all over the world, and the urging by the Civil Liberties Union that the censor be challenged. In a statement, the Massachusetts Civil Liberties Union declared, "It is clear that any attempt to interfere with this play would be illegal and unconstitutional both under the decisions of our Massachusetts Supreme Judicial Court and the U.S. Supreme Court."

Theatre circles figured that the play had valuable publicity from the incident. That idea seemed to be supported by lines at the Colonial following the publication of the censorship. The show, which is on Theatre Guild subscription for its first two weeks, has already benefited from the publicity by selling out its non-Guild third week.

'Herald's' Blast

The Boston Herald, in its lead editorial, Thursday (5) attacked the censor's action. "It is unfortunate that author Edward Albee and producers Richard Barr and Clinton Wilder have acceded to the written 'request' of Richard J. Sinnott, city licensing division chief, for the deletion of certain 'irreverent' words and phrases from their play, 'Who's Afraid of Virginia Woolf?' at the Colonial Theatre. Sinnott had no authority to make any such 'request'."

"He had no authority because the 1st and 14th Amendments of

the Constitution, as interpreted by the Supreme Court in the Burstyn case, prohibit the censorship of even that which is deemed 'sacriligious.' He had no authority, moreover, under the Boston licensing statute as interpreted by Corporation Counsel Arthur G. Coffey in an opinion dated July 11, 1960.

"This opinion declared that it was legal for Sinnott to 'attend views of the various entertainments and theatricals and report your observations to (the Mayor)'. But it left all subsequent action up to the Mayor."

"There was nothing in Sinnott's letter to indicate that he had even reported to the Mayor before writing it. In bowing to Sinnott's implied threats of theatre licensing difficulties, Albee, Barr and Wilder have condoned unconstitutional censorship, carried out by an unauthorized person. In the process, they have sacrificed not only their own rights of free expression but the rights of every Boston playgoer to decide for himself whether their play, as prepared for public showing, and in the form that won the N.Y. drama critics' award, was actually 'irreverent' or not. 'I feel,' Mr. Sinnott in his letter 'that the use of the Lord's name in vain can be deleted without loss of force or dramatic substance.'"

"Perhaps he was right, although the use of the Lord's name in vain is a commonplace in the works of Shakespeare and other great playwrights. Perhaps he was right, although his credentials as a theatrical critic are questionable. But whether he was right is unimportant. What matters is that his judgment that the deletions could be made 'without loss of force or dramatic substance' is now binding. The judgment of everyone else no longer counts. Only that of Richard Sinnott, supercritic."

In reply, The Pilot, a Catholic weekly, official organ of the Archdiocese of Boston, editorialized Saturday (7) saying in part,

Pilot Editorial

"The reaction in some quarters was not unexpected. Cries of undue censorship, violation of previously-rendered court decisions on similar complaints, and questions about the right of the Sinnott to act in the name of the Mayor, were heard from Beacon Hill to the South End. The Civil Liberties Union was troubled because the producers of the play were willing to comply with the suggestions made about the text."

"In the minds of these lovers of liberty this should not have been done. One may wonder if the CLU should not now challenge the action of the producers who have agreed to take the Lord's name more seriously. The Herald, meanwhile, is not so worried about the rightness of Sinnott's request as it is that no other person's judgment seems to be of value any longer."

"While others argue, it is worth noting the view taken by the male lead in the play. He feels the request was reasonable and that the suggested cuts would in no way affect the artistic merits of the play. Furthermore, Strudwick complimented the City for taking a more realistic attitude than in the faraway past."

"In point of fact, there has been a singular absence of official sanction of the legitimate stage for many years. Perhaps those who stand ready to defend any attacks on freedom just did not wish to see 'Virginia Woolf' violated by censors, profane though it was. In their judgment apparently, the play, is the thing, not the public."

Sinnott issued statements, and press releases on his action, gave out interviews and became the subject of feature stories and radio and tv commentators. Interviewed after he sent the letter of request, he stated, "I felt it would be a mortal sin to sit back and do nothing while this cesspool backs up." He said the play was "brilliant and blasphemous, powerful and noxious at the same time. The audience is hypnotized by this cesspool of conversation."

The Civil Liberties statement, charged Sinnott with "a clear abuse of his authority" as a secretary to Mayor John F. Collins, and asked the latter for an appointment to discuss the matter. A letter to the mayor, signed by Prof. Albert R. Beisel, Jr., chairman of the CLUM, and Reuben Goodman

of its committee on censorship, was delivered by hand just as Sinnott's letter to Saul Kaplan, manager of the Colonial Theatre, was delivered. Beisel and Goodman objected hotly to Sinnott's acting as city censor. The letter asserted, "We do not believe that Sinnott has any jurisdiction over the content of plays; and requests for deletions are a clear abuse of his authority as a secretary in your office. Nowhere in the statutes applicable to the city of Boston is there a provision for a city censor, as Sinnott has come to be called."

Sinnott admitted that there is no justification for this title as city censor, and said, "I have never claimed to be a censor. I am the head of the licensing division." He also acknowledged that he has requested an opinion from the city law department spelling out his powers regarding the supervision of dramatic productions and entertainment. The opinion has not been received, he said.

Asked about his activities in deleting films shown in Boston, he said that he has police officers view films and asks for voluntary compliance in deleting small portions that seem objectionable. He said he has been successful in almost every case without a public fight.

Sinnott ex-Scribe

Sinnott was a reporter and columnist for the Boston bureau of the AP before his appointment four years ago as chief of the licensing bureau and press secretary to the mayor. Actually, the term "censor" is a misnomer, as there is no such position. However, Sinnott has during his tenure evoked its powers on several occasions. The first was his censoring of "Lock Up Your Daughters" at the Shubert in 1959, which raised a hue and cry at the time.

Told that "Virginia Woolf" was presented in the same version that won the New York drama critics' award, Sinnott said, "But we aren't governed by New York standards."

The deletions asked for by the city censor were viewed as "ridiculous" by several circles that pointed out that such lines from the play's dialog were in Sinnott's opinion "language in keeping with the context of the play, and therefore does not merit the same suggestions as the use of the Lord's name."

Albee, in Hub for the opening, in the first reaction to the deletions request, said: "I don't think we are going to do that." Howard Atlee, the show's press agent, commented, "I can't think of any other city that has this jurisdiction over the arts."

It was noted that officials in St. Paul refused to play the show there, but it's skedked for neighboring Minneapolis. The "Virginia Woolf" tour includes Philadelphia, Pittsburgh, Buffalo, Rochester, Cleveland, Omaha, Kansas City, San Francisco and Los Angeles.

Local Critics in Fray

Three local drama critics, Elinor Hughes, of the Herald; Kevin Kelly, of the Globe; and Elliot Norton, Record American and Sunday Advertiser, joined the fray, marking the first time Boston drama critics have spoken out simultaneously against censorship. In her Sunday column, Miss Hughes wrote, "I wish that the incident had not received so much publicity, since 'Virginia Woolf' does not need it, and because I'm tired of having our city made a laughing stock again. I wish, too, that Boston audiences could be emancipated from censorship of plays. In this age of widespread publicized of the arts, ticket buyers cannot plead ignorance of what they are going to see in the theatre, and they alone should be the judge of what they wish to see and hear."

"It couldn't have surprised anyone that our city censor took exception to the profanity and savor of dialog of 'Who's Afraid of Virginia Woolf?'. The encouraging aspect of the situation is that there was no prior question of whether or not the play should come here—as there probably would have been 20 years ago—and that the recommendations requested were minor and not destructive to the play. Everyone was very polite."

Said Kelly, "Sinnott without legal authority, suggested alterations in Albee's script. Incredible as it seemed to civil libertarians, the suggestions were accepted by the play's producers, Richard Barr and Clinton Wilder. Fearing Miss Sinnott's wrath would close the Colonial Theatre,

where the play was booked for three weeks, and unwilling to fight a local statute forbidding the 'irreverent use of the Lord's name' in a Boston stage, the producers gave in."

"Barr and Wilder acted with the consent of Albee. . . . If the realistic use of the Lord's name can't be spoke in Boston, what happens to the stinging sarcasm, the blistering epithets given voice in Albee's tormented vision when the play gets to Kansas City? . . . In the New York press Albee has recently attacked the commercial Broadway theatre, lacerating it for its banality, for its implicit lack of principle, for its unreality."

"Now, forced to face his own principles, his own artistic inviolability as a dramatist, he has given himself up the same sort of dictatorial banality. . . . Sinnott's prudery, his notion of a world tilting between right and wrong, speaks for itself, and unfortunately for the comstockery of Boston. But where is Albee in all this?"

Said Norton, "Nobody is forced to see 'Who's Afraid of Virginia Woolf?'. There is no compulsion, no coercion. Those who choose to go freely are entitled to hear all of it and no one man or group of men has any right to impose on the author, the producer—or the playgoers—what the characters may say."

"Technically, the chief of the city's licensing division expressed no more than a polite—but strong—request that lines be changed. Actually there is in the 'request' an implied threat of a serious kind. If the producers should not comply, not they, but the owners of the Colonial Theatre might well find their license in jeopardy."

"The private, moral and religious convictions of the license chief are worthy of admiration and respect. But there can be no respect for his attempt to impose them by 'suggestion' on others who happen, in this democracy, to hold others. . . . It is not for children nor for teenagers, and like most of the plays which have been injured or banned by 'censors' from the time of 'Strange Interlude' it is beyond the comprehension of children. Its characters are not Christians. Martha identifies herself as an atheist; her husband changes that to 'pagan.' To attempt to hold such people to a Christian code is impertinent and insolent. . . ."

George Frazier Column

George Frazier, outspoken Herald columnist, cut his vacation short to write his first column on the "Who's Afraid of Virginia Woolf" censorship. In a front-page piece Sunday he wrote, "The tragedy of the censorship of 'Who's Afraid of Virginia Woolf?' is that by acquiescing to it, Edward Albee has betrayed every man who, since the beginning of time, ever waged a war for freedom of speech—Morris Ernst and Judge Woolsey and James Joyce himself, among others. The portrait of the artist as Edward Albee is, unfortunately, of a young man who has forfeited the faith of all those who, over all the years, have fought for his, Edward Albee's right to write as he wished to write."

Frazier roasted Sinnott, declaring, "It is too easy a way out for us to put the blame on a pathetic figure who is unaware of his own shortcomings, who is merely doing his job to the best of his limited ability. When there is no record of achievement, we err if we expect anything. For a man of Sinnott's small accomplishment to be carried away by being enfranchised to edit the art of his betters is understandable."

"After all, there is hardly a writer alive who would not have felt flattered had he been privileged to put a blue pencil to Hemingway in the years of his glory. So let us not be unkind to Sinnott, for he knew not what he did. And besides, would he have been able to do it had he not been empowered by Mayor Collins?"

The columnist went on to charge that Boston is "back in the age when its ignorance inspired the attrition of 'Banned in Boston,' recalled the early days of Hub censorship. One remembered the Watch & Ward Society, that group of repressed and prurient snoopers as Heywood Brown and Margaret Leech branded them, and 'Strange Interlude' having to seek shelter in Quincy; and mettlesome Henry Mencken's selling his suppressed American Mercury on the Common—one remembered all the shame we had suffered when one, two, three or four men arrogated unto themselves the office of passing upon our pleasures."

Barter Theatre Will Do Williams' Revised 'Train'

A revised and expanded version by Tennessee Williams of his "The Milk Train Doesn't Stop Here Anymore" will open next Monday (16) at Robert Porterfield's Barter Theatre of Virginia, Abingdon. Claire Luce and Donald Madden will costar in the roles played on Broadway last season by Hermione Baddley and Paul Roebeling.

The Barter Theatre production, which Adrian Hall is directing, is scheduled to run one week. It'll be followed by fortnight engagements of "Duet for Two Hands" and "Desire Under the Elms."

Cambridge, Leg in Cast, Is Directing 'Bimshire'

Ed Cambridge is directing rehearsals of the off-Broadway production of "Ballad of Bimshire" with his leg in a cast. His knee was broken in two places in an auto accident last weekend while he was on route from New Hampshire to New York. Rehearsals of "Bimshire," scheduled to open Oct. 15 at the Mayfair Theatre, N.Y. began last Monday (9).

Ossie Davis, who's co-producing the musical, will also appear in the presentation.

TAP Taps Winship

Austin, Tex., Sept. 10.

Dr. F. Loren Winship, a Univ. of Texas faculty member since 1938 and head of the drama department for the last 15 years, has been awarded the 1963 Medallion of honor by Theta Alpha Phi, national honorary dramatics fraternity.

The award was for "outstanding contribution to the education of young people in the theatre."



WELLS RICHARDSON

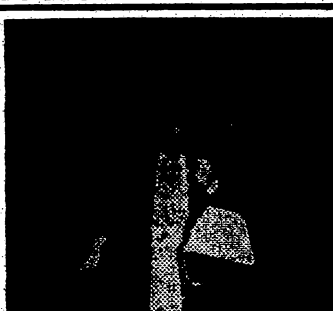
J. J. Shubert had a problem. The first two Ambassadors in the Southern and Western company of "The Merry Widow" had cracked up and been sent back to New York after one performance apiece. In the emergency, J. J. decided to cast the part against type and gave it to WELLS RICHARDSON. The latter, in a spirit of high adventure, agreed to go on the road for six weeks in the long, taxing and tricky role. After hectic coaching sessions in New York, but with no regular rehearsals, Richardson joined the company on tour and took over. 27 cities, 9 states, 6 weeks, 48 performances, then home. He'd brought it off!

Result: The following season WELLS RICHARDSON found himself playing opposite a two-time Academy Award-winning star in the tryout of a new play.

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Shows Abroad

Afternoon Men

London, Aug. 23.
J.R. Productions Ltd. presentation of a three-act drama by Riccardo Aragno, based on a novel by Anthony Powell. Staged by Roger Graef; decor, Michael Young; costumes, Ruth Sheradski. Features James Fox, Peter Bowles, Imogen Hassall, Jeremy Kemp, Larry Cross, Georgina Ward, Pauline Boty, Charles Cameron. Opened Aug. 22, '63, at the New Arts Theatre Club; \$2 top.
Atwater James Fox
Pringle Peter Bowles
Barman Ronald Elson
Harriet Imogen Hassall
Barlow Jeremy Kemp
His Brother Tony Hendra
Scheilgan Larry Cross
Lola Pauline Boty
Susan Georgina Ward
Nosworthy Aidan Turner
Nunnery Charles Cameron
Fotheringham Alan Howard
Sophy June Cunningham
Waiter Tony Hendra
Verelst Aidan Turner
Club Members Jane Wilde,
Marion Desmond, Tom Garrett

This adaptation of a novel of the '30s seems to have bleak prospects of making the grade should it gain a transfer to Shaftesbury Avenue from the club theatre. It is not enough to try and update a period simply by pumping in a few modern allusions, some Hully Gully dances and a couple of familiar four letter words.

The play is a rambling affair with no coherent plot. It concerns the empty, frustrated lives of a group of youngish people. There are the standard types, including an assortment of amorous girls who either tease or nonchalantly drop into bed.

Roger Graef has failed to direct with enough authority and seems to allow his cast to amble around at their own will. The play is untidy, with one scene merging into the other to little point. The dialog is brittle, in early Noel Coward idiom, but rarely his pungent wit.

James Fox has a pleasant personality and gives an interesting performance as an inept youth who dreams of going to America with the mixed up, aloof young woman for whom he has fallen. Peter Bowles, Jeremy Kemp and Alan Howard have amusing moments as Bohemian caricatures and Larry

Cross and Charles Cameron provide capable support in extraneous parts.

There's no cause for complaint about the good looks of the promiscuous girls. Georgina Ward, Pauline Boty and June Cunningham have bitchy yet cardboard roles, but Imogen Hassall is stylish and attractive as a golddigging, goodtime hussy.

Michael Young's all purpose set is a drab offering with complicated wooden stairs, several pieces of furniture and a couple of back cloths. This has to simulate two different apartments, an art gallery, a museum, a West End restaurant, an afternoon drinking club and a house by the sea. Only the sleazy club survives the dreariness of the set. But, more important, is that all the locations look so alike that it is tricky to follow where exactly the action is taking place. Rich.

Oscar Brown Jr. Entertains

London, Aug. 27.
William Donaldson & Michael White presentation of one man show with Oscar Brown Jr., accompanied by Danny Turner, Pete Bray, Spike Heatley, Ray Dempsey. Opened Aug. 26, '63, at the Prince Charles Theatre, London; \$2.95 top.

Oscar Brown Jr., a jovial Negro jazz singer, has now, far as Britain is concerned, moved into top league. He puts over a one-man show to rank with Danny Kaye, Danny Thomas, Sammy Davis Jr., Harry Belafonte and Judy Garland.

To date British audiences know Brown only from his disks. His stage presence is a great assist. He roams effectively and affectionately through comedy, sentiment and jazz, and rarely falters with his 90-minute contribution.

At times he is sharp, at other times he lapses into a dreamy, but well adjusted world of sentiment. Maybe he overacts and hams up some of his material, but he is genial and always in command. "Humdrum Blues," "Signifyin' Monkey," "Work Song," "Rag and Old Iron" are some of the varied numbers he puts over with verve in the first segment, when he is clad informally in red sports shirt and slacks.

In the second half he devotes much of his time to entertaining songs from his show, "Mr. Kicks." He admits with infectious humor his humility that he was responsible for the entire production and that it flopped horribly. The interesting songs suggest that the fault possibly lay in the book and the staging, rather than the music and lyrics.

Brown, a mobile performer, not only sings but also dances, acts and clown and is a memorable personality. Maybe he should rearrange, add to or eliminate some of his material for full effect, but is worth a visit. He is supported by a quartette. Danny Turner on piano, Pete Bray on drums, Spike Heatley plucking the bass and Ray Dempsey, a last-minute guitar addition.

They provide skilled background and also introduce the two halves with a sharp solo. Rich.

Annie Get Your Gun

Berlin, Sept. 6.
Hans Woelffer, Lars Schmidt and Gustav Wally production of musical in two acts (10 scenes) by Herbert and Dorothy Fields. Music by Irving Berlin. German translation by Robert Gilbert. Staged by Sven Aage Larsen; musical direction, Franz Allers; decor, Fritz Butz; choreography, William Millie. Opened Sept. 5, '63, at Theater des Westens, Berlin; \$6 top (preem performance, \$12 top).
Annie Oakley Heidi Bruehl
Frank Butler Robert Trehy
Buffalo Bill Walther Suessenguth
Charlie Davenport Edgar Walther
Dolly Tate Brigitte Mira
Winnie, her daughter Colette Warren
Sitting Bull Benno Hoffmann
Tommy Keeler Helmut Wollner
Shancho Bill Erich Fiedler
Poster Wilson Oscar Sabo Jun
Mac Werner Pochath
Little Jack Ilja Richter

If measured by the applause and special ovations paid to the two leading players in W-Berlin's production of Irving Berlin's "Annie Get Your Gun"—Heidi Bruehl and Robert Trehy—on opening night, the local Theater des Westens has in "Annie" another musical success to its credit. It's not as stout a success as "My Fair Lady" but hardly anyone here expected this. The local production of "Annie" can be termed a good, round, solid success. It has many assets to of-

fer and prospects for a long run are certain.

Naturally, a W-Berlin reviewer is inclined to draw comparisons between "Annie" and her predecessor "Lady," the more so as several artists who were associated with the local triumph of "MFL" also worked on "Annie." This goes for Franz Allers who handled the musical conduction. Sven Aage Larsen who staged the two musicals here, and Robert Gilbert who translated them both into German.

As per the plot, "Annie" falls considerably short of the "Lady." The latter was (it had, of course, Shaw in the background) more witty and intelligent. The jokes in "Annie" are eventually rather thin and there are only few "dramatic" climaxes. Moreover, Gilbert's translation is not as happy as his adaptation of "Lady" into German. Yet "Annie" in its form amuses; Germans have always had sort of a predilection for Wild West stuff and, as a matter of fact, are just going through a substantial new mesquite wave.

Musically speaking, Berlin's catchy melodies are a surefire click. One even tends to give preference to them which, however, has also to do with the fact that Berlin's songs have longer been popular around here than those of "Lady." They have long become evergreens here. Unfortunately, the German lyrics don't always click. The musical's most famous song, "There's No Business Like Show Business," has become "Schauspieler sind Schauspieler" (Actors Are Actors). This is an especially unfortunate "translation," the more so as Annie, Butler, Buffalo Bill, Sitting Bull and all the rest are not even actors. (It would have been wiser to leave the main lyrics of this song in their original version). On the positive side, Franz Allers' musical interpretation and conducting are first-class.

But the biggest plus about the local production is the choreography by American William Millie. He already has an imposing lineup of outstanding contributions (especially his tv stunts) in Germany to his credit, and leads the ballet troupe to brilliant ensemble work. The terp sequences are fast, imaginative and highly effective. In fact, they garnered special ovations on opening night too. No doubt the German dancers benefited very much from their American choreographer.

Of the stars Heidi Bruehl as Annie Oakley stands a good chance to become Berlin's new musical favorite. She's not (physically speaking) robust or brassy enough but she's a very likeable personality and of broad appeal.

Robert Trehy, an American, is a very good leading man, charming and the possessor of a good voice. There may be a good number of male leads in the U.S. but there's nothing like him in Germany. His German, incidentally, is excellent.

The good support includes Walther Suessenguth (Buffalo Bill), Brigitte Mira (Dolly Tate) and Colette Warren (Winnie). Miss Warren, an American, deserves special mention. She has a very fine voice and is also optically a treat. She seems to be in for a fine career.

Sven Aage Larsen's staging is fluent and imaginative. His experienced hand is obvious all through. Costumes and decor represent a high standard. In all, a production of which Berlin (the composer) can be pleased (despite the deficiencies) and of which Berlin (the city) can be proud. Hoehn.

Legit Incorporations

Albany, Sept. 10.
Fine Arts Management Consultants, Inc. has been authorized to conduct a business as actors' and artists' business agent, and to produce theatricals, with offices in New York. Capital stock consists of 100 shares, no par value. Brower, Brill & Gangel were filing attorneys at Albany.

Greek Street Productions, Inc., has been formed to operate a general theatrical and amusement business in New York. Capital stock consists of 200 shares, no par value. Litvinoff & Singer were recording attorneys at Albany.

Richard Rodgers Theatrical Enterprises, Inc., a New York corporation, been renamed Richard Rodgers Records, Inc. A certificate to that effect was filed in Albany by Colton & Fernbach, New York attorneys.

Chevalier in Montreal Sans Row; See Union Dispute Settlement

Montreal, Sept. 10.

Maurice Chevalier ended a sell-out four-day one-man show at the St. Denis Theatre last Saturday (7) with not a hint of the two unions currently involved in a jurisdictional dispute over Place des Arts, the new concert hall, moving to stop him. In fact, there are indications that the French star's appearance without problems, plus the intervention late last week by two provincial cabinet ministers to resolve the dispute between Union des Artistes and Actors Equity, may have created suitable climate for settlement and permit the scheduled opening Sept. 21 of Place des Arts.

The 10-day festival, with musical names, which was to open the new concert hall, has already been cancelled beyond recall. Now Place des Arts execs are working on an alternate program, possibly featuring the Montreal Symphony Orchestra, to give Place des Arts a proper white-tie premiere.

Chevalier played it smart, when he arrived prior to his p.a., by telling interviewers he didn't see how he could be involved in the dispute, since he held cards in a number of unions including the American Guild of Variety Artists. His statement followed one by an Equity official, that if the Union des Artistes insisted on having jurisdiction on all Montreal theatres using live talent, Equity might blackout all entertainment in the area by imposing work stoppages which would be followed by allied, affiliated and sympathetic unions.

Montreal officials met Friday (6) with the provincial ministers and reps from UDA, and the indications at the weekend were that an acceptable formula may be evolved. What Equity's stand will be on any new proposal, remains to be seen, but it's a cinch that there will be no stepping aside to give the local union blanket rights on live talent in Montreal theatres.

If and when a settlement is reached, the Place des Arts administration will spur its efforts, to arrange a program to fit the occasion of opening the new \$23,000,000 concert hall.

Westport Playhouse to Operate Autumn Season

The Westport (Conn.) Country Playhouse is expanding its operations beyond the summer season for the first time in its 33-year history. An initial fall semester of seven plays will be launched at the spot Oct. 4 by the Westport Country Playhouse Arts Council, formed by James B. McKenzie and associates.

The Playhouse, under lease during the summer to the Laurence-Henry Co., has had a heating system installed. McKenzie, who withdrew earlier this summer as general manager for the Laurence-Henry firm, is also producer of the Peninsula Players, Fish Creek, Wisc., as well as president of the producing Managers Guild.

He and Spofford J. Beadle and Ralph Roseman, also former Laurence-Henry staffers, formed PMG. Roseman will be general manager for the Arts Council's activities in Westport. Sheila Hill will be local pressagent and Howard Atlee will be N.Y. publicist for the venture.

'Milk and Honey' Closes Tour This Week in L.A.

"Milk and Honey" will end its post-Broadway tour next Saturday (14) at the Biltmore Theatre, Los Angeles. The musical is in its sixth week at the house, with Robert Weede, Molly Picon and Terry Saunders as costars.

Miss Picon will repeat the role she originated in the musical in a stock presentation Nov. 5-Dec. 8 at the Mineola (L.I.) Playhouse.

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Broadway

Ed Watkins new publicity director of W. Colston Leigh lecture bureau.

Actor Richard Widmark and his wife buying a 21-acre estate at Warren, Conn.

Sam Sahl, veteran souvenir program salesman on tour with "No Strings," celebrating 50th year in show biz.

John Arkell, director of administration for the British Broadcasting Corp., in from Liverpool yesterday (Tues.) on the Sylvia.

Fred A. Roosen, w.k. in local bistro and hotel circles (g.m. of Luchow's at one time, etc.) now the new v.p. and g.m. of the Hotel New Yorker.

Paul N. (Bronston veepee) Lazarus Jr. son, Tom Lazarus (20th-Fox), engaged to Gail Emelie Kaner of Merrick, L.I., now with Donahue & Coe ad agency. December wedding planned.

Harold Freedman, authors' agent; Lewis Funke, drama editor of the N. Y. Times; Lorenzo Alvary, operatic singer and impresario; and author Irving Wallace in from Europe yesterday (Tues.) on the Queen Elizabeth.

Jack Benny has a high school named after him in his native Waukegan, Ill., and now there's a Red Sifton Bridge across the Wabash River at Vincennes, Ind., in honor of local-boy-who-made-good, the comedian of the same name. Skelton gave a charity show after the dedication ceremonies.

Phil Greenwald, booker for the Concord Hotel, threw a shindig at his Hewlett Harbor manse Thursday (5) for Harry Richman, Sophie Tucker and Joe E. Lewis following their click engagement at the hotel the previous Sunday (1). Comedian Nipsey Russell quipped that he was lured out to these wilds in the belief that this was to be a sit-in.

The 16th annual dinner of the Washington Square Business & Professional Women's Club will be held at the Advertising Club, Sept. 17. Guest speaker will be Hildegard who recently published her memoirs, "Over 50—So What," which tells the story of her career and discloses her special beauty secrets. Mrs. Alfia H. Strehle is chairman of the dinner.

A committee to honor Louis Nizer on night of Oct. 9 is currently being drafted by chairman Robert W. Dowling. Preview of "Libel & Slander," based on a chapter from Nizer's bestseller, "My Life in Court," will be shown, followed by a reception at the Hotel Astor's grand ballroom. Proceeds will benefit the Hospitalized Veterans Service and the Musicians Emergency Fund.

Restaurateur Jack Solomon (owner of Gallagher's) willed the bulk of his \$800,000 estate to his widow, Irene Hayes Solomon, former Ziegfeld showgirl now the successful owner of the Wadley & Smythe; Irene Hayes Inc. chain of florists; to brother Joseph Solomon, v.p. of Gallagher's; and to the Jack and Irene Hayes Solomon Foundation, almost equally divided in three parts. Small bequests to other kin and to eight restaurant employees.

The Hamptons

By Dorothy Ross

(East Hampton 4-1888)

Art Buchwald has rediscovered the beauties of this side of the Atlantic, especially the sand and surf in Westhampton Beach.

Actor Hurd Hatfield putting a For Sale sign on his early American cottage in Sag Harbor but will retain the home he has had there many years.

Pianist Teddy Wilson and his bride have combined honeymoon and work at Hy Chesler's Dune Deck in Westhampton Beach which will remain open weekends through September.

John Steinbeck, fully recovered from his recent eye operation, sailing the Hampton waters, and berthing his boat in his front yard which just happens to be the harbor of Sag Harbor.

Max Allentuck has been prepping himself for his driving stint of 1964 as general manager for the World's Fair Amphitheatre by making the weekend trek to Amagansett by car, a hazardous feat these days with construction on Moses' mishmash speeding forward.

With the theatrical season gathering momentum, the entertainment world has departed the Hamptons except for those hardy souls who will weekend it as long as roads are passable. Houses are

now back in the hands of their rightful owners and the Sardi Beach at East Hampton deserted. Aloha, until 1964.

Henri Soule reopened the Hedges in East Hampton for his annual three day engagement, a necessity to keep the liquor license renewed and a Labor Day vacation for his Le Pavillon staff. Next summer, he plans to reopen the inn for at least a month. In the meantime, he'll continue his weekendend at his Montauk manse.

Hurricane Hangover is what they are calling the aftermath of the swank deb party for Fernanda Wetherill Lea (the Wanamaker heiress) when 100 young lads straight out of the Social Register practically destroyed the Ladd House in Southampton which had been rented for their overnight occupancy. A twist band yclept El Carls, so warned the bluebloods that the combo was retained for an after-party party in which about 1,634 of a possible 1,640 window panes were broken.

Columbus

By Fred Oestreicher

(CA 8-2669)

Dean Close opened old Ciro's as Gaslight Inn Sept. 1.

Van Johnson closes Kenley Players' summer season week of Sept. 10 in "The Music Man."

Raymond Sovey here to design presentation of "The Shanghai Gesture" at Playhouse-on-the-Green.

Momi Lani, opened Polynesian policy in Top of The Isle (formerly Sky Room) at Deshler-Hilton, Sept. 4.

Gene Hollmann and Don McKay in return engagements for Kenley Players in "South Pacific" starring Dorothy Collins.

Irwin Shaw

Continued from page 2

for at least one of the characters is a must.

Motion pictures especially have Shaw in a state of perplexity. He says the greatest of all producers is Sam Spiegel and this filmmaker's greatest successes have been "On the Waterfront," "which was about labor trouble on the waterfront—a very unlikely subject; 'Suddenly Last Summer'—about a strange man castrated by a bunch of kids; 'Bridge on the River Kwai,' which in original form was harsh and ugly but brilliant satire in final form, and, then, 'Lawrence of Arabia,' also about a strange man."

Shaw commented: "Some years ago if Sam Spiegel had gone to a Louis B. Mayer and said he wanted \$10,000,000 to make a picture rapping the British army, as in 'Lawrence of Arabia,' he, Spiegel would have been deported."

Shaw's theory is that the writer must undertake what he, himself, believes to be on the beam. He counsels: "Don't try to calculate the public's tastes, for in doing this you'll go adrift."

Plot Vs. Commercial

In tv, he continued, the writer finds his property going one place and the commercial going another. He said he recently was watching "Moby Dick" on the homescreen "and while they were trying to put the harpoon in, someone interrupted to tell me to drink Ballantine's Beer."

On the broad front, "nobody knows what will be popular," according to Shaw, whether it be an enigmatic man such as Lawrence or the mentally disturbed people in "David and Lisa."

'French Style' Okayed

"French Style" was okayed by the Production Code and the National Legion of Decency in the U. S. but in England was given an X Certificate—meaning objectionable for children. Shaw said his picture is "light and gentle" although there is a bedroom scene here and there, and in one instance a father says it's all right for his daughter to have a couple of lovers.

If it had something "terribly shocking" I wouldn't do it as a film," related the interviewee. If there's a fight to be had with the Production Code he prefers that it be carried on by Otto Preminger, he said, because Preminger has made a career of the picture business and has successfully tangled with the Code in past. Shaw himself works the various media and would take that aforementioned "terribly shocking" item to a non-pic area.

London

(HYDe Park 4561/2/3)

Columnist Radio Harris paid a short visit.

Ann Sothorn has been in town on a looksee.

Nicki and Noel, U.S. dance act, open a Savoy Hotel cabaret season on Monday (16).

Comedian Max Miller left \$78,400. Most of the capital was invested in a joint annuity with his wife.

Peter Hall, director of Royal Shakespeare Theatre, and his wife, Leslie Caron, left for Italy for a three-month vacation on doctor's orders.

Sam Goldwyn just looked in while other visitors have been David Merrick and Phyllis Jackson of Ashley Steiner-Famous Artists.

Pat Kirkwood and composer-playwright husband Hubert Gregg back from living in Portugal. They are anxious to get back in the show biz swim.

American comedian Jackie Mason opened at "Talk of Town" on Monday (9). On same night, Jessie Matthews bowed into the Society for a session.

Hughie Green's all-star plane jaunt to York Races, for the Variety Club was on Saturday (7), not as prematurely and inadvertently reported, last week.

Actors and actresses of the Stratford-on-Avon Shakespeare Theatre company played a benefit cricket match in aid of the Freedom from Hunger Campaign.

Phoenix

By Thom E. O'Haffey

(3835 E. Van Buren; BR 5-8511) Frank Pollock, longtime KUPD-radio jock, promoted to assistant g.m.

Comic Bill Donovan in for four-week booking at Moe Abrams' "Guy 'n' Dolls."

Scribe Larry Rummell takes over the entertainment beat for the Phoenix Gazette.

Al Benedetti, out of Chi., appointed director of the Playboy Club's Penthouse room.

Jimmy Starr, former Hearst pic columnist, promoting beauty contest for Phoenix-based Ramada Inn chain.

Ex-88er Ted Fio Rito in town as public relation director for John Funk's chain of Arizona dog tracks, with headquarters at the Caravan Inn.

Dick Haddy's We Four combo has a five-stanza pact for a reprise date at Gus J. Lampe's Clown Den. They etch for the Rapport label.

Personnel shakeup at KIIV-radio has Herb Johnson jockeying the jazz orientated midnight trick; Jim Spero, the dawn-to-noon stint; and Paul B. Mundt in charge of news. All formerly with KUFD.

Ottawa

Jimmy & The Jades still playing at the Interprovincial Hotel.

Winnie Web chirping in Le Diplomate, backed by Larry Quiruet Trio.

Winnie Hoveler, w.k. in niteries here, heading her own revue in La Concha, San Juan, P.R.

Andy Tilley resigned as ad-pub chief for Bruce Macdonald Enterprises, including Hotel Duvernay.

Wendy Madison likewise in the Riverside Hotel's Rib Room, with house combo, Mel Johnson Trio, backing.

Riverside Hotel returns to rock 'n' roll policy in its cellar room. Downstairs at the Rib-Pat Cassidy & the Nocturnes first in.

130,000,000 Fans

Continued from page 1

audience for all types of pictures. "Walt Disney for example," observes Schneider, "caters to the kids and the 'family' audience, but there are just as many—and more—adults, teenagers, kids, sophisticates and sheer escape-seekers for many other forms of celluloid production."

Schneider uses "kids" as that vast segment of teenage to early 20s fans who, in no time, become the more adult and sophisticated customers, so that their film tastes are whetted in youth and maintained.

This is the answer to why sheer desire to "return to Hollywood" is academic because, if the subject matter can better be achieved on

foreign soil, it is shallow lip service to be dogmatic about curbing runaway production. (In Col's case, "Guns of Navarone," "Bridge on River Kwai," "The Victors" and "Lawrence of Arabia" might attest to Schneider's credo. Even "The Cardinal" ranged from production in Massachusetts to locations in Vienna and Rome).

On the other hand, Sam Spiegel's next can be made just as expeditiously in Hollywood, where he will shoot it.

Santa Monica Studio

Schneider is enthusiastic about the collaboration with 20th-Fox and Metro on that Santa Monica giant studio complex, as a common production centre, and says he and Darryl F. Zanuck and Robert H. O'Brien are continuing with the logistics. All agree to the need for modernized facilities. MCA-Universal-Revue's longrange program, with the Universal City facilities, pointed the way, and seemingly Schneider has a healthy respect for the Lew Wasserman-Jules C. Stein-Milton R. Rackmil team.

Some of the bankers' thinking about "why that studio overhead?" is rejected by Schneider, especially when one of them pointed to United Artists as being a successful major sans its own studio. Schneider doesn't minimize UA's technique, but he also points up that any independent who puts together "packages" and utilizes independent production facilities is fundamentally capitalizing on the primary studio buildup of these talents. That's where the producer can plough under on his own lot by encouraging newcomers to experiment and ultimately create new values.

Joan Crawford

Continued from page 2

she felt she was "intruding on a close knit family."

"The 'Route 66' crew has been together for about four years," she continued, "and I've never seen such a united group. I felt like an intruder, like a total stranger. But they put me at ease after the first day. They made me feel at home."

Miss Crawford said she wasn't feuding with Hall Bartlett, producer-director of her most recently released film "The Caretakers" but was perturbed with the way he cut her scenes.

"I was changed from a cameo part to just an angry woman," she said. "Bartlett's excuse was that some of the scenes made me look cheap. But every woman who's been rejected by the man she loves looks cheap. I should know. I'm a woman."

"I saw the film about a month ago and as far as I'm concerned anyone could have played the part. They didn't have to pay me all that money."

Despite the difference of opinion "I still adore the man," she continued. "I admire him tremendously. I was hurt and disappointed, but I don't want to lose his friendship."

Miss Crawford said she is going to the Coast in October to do a pilot film for a tv series created by Four Star. She said she'll do a maximum of eight hour-long color films annually if the pilot clicks. She'll also star in "The Idol" for Joe Levine, she added. The interior shots will be done in Hollywood and the exteriors in Italy next fall.

"I don't like to work in Italy in the summer," she said. "It's too hot. And besides I like to spend summers with my children."

The "Route 66" show, entitled "Same Picture, Different Frame" will inaugurate the series fall season Sept. 27. It was written by Stirling Silliphant.

Abbey Theatre

Continued from page 2

foyer when the house is completed.

Talkfest followed the event, with more than a dozen after-lunch speeches from politicians and others including Prime Minister Sean Lemass, who once played Sir Lucius O'Trigger in an Abbey production of "The Rivals." Theatre critics were not invited to the event.

Abbey will have a capacity of just over 600, about 100 more than the old house and will incorporate a small theatre for experimental plays.

Hollywood

Theodore Bikel returned from New Zealand and Australia tour.

Robert Mitchum arrived from Maryland farm to start role in "What a Way to Go."

Monika Henreid, actor-director Paul's sprout, snagged role in WB's "My Fair Lady."

Bill O'Brien named national promotion manager for Philips Records, subsid of Mercury.

Bill Watters & Associates signed to handle public relations-advertising for Panavision Inc.

Shelley Berman makes first screen appearance as costar of Stu Millar-Larry Turman's "The Best Man."

Stan Seiden, legit producer, hospitalized after being slugged over head with a revolver in an armed robbery.

Jack Karp and Martin Rackin back from European huddles with Joseph E. Levine and Samuel Bronston.

Irving H. Ludwig, Buena Vista Distribution Co. prexy, in from N.Y. for sales and ad talks with Disney execs.

Paul Henreid and Warner Bros. discussing new multi-pix directorial deal, following completion of "Dead Ringer."

Celebs to exhibit collections in special Hollywood Hobby section of annual California Hobby show at Shrine Exposition Hall, Oct. 18-27.

Hollywood Paramount Theatre shutters today (Wed.) and tomorrow for two days of remodeling prior to opening Friday of "The VIP's."

Gayle Kaplan ankled post of research analyst on Don Feddersen's "Who Do You Trust?" for fellowship awarded by Cornell U in field of classic languages.

Chill Wills hitting road as advance man for Batjac-UA's "McLintock," in which he costars with John Wayne and Maureen O'Hara, in 12-city bally tour.

Joe Wonder joined American International as production manager and special production assistant to AI toppers James H. Nicholson and Samuel Z. Arkoff.

Margie (Mrs. Jimmy) Durante commuting between Del Mar and BevHills where they're rebuilding Schnoz's old manse on North Beverly Drive, having sold their other home on Rising Glen Road, in Hollywood.

James H. Nicholson and Samuel Z. Arkoff, American International toppers, will be honored as "Producers of the Year" by Allied States Assn. of Motion Picture Exhibitors, at annual convention in N.Y. next month.

Judy Garland and Kings Row Enterprises Inc. sued for \$12,312 by BevHills certified public accountant Oscar Steinberg on a charge that this amount allegedly is due for services rendered.

Motion Picture Costumers nominated 10 stars for org's eighth annual Adam and Eve Awards, presented Oct. 12 at Beverly Hilton: Richard Chamberlain, Andy Griffith, Ann-Margret, Fred MacMurray, Dorothy McGuire, Suzanne Pleshette, Donna Reed, Debbie Reynolds, Dick Van Dyke, Efrem Zimbalist Jr.

Chicago

(DElaware 74984)

Norman Wallace returned to keyboard at Joe Bonafede's Grapevine Lounge.

Ronald Knight hurried in from Gotham to Bill Bach's Milwaukee Melody Top to sub for Dennis Day in "Brigadoon" when Day went to the Coast for his brother's funeral.

Eugenie Leontovich, currently on the faculty of Goodman Theatre School of Drama, will star in the theatre's production of Brecht's "Mother Courage." Advance subscription sales already have topped last season.

Chi Playboy Club employees turned down a bid for representation by the International Brotherhood of Hotel and Restaurant Employees. Bunny waitresses, a bone of contention in the last election, were excluded from the vote.

The Entertainers & Actors Club resumed its monthly dinners and showcasing of talent new to Chi at the Como Inn. Club prexy Russ Winters is also working on a benefit motion picture preem for the organization Oct. 3 at Town Theatre.

OBITUARIES

MARGARITA SIERRA

Margarita Sierra, 26, Spanish-born actress-singer; died Sept. 6 after heart surgery in Hollywood. She had been hospitalized for three weeks and earlier had been convalescing at her home for four months.

Formerly under contract to Warner Bros., where she starred in "Surfside Six" teleseries, Miss Sierra was discovered by William Orr, former WB tv chief, in 1960 when he saw her at New York's Persian Room.

She began her professional career in her native Madrid at age of four as a tap dancer in kiddie shows, later making appearances throughout Latin America and coming to U.S. in 1957 for nitery engagements. Her first national attention came in a Jack Paar show. After axing of Surfside, she returned to nightclubs and last did a stint in April in Minneapolis. Mother survives.

LOUIS MACNEICE

Louis MacNeice, 55, poet, playwright and radio producer, died Sept. 3 in London. He published

Army with the rank of lieutenant colonel.

In 1944 Falknor was made general manager of KMOX, St. Louis, and the following year became assistant general manager of WBBM, Chicago. He came to New York as v.p. in charge of operations in January, 1950.

Surviving are his wife, two daughters and a son.

JACK SPOONER

Jack Spooner, 77, died Sept. 3 at the Patchogue (L.I.) Nursing Home. Famed maitre d'hotel of the Stork Club was a w.k. host in top Gotham restaurants for over a half-century, dating back to the original Jack's in 6th Ave., opposite the old (now defunct) Hippodrome, patronized by personalities of that era such as Diamond Jim Brady, Harry K. Thaw, et. al.

The jovial Spooner in later years was a figure at the old Jack Dempsey restaurant on 8th Ave., Billy LaHiff's Tavern and at the Stork, where he came to work 25 years ago.

His home was in Mastic Beach,

Mischa Elman and Lauritz Melchior.

Surviving are his wife, daughter, sister and a brother.

BOBBY BREEN

Bobby Breen (Fred Hackin), 70, surviving partner of the former vaude duo of Collinson & Breen, died recently in Morecambe, Eng. He was appearing with comedians Jimmy Jewel & Ben Warriss in "Summer Spectacular" at the Winter Gardens, Morecambe.

Breen, who was only four feet three inches tall, and joined partner Collinson 20 years ago. Their double act as a couple of soldiers was a click in wartime vaude.

MABEL G. SHEPPARD

Mabel Gordon Sheppard, 84, retired actress, died Sept. 5 in Philadelphia. She began her career in 1930 at Hedgerow Theatre, in Moylan, Pa. During World War II she and her late husband, Harry, played with Raymond Massey's "Our Town" company, touring Europe and the South Pacific. She also worked in summer stock and in tv productions of Kraft Theatre and Playhouse 90.

Daughter and sister survive.

LENNIE MARTIN

Lennie Martin, 46, composer of thousands of commercial jingles on radio and tv, died of cancer Sept. in Pittsburgh on Sept. 2. He worked for both KDKA and WCAE as a musician and arranger before going into the freelance field.

Martin, who was a vocal coach, helped develop the Skyliners. He was part owner of Calico Records which first recorded the group.

Survived by his wife, two sons, four sisters and a brother.

SAMUEL STERN

Samuel Stern, 88, a pioneer in the motion picture industry, died Sept. 4 in Philadelphia. He worked with Sigmund Lubin in the production of early films and was manager of the Lubin Studios here for several years at the beginning of the century. Up until about 20 years ago Stern operated a plant in Philly which made motion picture equipment.

Son and two daughters survive.

EMANUEL DAVIS

Emanuel "Manny" Davis, 52, theatrical producer, died Sept. 2 in Chicago. He left Philadelphia for Chicago on Aug. 31, with the national company of "Ston the World—I Want to Get Off," of which he was company manager. He had formerly worked in Allentown, Pa. and Atlantic City.

Wife, son, daughter, brother and sister survive.

VINCENT H. CHANDLER

Vincent H. Chandler, 52, transmitter supervisor for WCSH and WCHS-TV, Portland, Me. died Sept. 1 in that city after a brief illness. He formerly was engineer for WFEA, Manchester, N.H., and chief engineer for WMUR-TV, Manchester.

Survivors include his widow, a son and daughter.

HAL C. YOUNG

Hal C. Young, 69, one of the first employees of National Screen Service, died Sept. 4 in Sarasota, Fla., after a long illness. He had been with the NSS homeoffice contract and sales departments. He retired in 1948 and had lived in Sarasota since then.

Survived by wife and daughter.

FRED J. KESEL

Fred J. Kesel, 70, a Mummer for the past 50 years, died Sept. 8 in Philadelphia. He was past president of the Mummies String Band Assn., v.p. of the N.Y. Shooters & Mummies Assn. Inc. and captain of the Aqua String Band.

Wife, two sons and daughter survive.

OTTO A. SIEGEL

Otto A. Siegel, 67, onetime Buffalo district sales manager for Universal Pictures and later salesman for MGM in Buffalo, died Sept. 2 in that city.

Siegel was a former treasurer of Buffalo Tent No. 7, Variety Clubs International.

JOHN J. McNULTY

John J. McNulty, 51, business manager of Dennis Day Enterprises and brother of the singer, died Sept. 1, in Hollywood.

Also surviving are his wife, two

daughters, mother, three other brothers and a sister.

ROBERT A. HYNES

Robert A. Hynes, 54, manager of the RKO Keith's Memorial Theatre in Boston, died Sept. 1 in that city after a brief illness. He had been with RKO for the past five years.

Survived by wife and daughter.

MRS. ADELE BIGELOW

Mrs. Adele Bigelow, 74, mother of writer-producer Joe Bigelow, died in New York, Sept. 4. Widow of theatrical stock broker Louis Bigelow, she had appeared in vaudeville as member of the team of Bigelow & Curtis.

Frank Fain, 55, who for years operated a theatre in Livingston, Tex., died recently in that city. Surviving are his wife, daughter, brother and a sister.

James McKaine, 29, member of the Andrew Macpherson Singers, died Aug. 16 in auto accident at Greenock, Scotland.

Mother, 89, of Fern Sharp, WBNS and WBNS-TV commentator, died Aug. 18 in Columbus, O.

Father, 71, of William Cowley III, producer-writer at Screen Gems, died Sept. 3 in Seattle.

Mother of Roger Garrett, former organist of Lov's Ohio, Columbus, died Aug. 24.

John H. Jenness, 83, longtime director of the Pittsfield (N.H.) Fair, died Aug. 26 in that city.

Michael F. Bruno, 59, manager of the former Tilton Theatre, Tilton, N.H., died there Sept. 1.

Father, 87, of agent Ned Brown, died Sept. 1 in Hollywood.

MARRIAGES

Florence Duffy to Larry Gogan, Dublin, Sept. 2. He's a gabber with Radio Eireann and compere with Telefis Eireann (Irish TV).

Sheila Finn to Jerome Ducrot, Scotia, N.Y., Aug. 31. Bride is a model and sculptress; he's a photographer.

Mary Elizabeth Bannard to Paul Stookey, Scarsdale, N.Y., Sept. 4. He's of the Peter, Paul & Mary folksinging group; bride is a non-pro, not to be confused with the Mary of the group.

Karol Anne Preston to Sanford A. Shukat, Sep. 8, at Forest Hills, N.Y. Bride is member of Frank Loesser's staff and daughter of legit stage manager Edward Preston.

Sally Deanna Cramer to Lawrence J. Mayran, Dallas, Aug. 29. He's a publicity staffer at Six Flags Over Texas amusements park, Arlington, Tex.

Shirley Lee Briggie to Robert Miller, Dallas, Aug. 31. Bride is a publicist with Interstate Theatre Inc.; he's assistant city editor of the Dallas Morning News.

Betsy Blair to Karel Reiss, London, Sept. 5. Bride is an actress; he's a film director.

Mary E. Cooley to Bryn C. Matthews, Wolfeboro, N. H., Aug. 31. He's a director at CFTO-TV, Toronto.

Dorothy Heck to Jeffrey Hsu, New York, Aug. 31. Bride, a former actress, is secretary to Broadway producer Elliot Martin.

Tia Kore to Lorne Hassan, Vancouver, B.C., Aug. 3. He's assistant director for Filmways; she's a radio station receptionist.

Regina Sarfaty to Elwood A. Rickless, New York, recently. Bride is a mezzo-soprano who's appeared with top opera companies.

Belinda Cunningham to Thomas Terry Hoar Stevens, secretly at Colchester, Eng., Aug. 20. He is Terry-Thomas, the comedian.

Joan Heal to Adrian Conyer, London, recently. She is the actress. He is a tv executive.

Jacqueline Blythe to John White-Jones, East Molesey, Eng., Sept. 3. She is the actress daughter of actor John Blythe. He is a tv cameraman.

Christine Vecchione to Terence Holland, London, Aug. 29. She is a model and tv personality. He is playwright, actor and producer.

Carole Joy Naylor to Terence Edmond, London, Sept. 7. She is a dancer in "Pickwick." He is a permanent actor in "Z Cars" on tv.

BIRTHS

Mr. and Mrs. William K. Everson, son, New York, Aug. 30. Father is an author and tv writer-editor.

Mr. and Mrs. George Leval, son, New York, Sept. 2. Mother, the former Madeline Morgan, is an actress; father is a nitery-tv comic.

Mr. and Mrs. Jorge Orihuela, son, Santa Monica, Cal., Sept. 5. Mother is Joan Southerden, biz agent of Story Analysts, Local 854, LATSE.

Mr. and Mrs. Mick Skar, daughter, New York, Sept. 1. Father is WABC Radio, N. Y., program director.

Mr. and Mrs. William Wendt, daughter, New York, Aug. 31. Father is ad manager of Metro-media; mother is former secretary to Bennet H. Korn, Metropolitan Broadcasting Television prexy.

Mr. and Mrs. Ted Knight, son, Burbank, Sept. 4. Father's an actor.

Mr. and Mrs. Michael McAloney, son, Sept. 3, New York. Mother is singer-actress Julie Wilson; father is a producer.

Mr. and Mrs. Mert Koplin, son, Sept. 8, New York. Mother is actress Janice Mattson; father is a tv producer.

Mr. and Mrs. David Kurzon, daughter, Aug. 26. Mother is actress Junior Stuart; father is an actor.

Jackie Kennedy

Continued from page 2

which battles the dropout problem.

Should the White House buffet materialize, it would mark the first time in 25 years or longer that White House itself has been used in connection with a benefit. The last time in memory of longtime D.C. inhabitants was when Franklin D. Roosevelt entertained in the 1930s in connection with the March of Dimes.

There will be only the one-shot showing of the film which stars Cary Grant and Audrey Hepburn. Ella Fitzgerald is also on the program to sing from the Palace stage before the screening.

The picture is not slated to open in Washington until Christmas at another theatre, the Town.

The First Lady is honorary chairman of the benefit, with three working co-chairman, Mrs. Robert F. Kennedy; Mrs. David Brinkley, wife of the NBC News personality, and Miss Flaxie M. Pinkett, a prominent Negro civic leader.

Jacqueline and Ethel Kennedy are reportedly anxious to create attention for the benefit in the hope of encouraging civic leaders throughout the nation to inaugurate local programs everywhere to combat school dropouts.

Tickets are to be scaled at \$100, \$20 and \$10. Only the \$100 buyers have a chance for a White House invitation.

Actor's Behaviorism

Continued from page 2

theatre and worked out their frustrations through their children.

Most parents don't want their children to become professional actors, the scientists say, not because of the insecurity and difficulty of the profession, but on the ground that "it's time he stopped fooling around and got down to work." As a result, the actor represents what he believes is society's essential disparagement of his work.

Actors tend to fare little better in personal relationships with the general public. Though often admired, even envied, they feel misunderstood and unaccepted. Many actors, when in social interaction with non-actors, feel forced to disassemble, to present an entertaining professional "personality" in what constitutes an off-stage performance.

The three Chicago Univ. scientists are Robert D. Hess, Associate Professor and Chairman of the Committee on Human Development; John H. Sims, Research Associate in the Committee; and William E. Henry, Professor of Human Development and Psychology. The study is part of a continuing inquiry into personality patterns and life adjustment.

LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us

Jimmy — Eddie

Louis — Jack

his first book of poems in 1929 and joined the BBC in 1941.

Among MacNeice's best known works were his play, "Bagpipe Music," a tv play, "Another Part of the Sea," which he both wrote and produced, and the script of the film, "Ascent of Everest."

He wrote much of his work on buses and the London Underground railway. He was created a Commander of the British Empire in 1958.

Survived by his wife, a son and a daughter.

MARY SOMERVILLE

Mary Somerville O.B.E., 65, longtime exec with the British Broadcasting Corp., died Sept. 1 in Bath, Eng. She joined the BBC in 1925 and retired eight years ago. During her 30 years' service she was successively Educational Assistant, Director of School Broadcasting, Secretary of the Central Council on School Broadcasting and Assistant Controller of Talks. Her last post was Controller of Talks. Though she was not responsible

L.I. Widow, daughter, sister and three grandchildren survive.

ROBIN GROCOTT

Robin Grocott, 39, film publicist, died Sept. 1 in London after collapsing in the street a week earlier. He was currently working as unit publicist for Talbot Pennebaker on "The Man In The Middle" with Robert Mitchum.

He entered the industry in 1948 as press rep with RKO-Radio Pictures and four years later became a unit publicist with Coronado. Since then he had worked on a number of features.

Grocott was associated with a variety of setups including the Rank Organization, Launder-Gillatt Productions, Open Road Films and Walt Disney.

A bachelor, he is survived by his parents.

EDWARD G. ASHTON

Edward (Eddie) G. Ashton, 48, theatrical scribe and drama critic, died recently in Glasgow after a short illness. He was feature

BOB WADE

Sept. 2, 1959

for bringing Schools Broadcasting into radio it was Miss Somerville who built up the department and developed it into a powerful, significant force.

Miss Somerville was awarded the Order of the British Empire in 1935. Survived by her husband, E. Rowan Davies, whom she married last year.

FRANK B. FALKNOR

Frank B. Falknor, 66, longtime CBS engineer, died Sept. 6 in Kingston, N.Y. He had resided in Boiceville, near Kingston, since his retirement in 1956 as v.p. in charge of operations of CBS-TV.

Falknor, formerly consultant engineer for WBZ, the Westinghouse radio station in Boston, and WBZA, its satellite station in Springfield, joined CBS in 1933 as chief engineer of WBBM, CBS owned radio station in Chicago. In 1937, he was named chief engineer of the network's central division.

Entering the Army in 1943 with the rank of major, he was assigned to the Office of Strategic Services in Washington, D.C., then went overseas for 15 months of active military service in the China-Burma-India Theatre. He left the

writer and theatre columnist with the Scottish Daily Mail in Glasgow.

Son of the late Harry F. Ashton, longtime manager of the King's Theatre, Glasgow, and the old Theatre Royal, Glasgow, he joined the staff of The Bulletin Glasgow morning sheet, in 1941. More recently he worked on Glasgow Evening Times and the Scottish Daily Mail.

Ashton authored three thrillers under pen-name of Stephen Carver, winning an Ellery Queen short-story award. He broadcast regularly, mainly on theatrical themes, and wrote scripts for Scot comedians and also for radio program.

Survived by his wife, son and daughter.

WALTER GOLDE

Walter H. Golde, 53, composer and pianist, died in Chapel Hill, N.C., Sept. 4 following a long illness. Also an accompanist and voice teacher, he had been associated with the U. of North Carolina Institute of Opera. He was formerly with Columbia U. in New York.

As an accompanist he played for such musicians and singers as Pablo Casals, Felix Salmonds,

British television means BBC? Wrong! Telly means Granada.

17 of the top 20 shows in England are Granada's!*

(For 26 weeks ending May 19, 1963, out of 543 "top twenty" programmes — there were some ties — 473 of them were Granada's. 70 were BBC's.)

What makes Granada so hot? Well, *Coronation Street*, certainly. Englishmen are absolutely glued to Granada's nighttime soap opera to end all soap operas. And they're mad about *Bootsie and Snudge*, Granada's two wild men. But Granada's also captivating audiences with shows not customarily associated with high ratings. Documentaries like *Men of Our Time*, about Ghandi and Roosevelt; *Mighty and Mystical*, a four-part

study of India. Educational series like *A to Zoo*, *Discovery* and *Design*. And special programmes like *Leonard Bernstein* and a three-hour adaptation of *War and Peace* that captured the first International Emmy Award. (Popular intellectual shows! Believe it.)

If you'd like to try some of these high rated shows in America, contact Kay Campbell at the New York offices (509 Madison Ave., MU 8-1126) or write Paddy Crookshank at

GRANADA TV NETWORK, ENGLAND



*Granada TV Region—Monday through Friday

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80 PAGES

OVERTURE TO A TV NIGHTMARE

Miami WAME's 'Reverse Segregation' As 11 Are Axed For All-Negro Staff

Miami, Sept. 17. Management of station WAME, currently embroiled in a \$1,250,000 federal court action against the Nielsen rating system, this week fired its broadcast staff personnel and hired an all-Negro set of replacements in an action that one of the released staffers termed "reverse segregation."

However, according to station manager Murray Woroner the change is aimed at creating a "service for this ethnic group" that will cover the entire market. He pointed out that his 5,000 watt would afford more extensive coverage for the Negro population of Dade (Miami) County, what with only local station now featuring Negro talent exclusively being the 250-watt WMBM.

Woroner said that the switch in policy will "put WAME in a position where we won't have to fight ratings." Current state and federal suits against the ratings system by the station's owners were refilled in an amended complaint in the federal court here last week in which damages of \$1,250,000 are sought from the Nielsen company. Station alleges that the system "falsely, wilfully, wrongfully and maliciously" published a report that allotted WAME a low rating as compared to other radio stations in the area.

Now, Woroner insists, the new policy will put his outlet in a spot where there would be no involvement in a rating race. He had (Continued on page 78)

Win Yourself a Symphony: Prize Allows Picking The Program and Location

Dallas, Sept. 17. A drawing is to be held here at the first concert of the Dallas Symphony on Oct. 21 at the McFarlin Auditorium. The name drawn will receive the services of the Dallas Symphony Orchestra for a free, made to order concert of his own choosing.

He may play host to a special concert in his own back yard, or at his office, church or in a hall anywhere in the county. McFarlin Auditorium will be available to the winner if he desires that hall.

The winner may also conduct the orchestra or serve as a soloist in the concert if he desires.

Out of city or out of country residents are also eligible to participate. However, he must pay for transportation of the orchestra to his home area if he wishes the orchestra to play outside of Dallas.

The winner may not turn a personal profit on the concert or services of the orchestra. However, if he wishes to sponsor a concert as a benefit for a church or charity, he may do so.

Entry blanks are found in the Dallas Times Herald and persons may enter as often as they desire.

Hire Negro Treasurer For Gotham's Mayfair

A Negro treasurer will be employed in the Broadway legit area for the first time in recent years. He'll be associated with the Negro production of "The Ballad of Bimshire," opening Oct. 15 at the Mayfair Theatre, N.Y. The Mayfair, although in the off-Broadway category, is situated on West 46th St. between Broadway and 8th Ave.

The Treasurers & Ticket Sellers Local 751 has okayed John Grey, who's worked behind the windows at film houses in Harlem. He is not a member of the union and whether or not he'll eventually be taken in depends on his meeting the local's requirements.

Biz Boom Cheers N.Y. Nightclub Ops

The New York cafes, many of which formally raised the curtain on the new season last week, have a happy-days-are-here-again atmosphere. Business has boomed considerably with the return of vacationers, the influx of buyers and a batch of conventions that have brought in a huge upheav in customers.

Business at this time of year in New York always revives after Labor Day. However, the difference this year is in the possibility that the former expense account spenders may be coming back. The cafe ops say there is a greater (Continued on page 78)

TV Stations 'Murder' Our Art: Hollywood

Hollywood, Sept. 17. American Cinema Editors asked the Federal Communications Commission to investigate what it called the "butchering" of theatrical films on television. The plea was reminiscent of a similar one made to the Federal Trade Commission sometime ago by Directors Guild of America, also unhappy over the careless, artist-spoiling "editing" for commercials.

Editors' chief Anthony A. Wollner attributed the "butchering" to fact tv stations use "splicers" instead of pro film eds to condense features to desired lengths to fill specific time slots. "Movies being shown on tv today have been wantonly divested of their carefully created mood and pace. Story continuity is disrupted, acting performances are destroyed, direction is made to appear disjointed," complained the prexy to the FCC.

AT STAKE: JOBS & \$600,000,000

By GEORGE ROSEN

This week with the one-fell-swoop premiere of the entire ABC-TV network schedule, marked the start of the most expensive "sudden death" gamble in the history of the entertainment business.

The fate of some \$600,000,000 in program-time billings on the three television networks rests on the national Nielsen ratings that will come out of the 14-day period extending from Oct. 7 to Oct. 21. But beyond that, it's so critical, with so much at stake and with nerves so tensed up at "overture time," that many an executive job—including even those at the top of the stairs—hangs in the balance.

What happens in the 14-day period on which Nielsen will base his all-important first big sample, will decide what shows go and what shows will remain. For unless a show changes a time period (or the competing show changes), the Nielsen tally for this critical two-week period, as demonstrated in past years, will remain unchanged into next Spring.

This season's gamble is far more precarious for the networks because of all the short-term minute buys, permitting the advertisers, if they so choose, to scam in December. Thus if a show fails to make (Continued on page 79)

Losey Back In U.S.; Not Sure Blacklist Is Yet Abolished

American film director Joseph Losey, who returned to the States last Thursday (12) for his first visit since 1953, is not contemplating a return to filmmaking in this country in the immediate future. The director, who was blacklisted at the height of the McCarthy era in the early 1950s, says he is not sure the blacklist doesn't still exist here.

"I know it no longer exists in Europe," he said in New York shortly after his arrival, "and I've been able to reestablish my career abroad"—the implication being that he's happy where he is now and doesn't want to stir up painful memories. He points out, however, that he never was subpoenaed by the House Un-American Activities Committee. His name was mentioned in some testimony, he knows, and even now he feels he could get a "clean bill of health" by going down to Washington and talking. It isn't that he would mind talking about himself as much as he would not want to have to talk about his friends.

In this connection, he's reminded of a statement made by Dalton (Continued on page 76)

Show Biz Pans Cultural Exchange; Pros Say Amateurs Hurt U.S. Image

Washington, Sept. 17.

'Hollywood Oughta Keep Broadway Legit Perk'

Hollywood, Sept. 17.

Joshua Logan, a regular between New York and Hollywood, is making a pitch for Hollywood to pour some of its profits into Broadway. Such coin must be forthcoming, he believes, if the legit is to keep her

currently producing-direct "Ensign Pulver," a sequel to "Roberts," for Warner Bros. "motion pictures should be intimate theatre in every way," primarily with stepped-up pre-production deals.

Hollywood's responsibility to render aid to N. Y. stage stems from accrued debt in directors, writers and actors who have trained in the theatre before going on to film success, he opines.

Tahoe's Big Bid To Eclipse Reno

Lake Tahoe, Sept. 17.

The booming South Shores of Lake Tahoe—experiencing a fantastic population-business growth—is slowly but surely edging out nearby Reno as northern Nevada's major tourist attraction. And, with the recent announcement of plans for two more major hotels at Tahoe it's strongly indicated the lake could easily overshadow Reno as an entertainment centre.

Bill Harrah, operator of Tahoe's most successful gaming-entertainment centre, has announced plans for a 23-story resort hotel-casino, and Del E. Webb, landlord of the Sahara in Las Vegas, has begun preliminary work on his 13-floor Sahara-Tahoe hotel-casino only a few minutes walk from Harrah's. Harvey Gross' 11-floor Wagon (Continued on page 78)

Mary Martin Milestones: Theatrical and Natal

Mary Martin, who opens Oct. 17 on Broadway in her new show, "Jennie," will pass her 25th anniversary in the theatre four days earlier. The star, whose previous show business career had been limited to cabarets, made her stage debut Oct. 13, 1938, at the Shubert Theatre, New Haven, in the musical comedy, "Leave It to Me."

Her striptease spoof number, "My Heart Belongs to Daddy," became the outstanding hit of the Cole Porter show, which opened Nov. 9 at the Imperial, N. Y. According to "Who's Who in the Theatre," Miss Martin was born Dec. 1, 1913, in Weatherford, Texas, so she is also approach- (Continued on page 77)

The present cultural exchange programs came under sharp criticism last week from show business representatives trying to explain to a House subcommittee the role of entertainment in the cold war. While the bandmen, symphony leaders, ballet and opera artists and theatrical witnesses were tooting their own horns, they agreed that the U.S. Cultural Exchange setup has been hampered by too many amateur performers and the failure of this country to export excellence.

As a group they were unanimous in criticizing the shoe-string cultural exchange budget of the State Dept. and the general indifference here to the impact of the American arts on our image abroad. As the House Foreign Affairs subcommittee on International Organizations & Movements reopened its probe on winning the cold war and the U.S. ideological offensive, its individual members admitted they weren't exactly sure of their terms or what conclusions they were trying to unearth.

CBS commentator Eric Sevareid gave them some help with the suggestion that the U.S. mass media has contributed to the unrest and social revolution in underdeveloped countries by vividly demonstrating our affluence. He wasn't particularly worried by anti-American feeling over the globe, saying most of it comes from intellectual elites.

But the performing artists showed more distress about image of the "cultural desert" in the land of plenty. Actors Equity exec secretary Angus Duncan criticized Government policy for not using (Continued on page 78)

'Defer' Nazi Occupation Of Naples Video Drama As Adenauer Courtesy

Rome, Sept. 17.

Italo-German quarrel over the Italian resistance film, "The Four Days of Naples," is apparently destined to continue.

An Italian television drama based on a resistance tale linked to the same Naples event, and slated to air Sept. 19, has been replaced on the RAI sked by another show because of German Premier Konrad Adenauer's visit to Italy during that period. Decision cannot be confirmed here, but is obviously a gesture of courtesy that the Naples drama should run later.

Originally slated item was based on Carlo Bernari's "Un Braccio di Meno" (One Arm Less) in a series called "Stories of the Italy of Today." It would be replaced by Carlo Bernari's "Il Taglio del Bosco" (The Wood).

Confusing or not, the matter has previously roused press attention here.

Italo Press Lambasts Venice Fest; One Daily Sees Injustice Done U.S.; Wonder at Bows to Leftwing Stars

Rome, Sept. 17. Venice Film Festival postmortems are flying thick and furious in the Italian press, with sharply divided opinions.

One Italian weekly, ABC leads its summary with the head: "Idiocy at Venice," and blasts the event for its frequent bows to the left-wing talent which, article says, was favored there. Other comments were less violent, but arguments likewise centered on the opportunity of giving the top prize to Francesco Rosi's "Hands on the City" while slighting Louis Malle's French entry, "Le Feu Follet."

Also singled out—in Rome's "Il Messaggero" for example—was the injustice done to the U.S. by depriving its highly-rated contenders, "Hud" and "The Cook World," of due recognition at the event.

Most pundits agreed on one thing: That this year's Lido event was duller than most, and that in the long run, the "new look" of austerity imposed this year by director Luigi Chiarini would only lead to progressive stagnation and disinterest both from business-bound visitors and from the public.

Chiarini himself, in a newsreel interview, defended his innovations.

"In my opinion," he said, "boredom is—like all sentiments—a subjective factor, not a critical, objective one."

"Now, whoever is bored by films of high cultural level such as those

(Continued on page 79)

Martha Graham Returns On Heels of Cong. Blast

High priestess of American avant garde dance, Martha Graham, arrived with her company at Idlewild on Monday (16) and was big news for the first time to reporters because she had been denounced a week earlier by a congresswoman, Edna Kelly (D-N.Y.), who called Miss Graham's "Phaedra" erotic, not to say sexy, and deplored its presentation to foreigners. Actually the congresswoman had waited a year to react.

Meanwhile Miss Graham had enjoyed notable success at the Edinburgh Arts Festival and at the Prince of Wales Theatre in London, that date set as result of the first impact.

Although Martha Graham has been one of the legendary figures of the dance for decades, and the subject of several award-winning films, her audience has been heretofore somewhat special and therefore limited. She has derived a significant portion of her financing from foundations.

The Kelly blast may have been her most effective, if least wanted, publicity break.

Pola Negri's Film

San Antonio, Sept. 17.

Pola Negri, the silent film great, left here Friday (13) for New York and then on to London to start work on the first color motion picture she ever appeared in. Walt Disney is the producer.

Miss Negri is expected to return here in December to spend the winter.

Spaniards Finally Get To See 'Desert Fox' But Can't Recognize Germans

Madrid, Sept. 17.

The belated premiere last week of "The Desert Fox" is an indication that Spanish censors are extending censor relaxation to politics after opening a wedge on the moral front.

"Desert Fox" has been kept off Spanish screens for more than 10 years on the grounds that it distorts history. The idea that Rommel, the Third Reich's bright-halred general was conspiring between brilliant victories to destroy Hitler was regarded here as a state of mind adopted by World War II victors with regard to the vanquished. Even today, with the 20th-Fox feature on the screen, critics did not mince words to find it politically unacceptable. One film viewer stated that the script-writers were unfamiliar with German mentality and the hierarchic sense of responsibility that dominated the German army.

Critics also went to great lengths to point out what they considered to be historical distortions, although performances by James Mason and Van Heflin, as well as the direction by Henry Hathaway, come in for many kudos.

Palm Springs' Funicular Finally Gets Off Ground

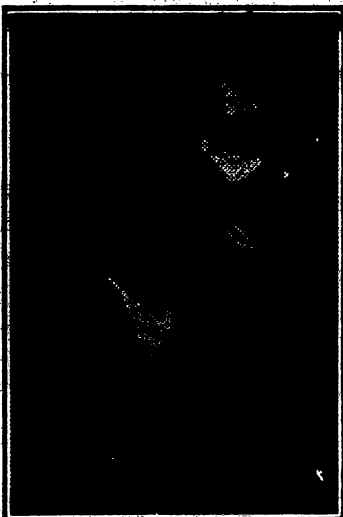
Palm Springs, Sept. 17.

The aerial tramway, which takes you from the desert floor to 8,000 feet in the San Jacinto mountains in 15 minutes for \$4 roundtrip, opened to tourists Saturday (16) but not to much biz.

Attraction, which has been 30 years in the gab stage but got down to biz two years ago with a \$7,700,000 bond issue, opened for freeloaders Thursday (14) with Gov. Pat Brown aboard.

Francis Crocker, father of the project, didn't even show up for the opening. He walked out last June when first ride was postponed until Gov. Brown got back.

(Continued on page 58)



BRUNO COQUATRIX

Honour Olympia Theatre, Paris.

"PAUL ANKA'S PREMIERE at Olympia Theatre, Paris, was the greatest triumph I have seen in thirty years of show business."

"Sorry PAUL can't play more than two weeks, as I shall turn away tens of thousands of people."

"PAUL ANKA has always been a big star in Paris but never as now."

Stress 'Security' (Sex Overdone?) In 'Dr. Ward' Pic

Indie producer-director William Martin puts his Profumo scandal-type pic, "The Dr. Ward Story," into production in New York next Tuesday (24). It was originally titled "Don't Strip My Little Girl," and may wind up just as "The Doctor" if there's a possibility of legal problems.

Actually, the script is only "based on" the British-located Profumo case. Martin's screenplay is set in New York, and all the principal characters, with the exception of the female lead is depicted as American. Ann Hutchison, a newcomer, has the key femme role.

Pic is not going as a "sexploitation" item, but rather a suspense thriller which emphasizes the security aspects of the original story. It's being privately financed with both Titra Sound Studios and Movielab here are participating.

U.S.-Chilean Longhair Tie In Wake of 'Alliance'

Washington, Sept. 17. Chile took up an invitation offered by President J. F. Kennedy two years ago for Latin Americans "to contribute to the enrichment of life and culture in the United States," and the result is a series of concerts, recitals and panel talks featuring leading Chilean and U.S. artists.

The invitation was part of the President's speech in 1961 revealing the Alliance for Progress.

"The Image of Chile," as the program is called, will initial Sept. 22 with a top drawer, black-tie concert at the State Dept.

Sec. of State Dean Rusk will open the inaugural and will be followed by Leonard Bernstein. The Ancient Music Group of the Catholic University of Chile will present a concert.

Two days later the same group will give a public recital at the Washington Cathedral.

On Sept. 30 Claudio Arrau will give an all-Beethoven sonata recital at the State Dept. Vice President.

NELLY WALTER'S ROLE

Succeeds Andre Mertens With Whom She Worked 37 Years

Nelly Walter, who is now director of the Andre Mertens Division of Columbia Artists Management Inc., had long booked most of Mertens' long list of talent, all of which with the presumed exception of Renata Tebaldi, is continuing with CAMI. Mertens, who died in Europe early in the summer while on a talent scouting trip, had also been chairman of CAMI. That post remains open.

Miss Walter's background is unusual. She worked for and with Mertens some 37 years in Berlin, Paris and Vienna and, after 1946, in the United States.

The 'Black Book'

Carson City, Sept. 17.

Formal interpretation of the mobster tabu or "black book" roster is formally spelled out in the complaint as follows:

"The State Gaming Control Board, having duly considered the subject matter relating to the appearance of notorious characters of unsavory reputation, issued a pamphlet or brochure which has since been popularly designated the 'black book' and circulated same to gaming establishments in the State of Nevada for the purpose of more specifically identifying certain named individuals of notorious and unsavory reputation, the presence of whom in gaming establishments licensed under Nevada Gaming Control Act or on the premise in which such gaming establishments are located and conducted would be considered contrary to the best interests of the State of Nevada and inimical to the public health, safety, morals, good order, and general welfare of the inhabitants of the State of Nevada as well as tourists and other persons visiting the State of Nevada and visiting its licensed gaming establishments and the premises in which gaming is conducted."

"One of the persons whose name appeared in said brochure or 'black book' is one Sam Giancana, also known as Moe Giancana, Sam Mooney, Momo Salvatore Giancana, and other pseudonyms presently known and unknown to the complainant . . . Park Lake Enterprises Inc. . . has been in possession of said brochure or 'black book' since on or about June 14, 1960. . ."

Sam Giancana's Guesting at Cal-Neva Threatens Sinatra's Gaming License

By ART LONG JR.

Carson City, Nev., Sept. 17.

Pia Lindstrom to Act

Berlin, Sept. 17.

Pia Lindstrom, daughter of Ingrid Bergman by her doctor-husband, pre-Rossellini, is contracted by CCC studio of Berlin (Artur Brauner), to appear in a feature film. She's now 24.

Legend is that her mother originally opposed Pia taking acting lessons.

Gag-Swapping Marks Bob Hope's Gold Medal Of Merit Ceremonies

Washington Sept. 17.

Bob Hope was awarded a gold medal by President Kennedy in a joke-trading ceremony in the White House Rose Garden.

Asking the Congressional viewers and other guests, including Milton Berle, to move in closer as he presented Hope the medal, Kennedy said, "After all, this is one of the only bills we've gotten by lately."

To Kennedy's gesture, Hope replied: "I'm thrilled you invited all the Senators and Congressmen up here. For a while it looked like a Congressional investigation."

Noting the medal bore his profile, Hope said he had suggested plastic surgery on himself before the medal was struck to reduce the size of his nose.

"But Symington (Sen. Stuart Symington (D-Mo.) said there would be more gold this way" Hope added.

Kennedy said Congress' vote for the medal demonstrated the na-

(Continued on page 79)

The Nevada Gaming Control Board, charged with policing the state's lucrative gambling industry, has moved to revoke Frank Sinatra's gaming license because of his allegedly known association with an underworld figure described as a member of the "Cosa Nostra," a national crime organization.

A complaint, filed Sept. 11 in Carson City with the State Gaming Commission, parent agency of the control board, charged Sinatra and the hotel staff at his Cal-Neva Lodge at Lake Tahoe gave "red carpet" treatment to Sam Giancana, 54, of Chicago, when Giancana was a guest at the lodge in July.

In the complaint Giancana was identified as "one of the 12 overlords in the organization known as 'Cosa Nostra,' sometimes known as the 'Mafia,' which was and is an organization or society dedicated to supervision and control of criminal activities in the United States of America."

He is also listed in Nevada's

(Continued on page 78)

Chomping Chimp Claws Ray Walston's Physiognomy

Ray Walston underwent minor plastic surgery last week in Hollywood because of a clawing from a chimpanzee while working on "My Favorite Martian." He'll be able to resume work shortly with no discernible effects.

Chimp had initially been friendly, but later went for Walston's eye and face while seated in a car. Actor urged studio hands not to touch the wounds, although in great pain. Instead, he was hospitalized immediately and operated on the following morning.

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ABEL GREEN, Editor

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DOWNTOWN IN THE SUBURBS

British Lion Taking a 50% Swallow Of Regal Film In Near Future?

London, Sept. 17. A deal is in the works and is expected to be wrapped up within the next 10-14 days whereby British Lion will buy a 50% interest in Regal Film International, the indie production and distribution outfit formed in 1958 by Joseph Vegoda and Michael L. Green.

British Lion, it is believed, is buying out Green's half share in the company, and the deal will also involve BL's foreign distributing arm, Lion International, which will be handling overseas sales of Regal's product after the deal has been consummated.

Vegoda, who has shared the managing directorship with Green since the formation of the company, will continue as sole managing director, and it is expected that a British Lion nominee will be joining the board. Amount involved in the deal has not been disclosed.

The new arrangement will not affect Regal's domestic operation, and the company's nationwide distribution setup will be fully maintained. Nor will it alter the company's production policy, which has been geared to the making of around three features a year, which it releases together with imported product.

Vegoda, who had formerly been general sales manager for RKO Radio in Britain, formed Regal with Green after the demise of that distributry, and their first British pic "Jack the Ripper," was distributed by Joseph E. Levine's Embassy Pictures in the U.S. where it grossed over \$1,000,000. The company's latest production, "Live Now—Pay Later," is expected to gross upwards of \$560,000 in the U.K. and an American distribution deal is now under negotiation.

Green, who is currently vacationing on the Riviera, is expected to continue with his own company, Michael L. Green, Ltd., which specializes in overseas deals. His association with Vegoda will continue via a couple of companies in which they are partnered.

Fuller's Advice To Prods.; Keen Eye On Front Pages

More pictures should reflect the headlines, in the opinion of producer-director-writer Samuel Fuller whose "Shock Corridor" is currently in release via Allied Artists. "A lot of fellows who make pix are missing a bet by not zeroing in on current events," he said during a recent Gotham visit.

He noted that some of the most graphic, pix made, in his opinion, have been those which focused on news for their subject matter. There are pitfalls such as time lapses, Fuller admitted, but he also opined that nothing gets 'em like a timely pic. He pointed to pix like the old Warner Bros. "I Was a Fugitive From a Georgia Chain Gang," the more recent "I Want to Live" and the upcoming "Black Like Me" as examples of work which directly tied in with headlines, the former two quite successfully, he commented.

As might be expected, his "Shock Corridor" is loaded with topical material. Set in a mental hospital, the pic deals with a reporter who encounters among the inmates a Negro who cracked up after being a student in a previously all-white college, an ex-G.I. who defected to the Reds during the Korean war and then turned up in the west after several years and a scientist who was instrumental in making the atomic bomb but later couldn't face its destructive potential.

These ideas become what he calls "page one pictures" and such are solid b.o. contenders, Fuller argues. His next pic, in fact, will also have topical overtones, he

(Continued on page 79)

Semenenko's WB Shrink

Boston banker Serge Semenenko, a Warners board member, disposed of 6,000 shares of the WB common stock.

This leaves him with 1,200 shares.

'Lady' Crowding WB Into Outside Rental; First Time

Warner Bros., in following through on its own production schedule, has found it necessary to rent outside space for the first time in its history. The Burbank lot's 25 sound stages are all occupied and as a result two WB features are to be lensed at Paramount. These are William T. Orr's production of "Sex and the Single Girl" and Martin Manulis' "The Out of Towners."

Key factor behind the move to Par is "My Fair Lady." With actual shooting on some of the stages and set-building on others, this musical is octapussing the WB lot. Added to it are the currently-going "Ensign Pulver," "Kisses for My President" and "A Distant Trumpet."

Further, two television series currently are before the cameras, namely "Temple Houston" for NBC and "77 Sunset Strip" for ABC.

Not long ago just about all of Hollywood was looked upon as just so much of a morgue. Production skeds had been cut and the product that was being made was being made by American producers overseas.

Levine's Lincoln Arts Rushing For Possible Operation By Holidays

Ground was broken last week for the second of Joseph E. Levine's New York theatres. It's the Lincoln Arts Theatre on 57th Street near Broadway which will hopefully be ready in time to be showing a picture during the Christmas holiday season.

Last summer Levine opened the Festival Theatre, also on 57th St. but further east. This house was inaugurated with an Embassy release, Federico Fellini's "8½," which is still doing hefty biz at the situation. So far no picture has been selected to open the Lincoln Arts but Embassy, of which Levine is prez, has several projects for release later this year and in 1964, one of which will probably do the honors.

It is not Levine's plan to operate the houses strictly as showcases for his own pix but those which look right for the situations will most likely be among the top choices.

BARKER'S 'WINNETON II'

U.S. Actor Star In German-Yugoslav Feature

Belgrade, Sept. 17.

Rialto-Film of Berlin in coproduction tandem with Jadran-Film of Zagreb are shooting on northern Adriatic, near the port of Rijeka, "Winnetou Two", with Lex Barker in principal role. Lex Barker had the principal role in the "Winnetou One", too, and in this one he is filming several maritime scenes. Most of the film was shot in Western Germany.

The director of the film is Harold Reini, who directed two Yugo-German coproduction "The Treasury of the Silver Lake" with Barker are Niksa Stefanini, Mavid Popovic, Anton Nalis and Ilija Ivezić; an Yugoslav film actors.

SEEK 'FIRST RUN' PAY IN BOOTHS

By EDDIE KALISH

That battle over what constitutes a "first run" theatre which has been going on in the New York area between International Alliance of Theatrical Stage Employees projectionists Local 306 (Manhattan, Bronx and Staten Island) and certain exhibitors has virtually been resolved. Most neighborhood theatres hereafter playing pix on a "first run" basis, regardless of the theatre location, will apparently meet stipulated 306 first-run scales during such special bookings.

The dispute arose some time ago, mainly as an evolution of United Artists' "Premiere Showcase" releasing plan which broke with Broadway first run traditions and began issuing features in multiple breaks at raised admissions and with cooperative advertising instead of first giving them a Main Stem run. Local 306 declared that the showcase theatres were "first run" houses while showing releases under this arrangement. Exhibs disagreed.

Exhibs claimed that, despite the advertising which grouped the day-and-date houses as a "first run," they were actually still their old neighborhood selves. They clung to this claim with vigor, realizing that should their status be reclassified by the union, it would cost them higher wage scales and require more projectionists. For its own self-interest Local 306 battled for the reclassification and has reportedly won in most situations involved in such "showcase" presentations.

Scales are geared to the capacity of the theatre, and other factors. Houses revert to neighborhood status when not "Showcase" and back to "subsequent run" fare. Union expresses a "we've won" attitude as to Bronx, Manhattan and Staten Island. The fight goes on, however, in Queens and Nassau, Suffolk Counties (Local 640) where some of the biggest showcase theatres are located.

Unknown at present is now IATSE action will effect the operation of UA's showcase pattern in the metropolitan area. It is thought that some exhibs who had participated in the past, may balk at future participation, or at least be more choosy in their selections.

The effect also may be felt by other distibs like 20th-Fox which occasionally uses the showcase in some variant. Universal, also, has been working on a modified version of the showcase idea and has been considering expanding it.

That Money Writer, Harold Robbins, Sells Third (Unwritten) To Levine

Embassy Pictures has added another filmation of a novel by Harold Robbins to its roster. It's "The Adventurers," third Robbins book to be purchased by Embassy. "Adventurers" hasn't actually been written yet but is skedged as a Spring 1965 hardcover release by Trident Press, with a Pocket Books paperback edition to follow. Robbins will reportedly receive over \$1,000,000 for the pre-publication and picture rights for the book, plausibly the highest advance ever made for a work prior to its writing. It's believed also first time in the film biz that an author has sold three consecutive novels to the same producer.

Robbins' Hollywood sex-prowl "The Carpetbaggers," a coproduction of Embassy and Paramount is completed. Also an Embassy-Paramount coproduction will be "Where Love Has Gone," which is skedged to roll on the Coast this fall. Another project, this one based on a character from "Carpetbaggers" will begin lensing after "Love" under the handle "Nevada Smith" also an Embassy-Par coproduction.

In the case of all of these, Paramount is putting up the produc-

Fiscally-Complicated Colorama May Be Absorbed by a Major; Marathon Meetings Seek Answer

Metro Pays Quarterly

Metro board declared the regular 37½¢ quarterly dividend on the common stock. Payable Oct. 15 to stockholders of record on Sept. 27.

Shelton Details Landau Co. Quest For O'seas Deals

Ely Landau firm is currently mapping an expansion push abroad where it has been conducting negotiations aimed at the setting of various coproduction deals, arrangement for distribution of its pix on the international market and the purchase of U. S. distribution rights to foreign pix.

These dickers are being handled by William Shelton, international sales rep for the indie company, who last week outlined his program for the trade press. Headquartered in Paris and Munich, the homeoffices of Omnia Films Export, the European firm which is handling distribution of Landau product in Europe and the Middle East, Shelton has been touring various overseas cities and film fests looking into possible deals and is now in New York to talk things over with Ely A. Landau, head of the Landau Co.

He reported that "Europeans need American pictures. European theatres have depended on American pictures for generations and there is presently a shortage of such product." He noted that U. S. film production was down to 120 pix in 1962 as against 257 in 1958, a situation which is being felt abroad. Accordingly, Shelton has been spending considerable time lining up deals for the distribution overseas of upcoming Landau product which includes "The Fool Killer," "The Pawnbroker," "Heart Is a Lonely Hunter" and "Forbidden Area," the first of which is completed and the rest to be filmed during the balance of this year.

Omnia's deal with Landau is for these features and Shelton is pres-

(Continued on page 77)

Resignation recently of Herbert G. Stevenson as board chairman and director of Colorama Features has set off new interest on the part of investors in the company as to what exactly is going on with the distrib which was merged with Stevenson's Telac Ltd. last spring. Since that time Colorama's original president, Jules Weill, has resigned and the company has put but one film into release, not to mention reports of money problems.

It is now understood that a deal is being consummated via which a major company will take over Colorama and operate it as a subsidiary. Just which major is involved in the deal isn't being revealed at this time, but the agreement is reported near finalization.

For weeks now there have been several meetings of interested parties in New York. Weill, who still retains a 25% holding in the company, Dino Fazio, who succeeded Weill as prez, and others have been locked in confabs over the situation, including Stevenson, a Canadian financier who's Telac company still has 51% control of Colorama and who is now understood to be considering a return to the company.

Reached for comment about his resignation at the time, Stevenson didn't have much comment to make, stating only that he wanted to spend his full time with Telac and that he was disassociating himself from Colorama. How he would do this with Telac in 51% control of the distrib he would not discuss. Telac, a Canadian corp with a U.S. subsid called Telac Inc. with Richard Arlen as topper, acquired Colorama last April for the avowed purpose of having a distribution web for a roster of pix it was importing. At the time it acquired part of Weill's interests, buying

(Continued on page 19)

Four Soon to Go To Theatres; 12 On Way From Mirisch

With four projects in the can for release in the balance of 1963 and early 1964, the Mirisch Co. has already lined up at least 12 more films for-lensing this year, in '64 and into 1965. All but one or possibly two will be made in the U. S. and all will be United Artists releases under the latter's pact with the Mirisch company.

Recently finished lensing in London is "633 Squadron" and opening in October will be "Stolen Hours," starring Susan Hayward. Also finished and ready for release are "Kings of the Sun" and "Pink Panther." Set to roll Nov. 11 in Paris is "A Shot in the Dark," based on the Broadway play and starring Peter Sellers, Sophia Loren and Walter Matthau with Antol Litvak directing. This is the only feature of those planned which is slated to roll outside the U.S. with one possible exception.

Filling out the schedule for 1963 will be John Sturges' "Satan Bug" which begins filming in November on the Coast. In January, John Frankenheimer will direct "The Confessor," starring Tony Curtis and Henry Fonda. "Bandula," starring Yul Brynner, will also roll that month maybe in Florida or possibly in a foreign locale like Thailand. It's a jungle pic and needs such a location.

Also filming in 1964 will be a Billy Wilder film, tentatively titled "Dazzling Hour" and starring Peter Sellers and Dean Martin with two toplining femmes yet to

(Continued on page 78)

'Chicken War' May Affect Films; Europe's Cheaper Raw Stock Vital To Survival of U.S. Newsreels

Washington, Sept. 17. Executives from five film laboratory companies have appealed to the Kennedy Administration not to raise tariffs on raw film stock as a measure of political retaliation for the Common Market proposed new tariff barriers to U.S. poultry.

Testifying before the inter-agency Trade Information Committee they warned of economic disruption to the motion picture industry and possible extinction of U.S. newsreels if the tariff on European raw film stock is hiked.

The Administration listed 19 products with a total import value of \$112,000,000, facing possible re-

taliatory tariffs if the EEC goes through with the tariff boost on U.S. poultry, the U.S. will impose tariffs on products with an export value to the EEC of \$46,000,000—the amount which would be lost to the U.S. in decreased poultry exports.

He added that Gevaert and Pathe "are on the point of breaking the monopoly in color film," because of arrangements to supply foreign raw stock color film.

Gevaert v.p. Rene Aerts warned an increased U.S. tariff on its raw stock "would put the company's existence in jeopardy."

Alan Freedman, president of DeLuxe Laboratories, said many motion picture companies in an effort to lower costs are buying imported raw stock or examining the possibility.

Saul Jaffe of Movielab took the

May Hit French Wines Instead

Washington, Sept. 17.

Two concurring trade developments raised the possibility film raw stock may not be among the European products facing retaliatory tariffs in the U.S.-Common Market "Chicken war."

As the inter-agency Trade Information Committee concluded a week's hearings and began a report of its findings, Administration officials said they would drop the proposed duties if the Common Market offered an acceptable compromise on poultry levies.

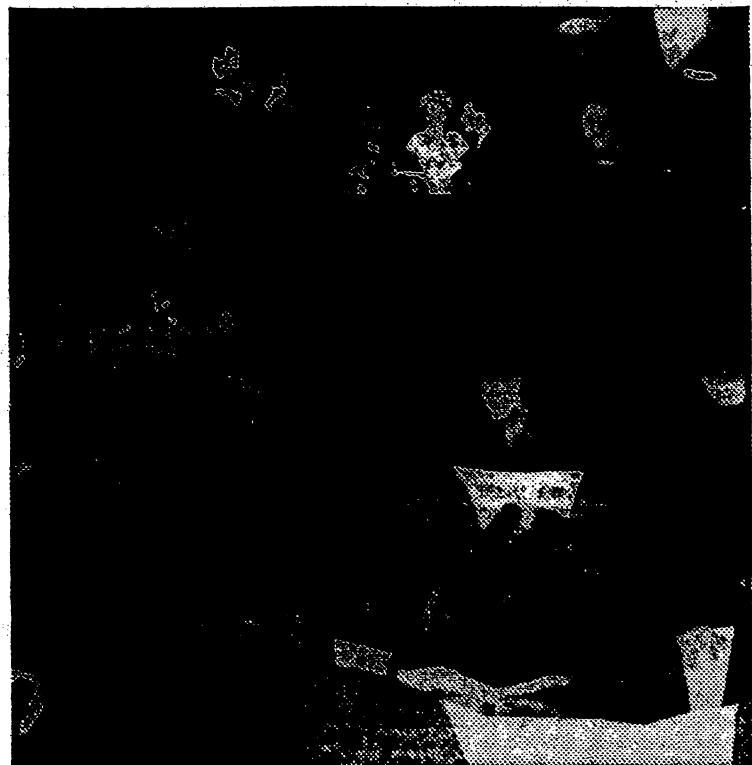
Reports were circulating that if the U.S. is forced to impose retaliatory tariffs, the boosts will be placed on finished products such as Volkswagen trucks and French wine. Raw and semi-finished materials, such as film stock, dextrine, yarns and gelatin, which were on the original lists may not be among the final products selected for a tariff hike.

White House sources, however, told VARIETY it was too early to say which products will be subject to new duties.

same pitch and commented ironically, how a chicken war could seriously affect U.S. users of film.

C. B. of News of the Day warned that added costs to newsreels, because of higher tariffs on raw stock, "would make it impossible," present operation.

He said increasing costs have killed two newsreel companies and a third—Fox Movietone News—will discontinue Oct. 1.



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Consultant Nate Golden

Washington, Sept. 17.

Nathan Golden, former U.S. Commerce Dept. film chief, has set up shop here as a legal consultant to advise businesses on government and international trade.

Golden, a frequent visitor to a film festival and trade conference, has officially dubbed himself as "Counselor at Law and Consultant to Business and Industry on Government and International Trade."

Michener 'Hawaii' Cost at \$10,000,000

It looks now like the filmization of James Michener's "Hawaii" will be done on a budget closely approximating the \$10,000,000 top set by United Artists a few months ago. This per Harold Mirisch, prez of the Mirisch Co., for which Fred Zinnemann will make the project.

In Gotham last week for huddles with UA brass, Mirisch said that the script for the picture is currently being reworked somewhat with budgetary conditions, the major factor in the labor. Mirisch said that the budget for the pic is now around \$11,000,000, which is lower than Zinnemann's original estimates which caused some concern among UA execs.

Mirisch stated that the project presently is being worked on in an attempt to meet UA's requirements. The distrib had decreed that it will not participate in the film unless it can be done on a budget not in excess of \$10,000,000. At the time of the decision, UA prez Arthur Krim stated that, should Zinnemann not be able to meet this stipulation, UA would give him its blessing to take the project elsewhere. No such new arrangements have been made, however.

Every effort is being made to bring the film into the \$10,000,000 range, Mirisch noted. "Hawaii" is now planned to go into production in the spring of 1965, he said, with UA distributing.

Hank Goldman's Status

Hank Goldman, a former buyer-booker for Stanley Warner in the Philadelphia zone offices, has joined Fabian Theatres on the same assignment in New York.

Goldman was added to the staff when Bernard Myerson, former chief buyer-booker, left to join Loew's Theatres as operating vice-president, with headquarters in New York.

Europe to U. S.

Takako Asakawa
Stanley Baker
Brian Bedford
Irving Berlin
Julius Bing
Robert W. Bloch
Mrs. D. Tucker Brown
Ned Brown
Robert Cohan
Alexander H. Cohen
Juliet Fisher
Donald Flamm
Barry Foster
Carol Fried
Richard Gain
Peter Glenville
Martha Graham
Phyllis Gutelius
Robert Harris
Michael Harvas
Mary Hinkson
Linda Hodes
Marion Jordan
Harold Klein
Noemi Lapzeson
Robert L. Lawrence
Anita Loos
Gene McDonald
Geraldine McEwan
Helen McGehee
Frederick Morton
Robert Powell
Peter Randazzo
Bertram Ross
Maurice (Red) Silverstein
Maya Stefanides
Clive Thompson
Dimitri Tiomkin
Moray Watson
Dudley Williams
John Williams
Ethel Winter
Don Wolf
David Wood
Peter Wood
Yuriko

Brisson Reads It So: 'Unpleasant Films Have Passed Their Meridian'

By GENE ARNEEL

The day of the unpleasant film is over. The writers of stories dealing with incest, cadaver carving and other unsavory themes haven't vanished, but the ticket-buying customers have.

This is the thesis advanced by Frederick Brisson, motion picture and legit producer. The audience has slipped away from problem pictures "because they have their own problems and have now refused to pay to see somebody else's," he stated in New York the past week.

Similar situation obtains in legit, according to Brisson, who cited the single exception of "Who's Afraid of Virginia Woolf?" And even this, while strictly a click on the boards, has yet to be purchased for filmization.

Brisson confines his comments to American producers, allowing that the foreign film and legit impresarios obviously are continuing with the heavyweight fare. "In the U.S. the cycle has changed. There's a very strong feeling for light entertainment in pictures and legit."

He stresses: "It is absolutely vital if our business is to remain a big power that we render entertainment."

There may be a problem involved in doing away with cinematic problems, Brisson acknowledged. Writers find it easier to write lecture than jokes.

Brisson recently completed "Yum-Yum Tree" for Columbia and is now out to establish star Carol Lynley as the "Yum-Yum Girl." This describes as being a throwback to the "It Girl" created by Eleanor Glynn and personified by Clara Bow.

Significant angle here, sez Brisson, is that lots of show has gone out of show business since the days of Florenz Ziegfeld and, in films, Samuel Goldwyn. They'd dress up the dolls and create excitement and he's trying ditto, having hired George Masters for the hairdo and Don Feld for the costumes and all in all "creating an image" appealing to film audience today.

Concludes Brisson: "Ziegfeld and Goldwyn created glamor and everybody wanted to go. Let's do it again."

GATHERING OF ECHELON

Columbia Execs Muster at Hollywood Studios

Most of the top Columbia Pictures brass converges on Hollywood this weekend for production powwows at the studio with Coast topper Sol A. Schwartz. Latter came east in advance. All return later in the week.

Going to the studio are Abe Schneider, Leo Jaffe, Stanley Schneider, Mike Frankovich (in from London), Robert S. Ferguson, and Mo Rothman, latter the executive veepee of Col Pictures International who continues on to Tokyo and an extended Far East o.o.

Two Outside Units Visit Yugoslavia

Belgrade, Sept. 10.

During this and next month two feature films will be shot in Dubrovnik, Southern Adriatic resort, by two foreign producers.

One group, headed by brothers Roger and James Corman, will film "The Suspicious Patriots." Main roles will be in hands of Stuart Granger, Raff Valone, Miky Runni, Henrich Silva, Bill Campbell, Ed Burns, Peter Kove, an actor of Yugoslav origin, and Stela Rosin, Yugoslav actress. The director of the film will be Roger Corman. The technical services for shooting of "Suspicious Patriots" will be supplied by the Dubrava-Film of Zagreb.

The second project is by German producer, Carl Sokol. On the island of Lokrum (facing Dubrovnik) he will produce a feature which will most probably be called "One Eats the Other," in which the main roles will be played by Jayne Mansfield, Michel Kameron, Verner Peters, Pinkas Brown, Antonela Luadi and German actress Elizabeth Flickenschid. Camera work will last one month or a couple of weeks longer on each film.

Kerner Round World To Line Up Segments For Norm Corwin Script

Berlin, Sept. 17.

Lewis Kerner, president of Kerner International of Hollywood, spent a few days in Berlin in connection with his scheduled film, "Document A/777." Kerner described proposed film as background against man's inhumanity to man and taking inspiration from the United Nations' Universal Declaration of Human Rights. It's an original-screenplay by Norman Corwin of radio and film antecedents. Corwin will direct the American segment of "Document A/777" and act as directorial consultant on other portions of the film to be shot in at least six other countries under leading foreign directors.

In Berlin Kerner made a deal with Horst Wendlandt of the local Rialto-Film which will handle the German and Danish handling of the film.

Kerner left here for Hong Kong, Bangkok, Tokyo and Singapore. He left Hollywood Aug. 10.

U.S. to Europe

James Bregley
Dick Button
Corinne Calvet
Nathan Cohen
Keir Dullea
Jean Erdman
Paul Feigay
Frank M. Folsom
Robert Gardiner
Patricia Gilbert
Ken Giniger
Herb Jeffries
Sidney Lazard
Martin Mills
Stanley Mills
Dawn Nicholson
Allen Parkinson
Harold Prince
Ben Selvin
Barney Stein
Tempest Storm
Robert Williams
William B. Williams

Jonas Arnold on 'Empire'

Jonas Arnold, independent publicist, has been retained by Samuel Branton Productions to prepare an education campaign for "Fall of the Roman Empire." He's to work on the promotional approaches involving secondary schools and colleges.

L.A. to N.Y.

Charles Aidman
Eddie Albert
Irving Asher
Diane Baker
John Beck
Will Cowan
Blake Edwards
Roger Englander
L. Wolfe Gilbert
Bob Goodfried
Tammy Grimes
Martin Jurov
Shirley Knight
Gene McCabe
Molly Picon
Don Sanford
Herb Silvers
Tom Tannenbaum
Card Walker
Gig Young

N.Y. to L.A.

Frederick Brisson
Janet Cohn
Howard Erskine
Robert S. Ferguson
George Foster
Mike Foster
Mike Frankovich
Samuel Goldwyn
Harry E. Gould
Fred Hebert
Leo Jaffe
Frederick A. Klein
Francis S. Levien
Greg Lockwood
Irving Mansfield
Rex O'Malley
George Oshrin
Gene Roche
Mo Rothman
Abe Schneider
Stanley Schneider
Sol A. Schwartz
Harry Sosnik
Elaine Stritch

LATINS LOWER ECONOMIC BOOM

National Boxoffice Survey

Dearth of New Pix Slows Biz; 'Cleo' Still Champion, 'West' 2d, 'Thrill' 3d, 'Irma' 4th, 'Escape' 5th

Absence of much new, strong product along with seasonal influences will slough biz generally in current stanza. Milder weather is about offset by annual trek back to school by the younger cinema patrons.

"Cleopatra" (20th) (13th wk) again is pacing the field by a considerable margin albeit slipping down in several key cities covered by VARIETY. "How West Was Won" (MGM) (40th wk) again is taking second position, same as a week ago.

"Thrill of It All" (U) (8th wk) is back in third place after a dip to fourth last week. It is closely pursued by "Irma La Douce" (UA), a strong fourth-spot finisher. "Irma" continues to amaze the most optimistic exhibitor, playing some 16 keys although out in distrib for 15th week.

"Great Escape," another from United Artists, is pushing up fifth position as compared with sixth last stanza. It's on its 12th week. "Lawrence of Arabia" (Col) (36th wk) is winding up sixth.

"Caretakers" (UA) (4th wk) is capturing seventh place, same as a week ago. "For Love or Money" (U) (6th wk) is finishing eighth same as last session.

"8½" (Embassy) (10th) is landing ninth money, also the same as a week ago. "The Haunting" (MGM) (3d wk) is moving up to 10th position. "Toys in Attic" (UA), in same category last week; "L-Shaped Room" (Col), 10th last session; "Women of World" (Embassy), in 12th place last round; and "Mondo Cane" (Times) are the runnerup pix in that sequence.

"V.I.P.s" (MGM) heads the list of more promising newcomers. It preemmed in L.A. with a boffo stanza. "Haunted Palace" (AD), also new, is big in Detroit.

"Castilian" (WB), another newcomer, looks good in Washington and fair in Detroit. "Kiss of Vampire" (U), nice in Minneapolis, looks fair in K.C.

"Condemned of Altona" (20th), lusty in Minneapolis and sock in Washington, shapes mild in Cleveland and dull in Indianapolis. "Sporting Life" (Cont), big in N.Y., looks stout in Denver and L.A.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-11).

SEE IDEAS TAKEN FROM SPANIARDS

The major American film companies will "take a close look at the retaliatory clauses in the new U.S. tariff act" should the Mexican government press its demands that the companies either print or subtitle all their imports in Mexico.

This is suggested by the Motion Picture Export Assn.'s Latin American veeper Robert Corkery. With similar demands for local printing being made in Argentina (in addition to a still-to-be implemented decree demanding that U.S. companies release one Argentine pic for every six imported), Corkery feels that unless the majors make a firm stand, cost of doing biz in key L.A. markets might make profits totally impossible.

Re that decree in Mexico and the possible recourse to retaliatory measures via the tariff act, Corkery points out significantly that the U.S. provides the Mexican film industry the biggest market for its films outside of Mexico. (According to the annual VARIETY International Film Edition, Mex pix earn annual rentals in the U.S. in excess of \$3,000,000.)

Short Range Hurts

Corkery believes that while the longrange goals of various regional economic groupings, such as the Common Market in Europe and the proposed Latin American film common market, are all to the good, in that everyone benefits when all economies are in good shape, the short range effects are "bound to be detrimental to the outsiders."

It's no accident, Corkery says, that similarly "restrictive" decrees have been introduced in Mexico and Argentina, or that Brazil is now studying proposals which would require that Brazilian nationals distribute imported product ("Doesn't that sound familiarly like Spain?"). It's part of an overall effort to capture the Latin American and/or Spanish-speaking market. "Our competitors today," he says, "are not other film companies, but the economic nationalists."

Veeper reports that the Argentine six-to-one decree has been formally objected to by MPEA on the grounds that it contravenes (1) the General Agreement on Tariffs and Trade, (2) the United States-Argentine bilateral agreement, and (3) the MPEA agreement with the Argentine Film Institute. Notes of objection have been filed with the Argentine Foreign Office by the U.S. State Department, in addition to which, Argentine producers and exhibitors have protested.

Implementation of the decree has been postponed until April, 1964, and Corkery notes, somewhat

(Continued on page 78)

'Cleopatra' Earns 57.6% of Cash Advance In U.S. Playoff So Far; How to Publicize Most-Publicized Pic

'Hud' Is Ted To France

"Voici Ted! Ted, C'est Paul Newman," so proclaims a French trade paper ad.

In other words, the title character in Paramount's "Hud" has been renamed "Ted" for the French market, while the picture itself has been given the French title of "Le Plus Sauvage d'entre Tous" (roughly, "The Wildest Guy of All").

According to a Par home-office exec, the name Hud is close to unpounceable in French where the "h" is silent. Whether or not it might also have a slightly dirty sound, or meaning, in French, he didn't rightly know.

Foes of UA Circuit Hit Stand In Balto

Baltimore, Sept. 17.

Trial of dissident stockholders' suit against the management of United Artist Theatre Circuit went into its third day here yesterday (Mon.) in Circuit Court here. Again on the witness stand was A. E. Bollengier, vicepresident of UATC, who was questioned about part of his deposition in which he told about meeting of Aug. 7 at which board of UATC approved of transaction with Marshall Naify, one of the directors, for acquisition of United California Theatres.

Trial got underway last Tuesday (10) after Judge Reuben Oppenheimer turned down a request for summary judgment on part of the Stockholders' Committee for Better Management of United Artists Theatre Circuit, a group headed by Maxwell Cummings, now a UATC director and Walter Reade Jr., and Jerome Ohrbach.

There are two key issues involved. One is Committee's writ of mandamus to compel management to call a special meeting of stockholders to oust all present directors save Cummings.

Other is injunction suit filed by the Committee and asking the court to restrain circuit from entering into transaction with Marshall Naify of California, one of the directors, and members of his family. Proposed transaction with Naify calls for issuance of 740,000 shares of capital stock of the corporation for shares representing 50% (Continued on page 19)

In its first 11 weeks of release, "Cleopatra" has amortized 57.6% of its domestic cash advance guarantees covering 46 engagements in the U.S. and Canada, 20th-Fox exec veeper Seymour Poe told the "Cleopatra Showmanship Workshop" in New York last week. Estimating that the vast bulk of the total of \$15,700,000 in "Cleo" advance guarantees represent domestic dates, this would mean the picture had brought in to the boxoffice close to \$9,043,200 in its first 11 weeks. (Picture has just wound the 14th week of its preem engagement at the N.Y. Rivoli.)

Occasion for Poe's remarks was the day-long New York homeoffice session last Wednesday (11) at which 20th execs briefed "Cleo" exhibitors from around the country on techniques for maintaining and extending the original "Cleo" pace. Thirty-two exhibitors, repping 95% of the domestic theatres now playing "Cleo" were on hand.

According to Poe, guarantee amortization ranges up as high as 186%. Giving a breakdown, he reported that 11-week amortization percentages include: Atlanta, 97.6%; Boston, 95.7%; Charlotte, 91.4%; Dallas, 80.8%; Ft. Worth, 164.6%; Houston, 85.9%; Louisville, 87.8%; Memphis, 126.4%; Richmond, 80.5%; St. Louis, 84.3%; San Antonio, 139.8%; Calgary, 186%; Edmonton, 104.1%; Winnipeg, 92.9%. The percentage in Beaumont, for 10 weeks, was 92.4%, and in Honolulu, for five weeks, was 65.5%. The lowest percentage for 11 weeks was 34.5, according to the exec veeper.

(Poe did not reveal the amortization percentages for the Rivoli in New York, but VARIETY in the Sept. 4 issue estimated on the basis of its weekly b.o. score, that the film had earned rentals at the Rivoli of \$598,000, which would be approximately 47% of the \$1,250,000 which the theatre had put up in advance.)

Poe told the exhibitors last week that "these have been the greatest 11 weeks in the history of the business," adding that the spec has out-grossed by 40% the previous top-grossing roadshow attraction at this stage of release. Domestic sales veeper Joe Sugar praised the exhibitors for their courage in buying the picture sight-unseen, asserting that, "your faith and our faith have been more than fulfilled."

Jonas Rosenfield Jr., veeper and ad-pub director, told the group that the challenge is now to find new ways of publicizing "the most publicized picture" and fresh ways of advertising "the best advertised picture." One of the major proposals outlined at the workshop calls for an advertising campaign with a new look which will, however, retain the basic art symbol (the reclining "Cleo" and friends) which has come to identify the film internationally.

OFFICIAL PREEM OCT. 17, FOR 'ALL WAY HOME'

Knoxville, Tenn., Sept. 17.

Paramount Pictures will have the world preem of "All the Way Home" here at the Tennessee Theatre on Oct. 17, according to Bernard Serlin, executive of Wilby-Kinney chain.

Invitations to the stars of the picture, Robert Preston, Jean Simmons, Michael Kearney, Pat Hingle, Aline MacMahon and Thomas Chalmers, have been extended. Acceptances are awaited.

Meanwhile, the David Susskind-produced, Alex Segal-directed film had its actual premiere Saturday (14) in Philharmonic Hall at Lincoln Center, New York.

This will be the second major production to have its premiere here. The first was the biographical film, "So This Is Love," based on late Garce Moore who was a native of East Tennessee.

Company Prexies Mull MPAA Future; May Duck Costly Johnston Successor

Film company presidents and other upper-bracket officials have been meeting privately at the homeoffices for further discussions concerning a successor to the late Eric Johnston as president of the Motion Picture Assn. of America. It's said that the idea is to rotate the meetings around the company offices, rather than convene at the MPAA quarters as a means of assuring privacy. A recent meeting was at Paramount.

According to one insider, there's split opinion among certain film company executives as to whether MPAA should be continued on an elaborate basis with a top-caliber costly name as president, or to reduce the structure of the organization and name an exec secretary.

Reportedly taking a particularly active role in the meetings is Spyros P. Skouras, 20th-Fox board chairman. He's always been close to the MPAA operation whereas 20th president Darryl F. Zanuck has not.

'DAY,' LONDON, \$710,759 IN 47-WEEK FIRSTRUN

London, Sept. 17.

"The Longest Day" racked up a boxoffice total of \$710,759 in its 47-week first run at the Leicester Square Theatre here. According to 20th-Fox, film was seen by 574,013 people in that time.

"Day" has now moved into its first London area release where it has reportedly set new first-week records at 12 of the 16 Rank circuit theatres where it is playing.

Philippine 'V.I.P.' Bow Draws Manila Elite

Manila, Sept. 17.

Dual-theatre premiere of an American picture drew the elite from various Philippine walk of life as Metro's "V.I.P.s" formally bowed at the Ideal and Hollywood Theatres, Manila firstruns.

Joint opening Sept. 2 required the assignment of 100 junior policemen to traffic posts while the regulars were conscripted to handle cordon and security duties.

Mrs. Eva Macapagal, first lady of the Philippines, was among the audience along with Cabinet members, Congressmen, members of the diplomatic corps and business officials—plus a show business contingent.

'Shock Corridor' Lures \$147,585, Five Dates

Allied Artists, "Shock Corridor" has piled up a gross of \$147,585 in its first five Gotham dates playing the RKO Palace, Albee, Trans-Lux 52d Street and 13 other "perimeter" bookings.

Following its skedded two weeks at these theatres, the film will spread into an 80-house multiple booking throughout the city area, beginning Sept. 25.

Cummings Decamps MGM

Nathan Cummings has resigned as a member of the Metro board.

At least until recently, Chicago-based Cummings was one of the larger individual holders of MGM stocks. His holdings at present undisclosed.

U.S. Westerns Went 'Thataway': To Europe

Madrid, Sept. 17.

Hollywood producer Lester Welch says that Hollywood owes Europe a vote of thanks for keeping the Western alive and in production, and the continued draw of the oater on the Continent ultimately convinced him to set "Gunfighters of Casa Grande" as a coproduction with Tecisa of Spain. Acquiring film rights to a property that had changed studio hands many times, he adapted the Borden Chase saga—"Viva Gringo," and assigned Roy Rowland to direct it with a cast including Alex Nicol, Jorge Mistral, Steve Rowland, Diana Lorys and Mercedes Alonso.

Now editing "Gunfighters" in Madrid, Welch felt he could not make ends meet by producing the same action Western in Hollywood. He had access to over 150 gunslinging cowboys and Mexicans, 2,000 head of cattle for a screen-full stampede and all the horses the script called for.

"Our one big battle scene would cost us as much in Hollywood as it did to make the entire picture outside Madrid," he said.

The only drawbacks Welch encountered were in the prop and sound departments. "Production assistants double as prop men, when necessary, and they eventually provide script breakdown requirements, but this whole aspect of film-making is apparently completely unplanned and is a time-waster," Welch said.

Sound crews are still insufficiently trained for direct takes. The tradition in Spanish film-making is to loop the film 100% in post-production. Though Welch filmed with direct sound, he found his crew

unconcerned with arc, camera or other studio and production noises. In addition, he thought the studios were inadequately soundproofed.

"Spaniards do not yet realize that it is more economical to shoot in direct sound. The cost of reuniting the cast after filming ends can be higher than the saving in equipment and training required for an original soundtrack," he said. Welch also noted that living costs have spiraled considerably since his first exploratory visit to Madrid in 1954.

On the investment end, low budget features co-produced in Spain offer many advantages. The agreement with his coproducer calls for Welch to give up Spain and Portugal and a small percentage of the world take in exchange for Spanish casting and below-the-line peseta outlay. Distribution guarantees in the two Iberian countries and Spanish subsidies are attractive for the local coproducer. Welch, on the other hand, gets most of the world cut. Also, his film carries Spanish nationality, giving him accessibility to markets where the quota on Yank pix might squeeze him out. All this and Metro distribution makes the coproduction arrangement a fruitful one.

The Hollywood film-maker, who has picked up a working insight to film problems abroad, after operating for more than a dozen years in Europe, has another Yank-Spanish coproduction in the making for his World War II tale, "One More Hill to Rome." His next feature will fit into the lower bracket of his formula for present-day production: "Not more than \$10,000,000 for the big ones and not more than \$200,000 for the other kind."

Twilight of Honor (PANAVISION)

Strong courtroom drama with tv's Richard Chamberlain making theatrical film star bow to boost chances of excellent returns.

Hollywood, Sept. 12.

Metro release of William Perlberg, George Seaton production. Stars Richard Chamberlain, Nick Adams, Claude Rains, Joan Blackman, James Gregory; features Pat Buttram, Joey Heatherton, Donald Barry. Directed by Boris Sagal. Screenplay, Henry Denker, based on novel by Al Dewlen; camera, Philip Lathrop; editor, Hugh S. Fowler; music, John Green; asst. director, Donald Roberts. Reviewed at studio, Sept. 11, '63. Running time, 145 MINS.

David Mitchell	Richard Chamberlain
Laura Mae Brown	Joey Heatherton
Men Brown	Nick Adams
Art Harper	Claude Rains
Susan Harper	Joan Blackman
Norris Rixby	James Gregory
Cole Clinton	Pat Buttram
Amy Clinton	Jeanette Nolan
Judge James Tucker	Edgar Stehli
Charles Crispin	James Bell
Paul Farish	George Mitchell
Judson Elliott	Donald Barry
Sheriff "Buck" Wheeler	Bert Freed
Theresa "Tess" Braden	Robin Raymond
Vera Driscoll	June Dayton
Mr. McWade	Arch Johnson
Alice Clinton	Linda Evans

Metro has a winning parlay in Richard Chamberlain undertaking his first theatrical motion picture starring role and a strongly suspenseful courtroom drama with shock appeal. Actor makes the transition effectively from young Dr. Kildare of tv to young Attorney David Mitchell in this slickly-executed Perlberg-Seaton production embodying all the elements of a hit. Result, certain to be backed by a sock exploitation campaign to cash in on Chamberlain's terrific popularity in his teleseries, should be one of studio's most profitable pix of the season.

Plans hereafter call for studio to put Chamberlain in a feature between tv seasons, while hopefully looking forward to continuing his "Dr. Kildare" series possibly for as long as five years. Build-up he's had in "Kildare" for past two seasons and now the beginning of the third assures a powerful ready-made audience for "Twilight of Honor," which casts him as a court-appointed defense attorney who takes on an entire New Mexico town, at the risk of his career, to save his client from the gas chamber.

Frank and often startling treatment is made by producers of a section in New Mexico's criminal code—No. 12-24—which provides that a husband is innocent if he kills another man whom he discovers in the act of adultery with his wife, a case of the "unwritten law" being written. Henry Denker's polished script, based upon the novel by Al Dewlen, frequently makes use of such words as "co-habitation," "adultery" and even "prostitute" as Chamberlain's line of defense brings out that his client killed the town's most respected citizen after he found him in bed with his trampish teenage spouse.

Dexterity which writer displays is matched by the shrewd, moving direction of Boris Sagal, who is particularly proficient in his realistic courtroom sequences. Chamberlain, who takes his defense assignment by court against his will, is faced by courtroom intrigue and powerful political pressure which would railroad his client to his death, to cover, as he learns, the truth behind the slaying and save the reputation of the murdered man. Defense attorney receives his only encouragement and assistance from Claude Rains, an elderly, former trial lawyer now semi-paralyzed who gives him the benefit of his years in combatting wily legal maneuvers of the opposition, and finally wins acquittal through the state's own witnesses.

Chamberlain in his change of pace and character further demonstrates his ability to hold his audience, turning in a smooth and persuasive performance. He is surrounded by a thoroughly experienced cast to help him over the rough spots. One of highlights of pic is introduction of Joey Heatherton, a new sexpot from the eastern stage and television making her film bow and slated to go places. In the part of the twitting wife of the man up for murder she registers impressively.

Nick Adams, whom Chamberlain defends, also is in for a change of pace from the character audiences know him in tv, portraying a mentally disturbed ex-soldier. Role is somewhat overdone, but generally Adams rates a hand. Joan Blackman scores decisively as dis-taff lead, daughter of Claude Rains in love with Chamberlain. Rains comes through with his customary brilliance, responsible for Chamberlain being appointed to handle the defense to spark his career.

Pat Buttram, as the town's most distinguished citizen who meets his death in going on the make for Adams' wife, goes dramatic here with highly satisfactory results. James Gregory, the skilled special prosecutor set to try case—and politically ambitious, delivers strongly. Other standouts in cast are Edgar Stehli, presiding judge who conducts his court in his own way; Linda Evans, murdered man's widow. There are also a multitude of excellent smaller characters.

On technical side, Philip Lathrop's camera work is particularly fluid and Hugh S. Fowler's editing sharp and dramatic. John Green's music score lends appropriate mood, as does art direction by George W. Davis and Paul Groesse.

Whit.

In The French Style

Romantic drama starring Jean Seberg with strong femme appeal; lensed in Paris for atmospheric values.

Hollywood, Sept. 6.

Columbia Pictures release of Irwin Shaw-Robert Parrish production. Stars Jean Seberg, Stanley Baker. Directed by Robert Parrish. Screenplay, Irwin Shaw, from two of his stories; camera, Michel Kelber; art director, Rino Mondellini; editor, Renee Lichtig; music, Joseph Kosma; asst. director, Michel Wyn. Reviewed at Music Hall, Beverly Hills, Cal., Sept. 5, '63. Running time, 104 MINS.

Christina James	Jean Seberg
Walter Beddoes	Stanley Baker
Mr. James	Addison Powell
Bill	Jack Hedley
Baron	Maurice Teinac
Dr. John Haislip	James Leo Herlihy
Guy's Fiancee	Ann Lewis
Guy	Philippe Forquet
Patrinii	Jacques Charon
Clio	Claudine Auger

Irwin Shaw and Robert Parrish have fashioned a sophisticated love story of Paris, of an American girl in love with the life not quite for her, in their indie based upon two of Shaw's stories, "In the French Style" and "A Year to Learn the Language." It is a drama with strong femme appeal, lensed in the French capital to capture its flavor, articulate and adult. A strong exploitation campaign can cash in heavily upon the title and theme.

Jean Seberg stars as the 19-year-old Chicago girl, a would-be painter who dreams of conquering the capital of art, naive, ambitious, impressionable, who has her father's financial backing for one year to prove herself. She meets early romantic disillusionment, when she becomes involved with a young French engineering student whom she believes older than she, but who turns out to be only a 16-year-old boy when the crucial moment comes and she goes to bed with him in a cheap hotel room.

The subject of les affaires is delicately and tactfully treated by Shaw in his screenplay and Parrish in direction to keep the unfoldment always within the bounds of taste. Sequence in which the girl suggests to Philippe Forquet, the boy, that she is ready for seduction and they finally unclothe in the cold, unheated room requires nearly a reel but has been handled skillfully, with sometimes humorous overtones. The technique of suggestion is followed as the femme flits from one romance to another, a French count, an Irish photographer, a newspaper correspondent always leaving her for foreign assignments. This episodic technique occasionally tends to detract but picks up strongly once the immediate story progresses.

Disenchantment for femme comes after three years of love and disappointment, hiding her wounds when she realizes the French style isn't hers, when her lack of direction and failure force her to renounce the way of life she wanted so desperately to embrace and she promises to wed a San Francisco doctor who can overlook her by now sordid past. Parrish handles his assignment with artistry and with fluid camera, draining situations of their dramatic possibilities and drawing fine performances from a cast mostly unknown to American audiences.

Miss Seberg brings life and brilliance to her portrayal, registering strongly both in the more dramatic and lighter moments. In Stanley Baker, the correspondent with whom she has a lingering affair and finally leaves for her doctor, she has a first-rate costar who makes a good impression. Forquet, the youth, is brash and talented, a welcome addition to cast. Addison Powell as the girl's father, visiting her from Chicago, and who tries to persuade her to return home after he sees the disoriented

(Continued on page 17)

New York Film Festival Reviews

All the Way Home

Late James Agee's autobiographical novel, "A Death in the Family," filmed skillfully and with remarkable sensitivity. A three-handkerchief film. Unrelenting somberness of theme suggests an abundance of careful "sell" required to gain general audience response.

Paramount release of David Susskind production. Directed by Alex Segal. Stars Jean Simmons, Robert Preston; features Pat Hingle, Aline MacMahon. Screenplay, Philip Reisman Jr.; camera, Boris Kaufman; editor, Carl Lerner; music, Bernard Green. At Philharmonic Hall, Lincoln Center, N.Y., Sept. 14, '63. Running time, 107 MINS.

Mary	Jean Simmons
Ralph	Robert Preston
Aunt Hannah	Pat Hingle
Joel	Alice MacMahon
Andrew	Thomas Chalmers
Sally	John Cullum
Rufus	Ronnie Claire Edwards
Walter Starr	Michael Kearney
Great-Great-Grandmaw	John Henry Faulk
Great-Aunt Sadie	Lyla Tiffany
Jessie	Mary Perry
John Henry	Georgia Simmons
Father Jackson	Edwin Wolfe
	Ferdie Hoffman

The late James Agee's Pulitzer Prize-winning autobiographical novel, which had been dramatized for the stage by Tad Mosel, is now in screen form by way of a tastefully mounted and executed David Susskind production. It's a fine work artistically, devoid of artificiality. It is, too, slow and unrelenting for those who would prefer at least a little joyousness intermingled with such an unrelenting spate of cinematic somberness.

This is not to be construed as fault-finding in the usual sense. For Susskind, scripter Philip Reisman Jr. and director Alex Segal obviously undertook to translate the original faithfully. And this they did, Segal particularly capturing the sensitivity so manifest in Agee's writing.

It is a sad story, this account of "A Death in the Family," and there's just no room for glee although there are some humorous bits early in the footage.

The initial public exposure at the New York Film Festival was appropriate showcasing of the first order. The dignified aura of the Lincoln Center coincides with the dignity of the picture and a full-house audience if 2,300 seemed genuinely attentive and applauded appreciatively at the end.

But this was a class audience, perhaps appreciative of the filmmaking skills evidenced in "All the Way Home" more so than the general public. Thus it is that Paramount likely will have a time of it in its effort to score with mass acceptance. This is the kind of "arty" outing that demands careful, even delicate, marketing approach. It may get by, but is not to be counted on a major box-office contender.

The story, largely as seen through the eyes of a little boy, is that of family happiness halted when the father, an amiable man, is killed in an automobile accident. Ensnare the incredulity, the shock and then the grief as experienced by the man's wife, his and her other relatives, and the undisciplined, mixed-up emotions of his seven-year-old son.

Segal has drawn fine, convincing performances all around. Jean Simmons comes through with remarkable effectiveness as the widow who at first tries to close her mind to the fact that her husband is dead, and subsequently, tenderly, manages to live with the harsh reality.

Robert Preston, in a role which is not particularly demanding, is nonetheless fitting as the husband, an easy-to-get-along-with chap whose presence had brightened the household. Aline MacMahon is Aunt Hannah, compassionate and comforting. Pat Hingle's job calls for portrayal of the undertaker-brother of the victim, a disagreeable souse and he properly sees to it that no one will like this character. The part was much fatter on the stage.

Standout is Michael Kearney, the boy. This youngster never worked professionally before but his on-camera behavior appears to be that of a veteran, attesting to Segal's skill in calling the turns. There's none of the usual precocity, Kear-

ney is a normal child alternately bewildered and saddened by the loss of his father, and now and then wandering into the carefree world of boys.

Thomas Chalmers, John Cullum, Ronnie Claire Edwards, John Henry Faulk and Lyla Tiffany are among the others contributing competent performances.

The reproduction of 1915 Knoxville, Tenn., where Agee was raised, is superb. Sets and backgrounds have all the appearances of authenticity, reflecting a good deal of care in location shooting of the picture.

Reportedly a full hour of footage was cut by Susskind from the finished product. Even so, the resultant 107 minutes of running time seems long, due to the absence of relief from the thematic sadness.

Bernard Green's music is correctly faint and yet dramatically meaningful.

Overall, a three-handkerchief film.

Gene.

Ikimono No Kiroku (I Live In Fear) (JAPANESE— ENGLISH SUBTITLES)

Brandon Films release of Toho (Sofiro Motoki) production. Stars Toshiro Mifune. Directed by Akira Kurosawa. Screenplay, Shinobu Hashimoto, Hideo Oguni, Kurosawa; camera, Asachi Nakai. At Museum of Modern Art in conjunction with N.Y. film festival. Running time, 105 MINS.

Kiichi Nakajima	Toshiro Mifune
Yoyo	Kiko Miyoshi
Yoshi	Togo Haruko
Takao Yamasaki	Masao Shimizu
Ichiro	Yutaka Sada
Kimie	Noriko Senooku
Jiro	Minoru Chiaki
Sue	Kyoko Aoyama
Asake Kuribayashi	Akemi Negishi
Kuribayashi	Kichiro Ueda
Ryoichi Suyama	Yoichi Tachikawa
Harada	Takashi Shimura
Araki	Ken Mitsuada
Hori	Toranosuke Ogawa
Old Man From Brazil	Eijiro Tono
Okamoto	Kamatari Fujiwara
Psychiatrist	Mobuo Nakamura

Like Federico Fellini, Japanese film director Akira Kurosawa is too talented a filmmaker to turn out a dull film even when his ideas seem a bit fuzzy. "I Live in Fear," made in 1955 and not yet released commercially in this country, is Kurosawa's blazing attack on the world's complacency in the face of total annihilation. Told in the terms of a wealthy old industrialist's monomaniacal campaign to persuade his self-satisfied family to move to the safety of Brazil, Kurosawa's message seems to be that anyone who doesn't fear the destruction of mankind must be mad. The kicker of the film is that the old man finally loses his mind and, when last seen, is staring at the setting sun, seeing in it the earth at its incinerated end.

Major flaw of the film is that one never quite believes—or understands—the sincerity of the old man, played in his familiar grunt-and-groan style by Toshiro Mifune, the ruggedly handsome hero of Kurosawa's samurai tales and here caked over with a lot of not very effective makeup. One might understand the old man's fears on a more personal and petty level, but, as written anyway, one suspects he is incapable of such God-like vision which makes him weep for all the world. He's a self-made, hard-driving old martinet who has indulged himself throughout his life to the extent that his family includes not only a long-suffering wife and several legitimate children, but also three illegitimate children and a couple of mistresses.

While the old man's obsession is never fully felt, his relations with his family are beautifully and touchingly realized. Kurosawa's grasp of such human relations is always sure and detailed in scenes both funny and sad. They are so vivid, in fact, that one keeps wanting to believe the old man, only to be brought up short with the realization, from time to time, that Kurosawa really isn't as interested in his characters as in the editorial comment he wants to make. That comment is valid and important but it is imperfectly articulated, at least by these characters.

The black and white camera work is excellent, as are all technical credits, with the possible exception of the makeup department. The English subtitles are barely acceptable.

Anby.

Point of Order

Fascinating, skillfully edited "non-film," made up entirely of kinescope footage of the Army-McCarthy hearings. Should create hefty b.o. interest at selective theatres.

Point Films (Daniel Talbot and Emile de Antonio) production. Editorial direction, de Antonio; editorial consultants, David Bazelon, Richard Rovere; editor, Robert Duncan. At Museum of Modern Art in conjunction with N.Y. film festival. Running time, 95 MINS.

Even if, as a Museum of Modern Art publication suggests, "Point of Order" may not be strictly defined as a film, it will stand as one of the most fascinating presentations made during the first New York International Film Festival. Produced by Emile de Antonio and Daniel Talbot (owner of the local New Yorker Theatre, west side artie), the picture is an in-depth recap of the 1954 Army-McCarthy hearings, composed entirely of footage taken from television's kinescopes.

With the exception of a short, spoken prolog which sets the time and the issues, the picture sticks strictly to the record—and, what a record it is! It is one of those unbelievable—but true—American phenomena. The film not only tells the story of those hearings, and brings back such cherished characters as Joe Welch, Ray Jenkins and Sen. John McClellan—to say nothing of Sen. Joseph McCarthy and Roy Cohn, but also spotlights that era when panic and fraud very nearly overwhelmed this nation's constitutional heritage.

When seen now, nearly 10 years after the event, it's easy to understand why the 36 days of hearings so hypnotized the television public. Welch was certainly one of the great performers ever to appear on the small screen, whether coaxing Cohn to expose those 30 security risks (in the nation's defense plants) "before the sundown of this very day" or accepting a heavily insincere compliment from Cohn in a manner which, peculiarly, demolished Cohn. Opposite Welch, throughout, of course, is the figure of McCarthy, menacing and ambiguous and, at the very end, almost pathetic as his voice rants on in the packed hearing room which is no longer listening.

In a film of this kind, it's difficult to know where the praise should go, but certainly, in addition to de Antonio and Talbot, to editor Robert Duncan and editorial consultants David Bazelon and Richard Rovere. Most importantly, perhaps it should go to the anonymous tv cameramen and directors who took down all this material firsthand. Despite the fact that the material is blown up to 35m from the original 16m kinescopes, the quality of the photography is excellent—the occasional graininess or lighting uncertainties only adding to the overall historical impact. Picture should do very well in the selective theatres.

Anby.

Samma No Aji (An Autumn Afternoon) (JAPANESE—COLOR)

Shochiku Co. presentation of a Shizuo Yamanouchi production. Features Shima Iwashita, Shin-ichiro Mikami, Keiji Sada, Mariko Okada, Chishu Ryu. Directed by Yasujiro Ozu. Screenplay, Kogo Noda and Ozu; camera (Agfacolor), Yushun Atsutani; editor, Yoshiyashu Hamamura; music, Takanobu Saito. At N.Y. film fest. Running time, 113 MINS.

Michiko Hirayama	Shima Iwashita
Kazuo Hirayama	Shin-ichiro Mikami
Koichi Hirayama	Keiji Sada
Akiko Hirayama	Mariko Okada
Shuhei Hirayama	Chishu Ryu
Shuzo Kawai	Nobuo Nakamura
Mobuko Kawai	Kuniko Miyake
Sasumu Horie	Ryuji Kita
Sakuma	Eijiro Tokko
Miura	Teruo Yoshida

(English Titles)

As a view of contemporary middle class life in Japan, "An Autumn Afternoon" is unique among the Japanese imports to reach these shores, but it's highly unlikely that such would be enough to give it commercial interest here. Directed by Yasujiro Ozu, who enjoys a big reputation at home, the picture is too leisurely paced, too sentimental in design and its humorous social comments too infrequent, to cause much of a stir among U.S. artie audiences.

Screenplay, by Ozu and Kogo Noda, tells the story of a bourgeois widower's adjustment to coming

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FILM FRONT & LINCOLN CENTER

Beatniks at Lincoln Center

From the start, the staff at the Philharmonic Hall in the Lincoln Center for the Performing Arts, where the first New York Film Festival is concurrent, has noted the barber-boycooting, unwashed, unkempt, beatnik brand of a portion of the crowd which has the high admission price for the cinematic display but seemingly care little for their personal display. Rebellion against white shirts was common, against neckties even more so.

While dominantly a longhair emporium, the Philharmonic has had "pop" artists, including the jazzlike Benny Goodman, but none (or very few) turned out in wrinkled sports slacks, necktieless, jacketless and/or unkempt appearance as now.

The Philharmonic presumably never anticipated the necessity to post rules about "proper" attire, but probably will do so in future.

Fade-In On Philharmonic Hall

CLOSELY-TIMED SHOWINGS

Philharmonic Hall had three separate filmings, 3:00, 6:30 and 9:15, on Saturday and Sunday. Other days, two performances. No Russian feature was on schedule although a Mosfilm short, "Playing With Dynamite," proved very droll in a Chaplinesque way. It followed a British animated item, "The Apple," which was extremely amusing. Both were strongly applauded. All showings started with approximate punctuality. The timing factor was necessarily close. Those dining in the lobby floor cafe (which was running capacity) saw the 6:30 show break hardly 25 minutes before the final showing, was to begin. Incidentally, Sherry's (of the Met Opera) has taken over the cafe and will have the restaurant concessions in all the Lincoln Center buildings, when erected.

CHARTING THE BOOS

There were a number of boos for the Robert ("Pull My Daisy") Frank short, "O.K. End Here" Saturday (14) evening, a beautifully photographed but rather indecisive look at a day in the life of a Village couple who really don't have much to say to each other (or, thought some, to the audience). On the same bill, Adolphas Mekas' (U.S.) indie-made comedy feature, "Hallelujah The Hills" got both boos and applause, with the latter in much larger proportion.

DON'T READ TO THE KIDDIES

Japanese, and other foreign film producers, might be warned against the redundancy of having a soundtrack voice read printed forewords. This occurred in "Harikiri" and drew considerable derisive laughter at the very outset. It was as if the producer thought the audience could not read English—an impression possibly gained by the Japanese from the American television where the printed card and the spoken voice are combined.

MEKAS IN HIS BIKINI PHASE

There was a touch of Cannes at the Fest preceding Saturday's 6:30 showing of "Hallelujah the Hills." Avant garde filmmaker Adolphas Mekas introduced a young miss who, he said, was inspiration for his picture. She removed her coat—and posed wearing only a bikini.

THE GRIM WORLD OF 'HARIKIRI'

"Harikiri" is a powerful film, intensely gripping to the audience which viewed in at Lincoln Center, though taxing the sensitivities of some ladies, several of whom arose and left, promptly upon seeing the first suggested disemboweling. The Shockkiku-made feature has already attracted much attention and comment at earlier festivals, notably Cannes where it won a special prize. It is a realistic melodrama with a bitter commentary implicit against the old militaristic feudal society of 17th Century Japan. These were men who faked "honor," though there is plenty of courage shown, too. The moral seems to be that the head of the clan in whose quarters the action takes place is immune to every dishonoring heaped upon him in the spectacular plot. He blandly covers up all by perjuring himself in the diary of events.

Picture climaxes with a magnificent one-man-against-the-bad-guys scene of which it may be said that it is not staged but choreographed. Perhaps its like has not been seen on the screen since the heyday of Douglas Fairbanks. It is certain to thrill any audience anywhere. There are a series of fine, convincing, finely detailed performances. The low-key photography is exactly suitable to the theme, times and tension of this work.

STARRING AT AGE EIGHT

Directors and producers of various properties at the Fest went onstage to take a bow. But David Susskind, producer of "All the Way Home," which was screened Saturday (14) eschewed any such spotlight. And director Alex Segal wasn't even in the house.

Amusing sidelight: eight-year old boy, Michael Kearney, signing autographs after "All the Way Home," alongside David Susskind, indulging the same ritual. Paramount, incidentally, bought a block of 80 seats for this special "preview." Company will guide this film in the hope of building the same kind of slow-but-mounting respect accorded the stage version, which won extension after extension, ending with a very long Broadway run, despite all. Word-of-mouth counted then, should again.

YUGOSLAV SHORT A DELIGHT

The light touch preceding the Thursday eve (12) Japanese feature "Harikiri" was a charming short made in Yugoslavia by Dusan Vukotic. Two children are on the floor with many different-colored sheets and drawing pencils. They conduct an impromptu feud in childish fantasy, with their cartoons coming to life. The whole thing is executed with a clever touch, full of surefire laughs. The two children are, to coin a phrase, perfect dolls who have been caught in deliciously unself-conscious moods. The animation in vivid colors has been handled with fine technical resource. This short—title is "The Play"—ought to find happy bookings. It would make a wow holiday item at the Radio City Music Hall.

From Hungary came an over-involved short "Concert." Starts with three guys on a tricycle delivering a piano. Mob along the Danube watching. Guys forget piano to chase girl. Then various characters play the piano. Then it rains and everybody tries to get instrument to cover. Object seems bittersweet. Directed by Istvan Szabo.

FANCY MEETING YOU HERE

Small World Dept.: Polish film director Roman Polanski, going into Philharmonic Hall Wednesday (11) evening for the screening of his "Knife in the Water," literally bumped into a former classmate with whom he'd gone to high school back in the old country.

NEW YORK GETS FESTIVAL FEVER

By ROBERT J. LANDREY

The Film Festival—joint invention of European room clerks and manufacturers of bikinis—has made a belated appearance in New York City, which also sometimes remembers to proclaim itself a summer resort. The phenomenon coincides with the end of the inaugural year of the inaugural unit, Philharmonic Hall, of the Lincoln Center for the Performing Arts. This first festival, running Sept. 10 to Sept. 19, has raised the usual mixed reactions which characterize festivals anywhere at anytime, but these generalities seem justified:

(1) New York is a natural for a film festival because it has both buffs and buyers and has conquered the room clerk problem.

(2) Lincoln Center has extended important diplomatic recognition to the film medium as a performing art, thereby putting the close-up on a par with the pas de deux.

This latter point, the tendency of the longhair coterie in the United States to ignore the cinema, although the screen is most successfully artistic of all the popular arts, should not be overlooked in terms of broad perspective. As it happens the big new New York concert hall, of 2,646 seats, converts admirably into a film festival palace, probably the equal of any overseas, though without a handy swimming pool into which starlets may be thrown. The seats are luxurious, the screen and sound reproduction first-rate. There are food and drink on the premises and, for rainy nights, direct access to the subway.

Distributors and importers of film abound in Manhattan and they must influence, and be influenced by, a film festival in their own backyard. That they have already impressed Lincoln Center with their commercial fears was evident at the pre-Fest luncheon when the Center's president, composer William Schuman, referred openly to the reluctance of distributors to make product available and to the general hope that films would not be reviewed in the consumer dailies.

The logic of the situation protected the films in general from reviewing since the metropolitan newspapers prefer only to review films already in exhibition, or just opening. This becomes a matter of newspaper service to readers. Bosley Crowther was frank to declare that the N.Y. Times, for example, shunned premature reviews and would not want to re-review a festival film going, weeks and months later, into commercial release.

Favors or Fair Trade?

Actually only six of the films un-reeling at the New York event were "new" to the files of VARIETY. A difference in this case is to be noted, since this trade weekly catches films of all nations wherever shown all over the world. In many cases a VARIETY review from, say, Cannes, Berlin, Venice, Mar Del Plata, Moscow, Karlovy Vary or Locarno may be so far ahead of the film's subsequent circulation in the United States that a reprise of the critique must be published.

New York's importers of foreign product, an astute group of traders which nobody can deny, appear to have done their subtle best, as a whispering chorus, to imbue Schuman and his colleagues with a sense of favor, as if Philharmonic Hall were not a splendid setting, however fine their gems. Their line, "we're not sure this won't hurt us more than help us," may have to be revised for 1964 after the blinding illumination of this first season's impact. The Hall has been crowded for most performances, newspaper publicity and color stories have been of undoubted commercial value. Such exploitation potential is too great to excuse future condescension. It is to be remarked that Paramount, for one, openly and honestly conceded its delight to have the festival for a first-seeing of its David Susskind release, "All the Way Home."

A tender telling of a simple low-

(Continued on page 22)

New York Film Trade Somewhat Miffed As Public Flocks To See One-Time Screenings at Festival

By VINCENT CANBY

As the first New York International Film Festival reels towards its close tomorrow (Thurs.) night, it is apparent the 10-day affair has been an unqualified boxoffice success, both in the center ring show at Lincoln Center's Philharmonic Hall, and in ring two at the Museum of Modern Art.

With the exception of the Philharmonic's only two 3 p.m. matinees (the two Greek entries) and the two Japanese pix, screened Thursday (12) night and Friday (13) evening, every performance at the Center has been near-capacity, some actual sellout.

Additionally, the Museum reports that all but two screenings on its special, three-a-day sked were capacity in its 450-seat auditorium. Capacity crowds are usual at the Museum on weekends, but seldom during the week. (The Museum's program was comprised of 10 pix "of the recent past"—one as old as nine years—which have never been commercially released in this country. Each of the 10 was shown three times a day.)

Most importantly, the vast public response to the Lincoln Center fest (a rather startling surprise to the film trade) has ensured the cinema's place in the overall Lincoln Center scheme of things. It should be noted that, in addition to Philharmonic Hall, the Center's four other auditoriums will also be equipped for the showing of pix.

1964 Crowded

Since Philharmonic Hall is now booked solid with its various musical events until next fall, and since the New York State Theatre building, which won't be completed until April, 1964, will be devoted to legit enterprises in conjunction with the World's Fair next year, there will be no further film events at the Center until next fall's second N. Y. fest. However, Center execs report "there will be a definite expansion in the film program in all its aspects" late next year and afterwards.

Lincoln Center hasn't yet developed boxoffice figures, but an estimate of close to \$100,000 may be "educated." There were close to 2,150 seats available to the public for each performance with prices scaled from \$3.50 (loge), down to \$2.25 (orchestra) and \$1.50 (for the two terraces—Philharmonic Hall's euphemism for balconies). Something over 1,200 of the total number of seats are in the main floor's mid-price-range.

45,000 Tickets

Size of the b.o. response can be measured from the fact that most of the fest's total of 45,000 seats were picked up by an avidly awaiting public. That, of course, does not include the estimated 7,750 seats held out by the Hall as press and VIP complementaries.

Such figures, of course, have dazzled (and somewhat mortified) New York's film trade community. Why, they've been asking themselves, has the film buff public turned out in such numbers for the Lincoln Center "one-shots," which have received little or no individual advance promotion, when nine out of 10 comparable pix usually die silent deaths when they open in the small-seat, commercial arties?

One jaded distrib offers as explanation the fact that the pix have not been reviewed in advance by the lay dailies, and as a result, a good portion of the public simply doesn't know what to think. (That reasoning, carried one step further, results in the wistful, if hoary, suggestion that "there's nothing wrong with this industry that getting rid of the critics wouldn't cure.")

A more likely explanation is that not only does Philharmonic Hall give an aura of respectability

to anything shown there, but also the crowds come knowing that since each pic is to be shown only once, they had to make the scene or miss the film entirely. And with only one screening per pic, there just isn't time for adverse word-of-mouth.

Nobody at Lincoln Center has yet toted up what the overall cost of the fest is likely to come to, but an original blueprint called for the expenditure of about \$100,000. It's now thought that it will go over that. As one fest exec put it, "there's no chance of a profit." Not that the Center was looking for a profit, since the fest is, by design, a non-profit affair.

There seems to be some uncertainty about the extent, if any, to which the fest will contribute to the cost of equipping Philharmonic Hall for films. According to one exec, the Center has "a very complicated system of internal book-keeping" and it may be that a portion of the installation costs (for the 20 by 47-foot screen, speakers, projectors) will be borne by the fest. (Cost was \$30,000).

Overhead Items

Principal costs in the budget have been those for advertising and direct mail solicitation, costs of stage hands, ushers, etc., and members of the staff who've been on duty for a number of months, plus the costs of the various invited fest guests—including directors Joseph Losey, Roman Polanski, Jean-Pierre Melville.

Two of the major staffers are Richard Roud, fest coordinator, "on loan" from the British Film Institute, and Amos Vogel, head of Cinema 16, who has been working fulltime as a fest consultant since this spring. Whether or not Vogel will stay on with the Center in a 12-month job after the fest remains to be decided.

The British Film Institute, of course, is a co-presenter of the Linc Center affair. Reason, as given by fest spokesman, is that when the Center was first considering a film fest, organizers were faced with either developing their own format, or of adapting one already in existence. Since time was short, the latter path was chosen, with the London fest, sponsored by the Institute, seeming the logical choice: a non-competitive festival devoted to the best pix shown at the year's previous fests, though not necessarily the prize-winners. Format is loose enough to include other pix, as well as brand new ones, never before shown publicly.

For the most part, the programs of New York and London (which takes place in October) will be the same, but it's pointed out there will inevitably be some differences because (1) the London fest coming somewhat later has access to all pix unsold in Venice (just before N.Y.), and (2) the occasional conflict which may arise when a potential fest pic has been set for commercial release in one of the two countries and the local distrib may want to keep it out of a fest.

Fest organizers say there is no particular reason that there is no Russ feature at Philharmonic Hall this year—only that there just didn't seem to be an appropriate one. There was, of course, one at the Museum, but "Peace To Him Who Enters," which was shown at Venice two years ago, was deemed a little too old for the show at Lincoln Center.

New Buffalo House

Buffalo, Sept. 17.

Disclosure was made here this week of the construction of a new hard-top theatre seating 1,000 to be erected as a part of the Thruway Shopping Plaza on Buffalo's far east side.

New Product Lifts L.A. Biz; 'V.I.P.'s' Boffo \$26,000, 'Escape' Smash 37G, 'Beach' Hot 22G, 'Horn' Bangup 28G

Los Angeles, Sept. 17.

Firstruns here this stanza remain firm despite start of school last week and additional openings Monday (16). Newcomers are so strong that outlook is optimistic. "Great Escape" shapes socko \$37,000 in five theatres on first general release. "Come Blow Your Horn," also on first general release, is headed for a big \$28,000 in four spots.

Standout news perhaps is the way "V.I.P.'s" is shaping up on preem engagement at Hollywood Paramount. Pic looks to land a boffo \$26,000 in single house. "Beach Party" looms torrid \$22,000 or near on opener in three sites. "Sporting Life" shapes nice \$5,000 on first at the Lido.

Among regular holdovers, "How West Was Won" continues smash in 30th lap at the Warner Hollywood. Also great at \$20,000 is "Irma La Douce," in 11th round at the Chinese.

Estimates for This Week

Hollywood Paramount (State) (1,468; \$1.55-\$2.40) — "V.I.P.'s" (MGM). Boffo \$26,000 Last week, "Come Blow Your Horn" (Par) (12th wk), \$12,500.

Warren's, Wiltern, Hollywood (Metropolitan-SW-FWC) (1,757; 2,344; 856; \$1-\$1.49) — "Beach Party" (AI) and "Erik the Conqueror" (Indie). Hefty \$22,000 or near. Last week, Warren's, "Rock-a-Bye Baby" (Par), "Don't Give Up Ship" (Par) (reissues), \$5,600. Wiltern, "For Love or Money" (U) (m.o.) "Lover Come Back" (U) (reissue), \$8,100. Hollywood with Village, "Hud" (Par) (2d wk), "Donovan's Reef" (Par) (m.o.), \$9,900.

Los Angeles, Pix, Loyola, Four Star, Baldwin (Metropolitan-Prin-FWC-UATC-State) (2,049; 756; 1,298; 868; 1,800; \$1-\$2) — "Great Escape" (UA) (1st general release) and "The Centurion" (Indie). Sock \$37,000. Last week, Los Angeles, Pix with El Rey, "Wall of Noise" (WB), "Spencer's Mountain" (WB) (subrun), \$16,300. Loyola, Four Star with Orpheum, Iris, "20,000 Leagues Under the Sea" (BV) (reissue), "Raiders of the Lost Ark" (Hemis), \$23,000. Baldwin with Crest, Hillstreet, "Mutiny on the Bounty" (MGM) (3d wk), "Spencer's Mountain" (WB) (subrun), \$16,600.

Hillstreet, Fox, Wilshire, Iris, Village (Metropolitan-FWC) (2,752; 1,990; 825; 1,535; \$1-\$2.40) — "Come Blow Your Horn" (Par) (1st general release) and "Gunfight at O.K. Corral" (Par) (reissue). Big \$28,000 or close. Last week, Fox Wilshire, "Great Escape" (UA) (10th wk), \$10,500.

Lido (FWC) (876; \$2) — "Sporting Life" (Cont). Nice \$5,000. Last week, "David and Lisa" (Cont) (9th wk), \$3,300.

El Rey (FWC) (856; \$1-\$1.49) — "For Love or Money" (U) and "Donovan's Reef" (Par) (reissue) (m.o.). Thin \$2,500.

Orpheum (Metropolitan) (2,213; \$1-\$1.25) — "20,000 Leagues Under the Sea" (BV) (reissue) and "Raiders of the Lost Ark" (Hemis) (2d wk). Slim \$3,100.

Crest (State) (750; \$2) — "Mutiny on the Bounty" (MGM) (4th wk). Okay \$3,500.

Egyptian (UATC) (1,392; \$1.49-\$2) — "The Leopard" (20th) 5th wk. Fairish \$9,500. Last week, \$11,000.

Beverly (State) (1,150; \$2-\$2.40) — "Toys in Attic" (UA) (7th wk). Slender \$3,500. Last week, \$4,000.

Vogue (FWC) (810; \$1.25-\$1.49) — "Women of World" (Embassy) (9th wk). Hep \$3,500. Last week, \$5,000.

Fine Arts (FWC) (631; \$2-\$2.40) — "8½" (Emb) (10th wk). Happy \$4,000. Last week, \$5,500.

Chinese (FWC) (1,408; \$2-\$2.40) — "Irma La Douce" (UA) (11th wk). Rousing \$20,000. Last week, \$22,000.

Pantages (RKO) (1,512; \$2.50-\$5.50) — "Cleopatra" (20th) (13th wk). Smart \$49,000. Last week, \$58,200.

Music Hall (Ros) (720; \$2-\$2.40) — "L-Shaped Room" (Col) (13th wk). Solid \$6,200. Last week, \$7,400.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80) — "How West Was Won" (MGM) (30th wk). Rich \$31,000. Last week, \$31,000.

Warner Beverly (SW) (1,316; \$1.65-\$3.50) — "Lawrence of Arabia" (Col) (39th wk). Big \$19,000. Last week, \$20,000.

Key City Grosses

Estimated Total Gross

This Week \$2,950,500
(Based on 23 cities and 280 theatres.)

Last Year \$2,385,000
(Based on 24 cities and 282 theatres, chiefly first runs including N.Y.)

Thrill' Fine 13G, Cleve.; 'Cleo' 15G

Cleveland, Sept. 17.

Boxoffice action here this round is neither hot nor cold in most cases. "Thrill of It All" at Allen shapes up best on steady draw in fifth week. Hippodrome's "Condemned of Altona" falls into just ordinary ranks at the wickets. "Caretakers" at State looks weak. "Cleopatra" holds near-to-excellent rating at Loew's Ohio, on 12th lap. "How West Was Won," now in 23d round, is entering its final weeks at Palace, but still okay.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1.25-\$1.85) — "Thrill of It All" (U) (5th wk). Fine \$13,000 or near after \$12,000 last week.

Colony Art (Stanley-Warner) (1,354; \$1.50) — "Heavens Above" (Janus) (3d wk). Okay \$3,300 after \$4,400 last folio.

Continental Art (Art Theatre Guild) (925; \$1.50) — "L-Shaped Room" (Col) (m.o.). Sturdy \$2,400 after \$2,200 last week.

Heights Art (Art Theatre Guild) (925; \$1.50) — "Murder at Gallop" (MGM) (3d wk). Passable \$2,300 after \$2,700 last week.

Hippodrome (East Hipp) (3,500; \$1.25-\$1.50) — "Condemned of Altona" (20th). Mild \$9,000. Last week, "For Love or Money" (U), \$6,000 in four days.

Ohio (Loew) (1,020; \$1.80-\$3.50) — "Cleopatra" (20th) (12th wk). Hearty \$15,000 after \$16,000 last week.

Palace (F&A Theatres) (1,254; \$1.25-\$2.75) — "How West Was Won" (MGM) (23d wk). Slipping but still okay at \$7,300 after \$8,300 last week.

State (Loew) (3,450; \$1.50) — "Caretakers" (UA). Rather slim at \$9,500. Last week, "Toys in Attic" (UA), \$9,000.

Westwood Art (Art Theatre Guild) (955; \$1.50) — "Murder at Gallop" (MGM) (3d wk). Moderate \$2,000 after \$2,200 last week.

Thrill' Lusty \$13,500, Buff; 'Wall' Quiet 8G

Buffalo, Sept. 17.

Only one newcomer here this week and it is not getting far. "Wall of Noise" shapes slow on opener at Paramount. Some holdovers are doing okay. "Caretakers" is rated nice in second at the Buffalo while "Thrill of It All" looks fairly good in third playing two spots. "Irma La Douce" continues strongly in 11th session, daydating two other theatres.

Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.25) — "Caretakers" (UA) and "Raiders of the Lost Ark" (Hemis) (2d wk). Nice \$10,000. Last week, \$14,400.

Center (AB-PT) (2,500; \$1.40-\$3) — "Cleopatra" (20th) (12th wk). Sturdy \$7,000. Last week, \$7,500.

Century (UATC) (2,700; 90-\$1.50) — "Thrill of It All" (U) (3d wk). Good \$8,000. Last week, \$8,300.

Paramount (AB-PT) (3,000; 90-\$1.25) — "Wall of Noise" (WB). Slow \$8,000 or less. Last week, "Beach Party" (AI) and "Phony American" (AI) (2d wk), \$6,000.

Cinema (Martina) (450; 90-\$1.49) — "Irma La Douce" (UA) (11th wk). Hep \$4,000. Last week, \$4,600.

Amherst (Dipson) (1,000; 90-\$1.49) — "Irma La Douce" (UA) (11th wk). Nice \$5,500. Last week, \$6,300.

Granada (Schine) (1,000; 90-\$1.50) — "Thrill of It All" (U) (3d wk). Fair \$5,500. Last week, \$7,000.

'Irma' Lofty \$7,000 In Seattle; 'West' 9G, 23d

Seattle Sept. 17.

Very little excitement at first-run houses here this round. One of few pix to rack up favorable trade is "Irma La Douce," which looks big in eighth session at Music Box. "How West Was Won" looks fast in 23d round at Martin Cinerama. "Haunted Palace" is very mild in first week at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.25-\$1.50) — "Hootenanny Hoot" (MGM) and "Drums of Africa" (MGM). Drab \$2,000 in 6 days. Last week, "Caretakers" (UA) (2d wk), \$5,300.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "Lawrence of Arabia" (Col) (5th wk). Good \$7,000. Last week \$8,700.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50) — "Haunted Palace" (FF) and "Mind Benders" (FF). Fair \$5,000 in 5 days. Last week, "Gidget Goes to Rome" (Col) and "Three Frightened Girls" (Col) (2d wk), \$6,300 in 9 days.

Martin Cinerama (Martin Theatres) (827; \$1.25-\$2.25) — "How West Was Won" (MGM) (23d wk). Fast \$9,000. Last week, \$9,600.

Music Box (Hamrick) (738; \$1.50-\$1.75) — "Irma La Douce" (UA) (8th wk). Big \$7,000. Last week, \$7,200.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50) — "Promises, Promises" (Indie) and "And God Created Women" (Indie). Fair \$8,000 or near. Last week, "Beach Party" (FF) (AI) and "Iris the Conqueror" (FF), \$4,500 in 5 days.

'White' Hotsy 32G, K.C.; 'Irma' 9G, 6th

Kansas City, Sept. 17.

Four newcomers enliven the local scene currently, with "Ticklish Affair" at Roxy the class entry with brisk returns. An unusual multiple lineup which pairs "Free, White and 21" and "Playgirls After Dark" in four drive-ins and two midtown fringe houses, is paying off handsomely.

"Mondo Cane" is modest at Uptown. "How West Was Won" looms fine in 25th Empire week. "Irma La Douce" shapes socko in sixth Plaza session.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.50) — "L-Shaped Room" (Col) (4th wk). Fairish \$2,500. Last week, \$3,000.

Capri (Durwood) (1,260; 75-\$1.50) — "Toys in Attic" (UA) (3d wk). NSH \$3,500. Last week, \$4,000.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rose-dale 750 cars), Hiway 40 (General) (1,000 cars); Isis, Linwood (FMW) (1,360; 900) — "Free, White and 21" (AI) and "Playgirls After Dark" (AI). Sizzling \$32,000 or near. Last week, Crest, Riverside, Boulevard and Hiway 40 plus Parkway One (Durwood) (400) and Granada (FMW) (1,217) "Haunted Palace" (AI) and second-runs, solid \$24,000, way over forecast.

Empire (Durwood) (886; \$1.25-\$2.50) — "How West Was Won" (MGM) (25th wk). Nice \$8,000. Last week, \$9,000.

Heart (Noah-Wiles) (1,500 cars), New 50 and New Claco (Baker) (1,000; 600 cars), Fairland, Kansas (Finkelstein) (1,500 cars, 1,000 cars) — "Kiss of Vampire" (U) and second-run pix. Light \$15,000 for 5 days. Last week, sub-runs.

Kime (Dickinson) (504; \$1.50-\$2) — "Lawrence of Arabia" (Col) (12th wk). Okay \$2,000. Last week, same.

Paramount (Blank-UP) (1,900; \$1.25-\$1.50) — "For Love or Money" (U) (4th wk). Okay \$5,500. Last week, \$7,000.

Plaza (FMW) (1,630; \$1.25-\$1.50) — "Irma La Douce" (UA) (6th wk). Socko \$9,000 or near. Last week, \$10,000.

Roxy (Durwood) (664; 75-\$1.50) — "Ticklish Affair" (MGM). Brisk \$6,000. Last week, "Come Blow Your Horn" (Par) (19th wk), \$3,500.

Uptown, Granada (FMW) (2,043; 1,219; \$1.25-\$1.50) — "Mondo Cane" (Times) and "Days of Wine and Roses" (reissue). Slim \$6,000. Last week, "Gidget Goes to Rome" (Col) and "13 Frightened Girls" (Col) (3d wk), \$2,200.

New Pix Up D.C.; 'Caretakers' Socko 17G, 'Altona' Boff 14G, 'Haunting' 13G

Washington, Sept. 17.

Openers were strong this session but seasonal factors cut into holdover trade. "Caretakers" at Keith's and "Condemned of Altona" at Trans-Lux both shape boffo on initialers. Also smash is "Haunting" in first frame at Palace. "Castilian" looks slim in two Stanley Warner houses.

Among hardticket holdovers "Cleopatra" shapes great in 12th at Warner and "How West Was Won" looks sockeroo in 27th at Uptown. "Lawrence of Arabia" is strong in 20th at Ontario.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Castilian" (WB). Slim \$6,000. Last week, "Of Love and Desire" (20th), \$6,900.

Apex (KP) (940; \$1.25-\$1.40) — "8½" (Embassy) (7th wk). Trim \$6,500. Last week, \$7,000.

Dupont (Mann) (400; 90-\$1.55) — "Thrill of It All" (U) (8th wk). Smash \$6,000. Last week, same.

Embassy (Loew) (567; \$1.25-\$2) — "Wives and Lovers" (Par) (3d wk). Oke \$7,700. Last week, \$10,000.

Keith's (RKO) (1,838; \$1-\$1.49) — "Caretakers" (UA). Sock \$17,000. Last week, "Toys in Attic" (UA) (3d wk), \$8,000.

MacArthur (KB) (900; \$1.25-\$1.40) — "Mous on Moon" (Lope) (6th wk). Busy \$6,500. Last week, \$7,000.

Ontario (KB) (1,240; \$1.75-\$3) — "Lawrence of Arabia" (Col) (29th wk). Strong \$8,500. Last week, \$9,500.

Palace (Loew) (2,360; \$1-\$1.49) — "Haunting" (MGM). Big \$13,000 or near. Last week, "Come Blow Your Horn" (Par) (6th wk), \$10,000.

Playhouse (TL) (459; \$1.25-\$1.80) — "L-Shaped Room" (Col) (12th wk). Good \$4,200. Last week, \$4,700.

Plaza (TL) (278; \$1.25-\$1.80) — "Many Ways to Sin" (Indie) (2d wk). Fair \$6,000 after \$6,500 opener.

Town (King) (800; \$1.25-\$1.80) — "Irma La Douce" (UA) (13th wk). Nifty \$8,000. Last week, \$9,000.

Trans-Lux (TL) (899; \$1.49-\$2) — "Condemned of Altona" (20th). Sock \$14,000 or close. Last week, "Bye Bye Birdie" (Col) (11th wk), \$4,500.

Uptown (SW) (1,300; \$1.65-\$2.75) — "How West Was Won" (MGM) (27th wk). Smash \$10,000. Last week, \$9,000.

Warner (SW) (1,250; \$1.60-\$2.75) — "Cleopatra" (20th) (12th wk). Great \$20,000. Last week, ditto.

Rain Lifts L'ville B.O.; 'PT' Fast at \$11,000, 'Money' Weighty \$8,000

Louisville, Sept. 17.

Heavy rainfall, followed by cooler weather, greeted new bills here this round. "PT 109" at United Artists shapes torrid. "For Love or Money" also new, at the Kentucky looks big. "Wall of Noise," at Mary Anderson is very quiet on first. "Rock-A-Bye Baby" and "Don't Give Up Ship" on reissue at the Ohio, are modest.

Estimates for This Week

Kentucky (Swiftow) (900; 75-\$1.25) — "For Love or Money" (U). Looks big \$8,000 or close. Last week, "Toys in Attic" (UA) \$3,500.

Mary Ann (People's) (1,100; 75-\$1.25) — "Wall of Noise" (WB). Puny \$3,500. Last week, "Lawrence of Arabia" (Col) (3d wk), \$4,000.

Ohio (Settos) (900; 75-\$1.25) — "Rock-A-Bye Baby" (Par) and "Don't Give Up Ship" (Par) (reissues). Moderate \$4,000. Last week, "Summer Magic" (BV) and "Yellowstone Cubs" (BV) (5th wk), \$3,500.

Penthouse (Fourth Ave.) (900; \$1.50-\$3) — "Cleopatra" (20th) (12th wk). Nice upbeat after close of State Fair, with big \$12,000 likely. Last week \$9,000.

Rialto (Fourth Ave.) (1,100; \$1.25-\$2.50) — "How West Was Won" (MGM) (14th wk). Big \$7,000, after 13th week hit \$6,500.

United Artists (Fourth Ave.) (1,800; 75-\$1.25) — "PT 109" (WB). Hotsy \$11,000. Last week, "Irma La Douce" (UA) (5th wk), \$8,500.

'MONEY' RICH \$10,000, PROV.; 'CLEO' 18G, 7TH

Providence, Sept. 17.

"For Love or Money" is giving RKO Albee a socko session this week. Seventh of "Cleopatra" is still trim, working on advance sales. State's third of "Caretakers" is rated good. Strand's reissues, "Don't Give Up Ship" and "Rock-A-Bye Baby" look fair.

Estimates for This Week

Albee (RKO) (2,200; 90-\$1.25) — "For Love or Money" (U). Socko \$10,000 looms. Last week, "Sword of Lancelot" (U), \$3,500.

Elmwood (Snider) (2,200; \$2.50-\$3) — "Cleopatra" (20th) (7th wk). Still neat at \$18,000. Sixth was \$17,800.

Majestic (SW) (2,200; 65-90) — "Merrill's Marauders" (Indie) and "Cash McCall" (Indie) (reissues). In for three days, mild \$3,000. Last week, "The Raven" (AI) and "Tales of Terror" (AI) (reissues), \$4,000.

State (Loew) (3,200; 90-\$1.25) — "Caretakers" (UA) and "Murder on Campus" (UA) (3d wk). Good \$6,000. Second was \$7,000.

Strand (National Realty) (2,200; 65-90) — "Don't Give Up Ship" (Par) and "Rock-A-Bye Baby" (Par) (reissues). Fair \$4,000. Last week, "Come Blow Your Horn" (Par) (5th wk), \$5,000.

Chi Still Brisk; Toys' Big \$26,000, 'Thrill' Slick 25G, 'Caretakers' Hot 14G for 4th; 'Irma' Amazing 19G, 14

Chicago, Sept. 17. Chi deluxer biz continues brisk this week with most holdovers registering only modest declines. Top opener is "Toys In The Attic" which looks big \$26,000 at Oriental. First moveover round of "Murder at Gallop" shapes nifty at Surf. Monroe's reissue of "Defiant Daughter" plus "Pagan Hellcat" looks to pull a tidy \$4,700 first frame.

Third round of "Johnny Cool" is fancy at the Woods. Same session of "The Haunting" is slick at the Esquire. "Thrill of It All" is posting a mighty fourth Chicago stanza. "The Caretakers" is frisky in its Roosevelt fourth.

"8½" is tallying a big eighth Carnegie stanza. The 12th round of "L-Shaped Room" is snappy daydating the Town and World. Longrun champ is "Irma La Douce" which is posting a great 14th United Artists lap.

On hardticket, "Cleopatra" continues torrid in its 12th State-Lake session. "How West Was Won" remains boff in its McVickers 29th, and "Lawrence of Arabia" is posting a sweet 36th Cinesage canto.

Estimates for This Week
Carnegie (Brotman) (495; \$1.25-\$1.80)—"8½" (Embassy) (8th wk). Solid \$7,000. Last week, \$7,500.
Chicago (B&K) (3,900; 90-\$1.80)—"Thrill of It All" (U) (4th wk). Excellent \$25,000 or near. Last week, \$27,000.

Cinema (Stern) (500; \$1.50)—"The Idiot" (Indie) (reissue). Okay \$3,200. Last week, "Women of World" (Embassy) (m.o.) (2d wk), \$3,500.
Cinesage (Todd) (1,038; \$2.40—(Continued on page 11)

Philly Sturdy; 'Escape' Wow \$17,000, 'Cleo' Fat 27G, 'Irma' Big \$9,000

Philadelphia, Sept. 17. Reopening of colleges in this area brought crowds into the city for brisk Saturday night cinema trade. However, threatening weather and big football and baseball games were downbeat factors on Sunday. "Great Escape" looks only standout among regular-run newcomers. It looms wow in fourth session at Fox. However, "Thrill of It All" still is fine in seventh week at the Arcadia.

"Cleopatra" continues to set the pace for city with socko total in 12th week at Stanley. "Irma La Douce" is big in 13th stanza at Randolph.

Estimates for This Week
Arcadia (S&S) (623; 99-\$2)—"Thrill of It All" (U) (7th wk). Fine \$7,000. Last week, \$7,500.
Boyd (SW) (1,536; \$2-\$2.75)—"How West Was Won" (MGM) (28th wk). Big \$8,000. Last week, \$9,500.

Bryn Mawr (Goldman) (680; \$1.49)—"Heaven's Above" (Janus) (3d wk). Sock \$5,500. Last week, same.

Fox (Milgram) (2,200; 95-\$1.80)—"Great Escape" (UA) (4th wk). Wow \$17,000 or over. Last week, \$23,000.

Goldman (Goldman) (1,000; 95-\$1.80)—"For Love Or Money" (U) (4th wk). Good \$7,000 after \$12,500 last week.

Lane (SW) (1,000; \$1.49)—"Murder at Gallop" (MGM). Neat \$3,800. Last week, "Sporting Life" (Cont) (7th wk), \$1,800.

Midtown (Goldman) (1,200; \$2.50-\$3)—"Lawrence of Arabia" (38th wk). Fair \$6,000 after \$7,000 last week.

Randolph (Goldman) (2,200; 95-\$1.80)—"Irma La Douce" (UA) (13th wk). Big \$9,000. Last week, \$12,500.

Stanley (SW) (1,450; \$2.50-\$3.50)—"Cleopatra" (20th) (12th wk). Sock \$27,000. Last week, \$31,000.

Stanton (SW) (1,483; 95-\$1.80)—"Caretakers" (UA) (3d wk). Good \$7,000. Last week, \$10,000.

Studio (Goldberg) (400; 95-\$1.80)—"Innocent" (Indie) and "Many Ways to Sin" (Indie). Trim \$5,800. Last week, "Paradiso" (Indie) and "Nude on Moon" (Indie) (2d wk), \$4,000.

World (Rugoff) (499; 95-\$1.80)—"Heaven's Above" (Janus) (3d wk). Hep \$3,700. Last week, \$4,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Irma' Giant 16G, Pitt; 'Cleo' 22G

Pittsburgh, Sept. 17.

"Hootenanny Hoot" is a real weakie in first round at Stanley despite a hep campaign. Other newcomer, "Seven Capital Sins," looks nice at Squirrel Hill. Hardticketers shape well with both "How West Was Won" in 26th at Warner and "Cleopatra" in 12th at Penn in sock rounds. Another holdover, "Irma La Douce" shares sockeroo in fourth round at Fulton. "Thrill of It All" is fading in fifth at Gateway. "Toys in Attic" is still good in sixth at Shadyside.

Estimates for This Week
Forum (Assoc.) (380; \$1.75)—"Four Days at Naples" (MGM) (2d wk). Hep \$2,500. Last week, \$3,000.

Fulton (Assoc.) (1,900; \$1-\$1.75)—"Irma La Douce" (UA) (4th wk). Wham \$16,000. Last week, \$16,500.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Thrill of It All" (U) (5th wk). Slowing down to \$6,500. Last week, \$8,000.

Penn (UATC) (2,003; \$2-\$3.50)—"Cleopatra" (20th) (12th wk). Looks to run ahead of last week for boff \$22,000. Last week, \$21,000.

Shadyside (MOTC) (623; \$1.75)—"Toys in Attic" (UA) (6th wk). Neat \$2,800. Last week, \$3,000.

Squirrel Hill (SW) (832; \$1.50)—"Seven Capital Sins" (Embassy). Nice \$3,500. Last week, "Sporting Life" (Cont) (2d wk), \$2,800.

Stanley (SW) (3,700; \$1-\$1.50)—"Hootenanny Hoot" (MGM). Sad \$5,000 despite hep campaign. Last week, "Ticklish Affair" (MGM), \$6,500.

Warner (SW) (1,260; \$1.50-\$2.75)—"How West Was Won" (MGM) (26th wk). Wow \$9,000. Last week, \$9,500.

'Cleo' Still Port. Ace, \$10,000; 'Irma' 7G, 7th

Portland, Ore., Sept. 17. Mainstem biz is dull this round to a considerable extent, with "Cleopatra" grabbing top coin in 12th session at Paramount. "Irma La Douce" also is still torrid in seventh week at Irvington, holding close to the last stanza figure.

"Promises, Promises" looms good on opener at Orpheum. "The Caretakers" looks tall in first at Laurelhurst.

Estimates for This Week
Broadway (Parker) (1,890; \$1-\$1.50)—"For Love Or Money" (U) and "Gaby" (U). Slow \$5,000. Last week, "Thrill of It All" (U) (4th wk), \$4,300.

Fox (Evergreen) (1,600; \$1-\$1.49)—"The Haunting" (MGM) and "Dime with a Halo" (Ind). Modest \$6,000. Last week, "Women of World" (Emb) and "No Place Like Home" (Indie), \$5,800.

Hollywood (Evergreen) (1,890; \$1.49-\$2)—"South Sea Island Adventure" (Cinerama) (2d wk). Okay, \$6,500. Last week, \$5,900.

Irvington (Smith) (650; \$1.50)—"Irma La Douce" (UA) (7th wk). Hot \$7,000. Last week, \$6,800.

Laurelhurst (Cruikshank) (675; \$1.25)—"Caretakers" (UA) and "Donovan's Reef" (Par). Tall \$6,000. Last week, "Gidget Goes to Rome" (Col) and Nutty Professor" (Par) (reissue) (4th wk), \$3,100.

Music Box (Hamrick) (640; \$1-\$1.50)—"Don't Give Up Ship" (Par) and "Rock-A-Bye" (Par) (re-

(Continued on page 11)

'Haunting' Mild \$10,000, Denver; 'West' 15G, 27th

Denver, Sept. 17.

Trade has picked up a little at firstruns this stanza. But "Ticklish Affair" did so mildly on first week at Centre that it was pulled and "Lawrence of Arabia" brought in on popscale engagement. "Arabia" looms fine on initial session. Neither "Women of World" nor "The Haunting" are doing much on first rounds at the Denver and Orpheum respectively. "How West Was Won" is rated socko in 27th session at Cooper while "Cleopatra" is fine in 12th week.

Estimates for This Week
Centre (Fox) (1,270; \$1.25-\$1.45)—"Lawrence of Arabia" (Col). Fine \$9,000 on popscale. Last week, "Ticklish Affair" (MGM), \$8,000.

Cooper (Cooper) (814; \$1.65-\$2.50)—"How West Was Won" (MGM) (27th wk). Socko \$15,000 or near. Last week, \$16,000.

Denham (Indie) (800; \$1.45-\$3)—"Cleopatra" (20th) (12th wk). Fine \$10,000. Last week, \$11,000.

Denver (Fox) (2,432; \$1.25)—"Women of World" (Embassy) and "Face in Rain" (Emb). Modest \$9,000. Last week, "Don't Give Up Ship" (Par) and "Rock-A-Bye Baby" (Par) (reissues), \$11,000.

Esquire (Fox) (600; \$1.25)—"Sporting Life" (Cont). Strong \$3,000. Last week, "8½" (Embassy) (3d wk), \$1,900.

Orpheum (RKO) (2,690; \$1-\$1.45)—"The Haunting" (MGM) and "Invitation to Murder" (Indie). Mild \$10,000. Last week, "For Love Or Money" (U) and "Battle Beyond Sun" (AI) (4th wk), \$4,100.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Thrill of It All" (U) (4th wk). Wow \$12,700. Last week, \$11,500.

Towne (Indie) (600; \$1.25-\$1.45)—"Of Love and Desire" (20th) and "Marilyn" (20th). So-so \$2,000. Last week, "Wall of Noise" (WB), \$2,000.

Vogue (Art Theatre Guild) (450; \$1.25)—"Heavens Above" (Indie) (4th wk). Sturdy \$1,000. Last week, \$1,200.

'Beach' Brisk 18G, St. L.; 'Irma' 12G, 8

St. Louis, Sept. 17. Some new screen fare will help the boxoffice setup here this round. "Beach Party" is rated nice at the Fox while "Toys in Attic" looks good at Esquire, also in first.

"Irma La Douce" still is big in eighth session at State, one of greatest runs ever at this house. "Cleopatra" shapes big at Ambassador in 12th session. "How West Was Won" is rated great in 23 stanza at Martin Cinerama.

Estimates for This Week
Ambassador (Arthur) (2,970; \$1.50-\$3.50)—"Cleopatra" (20th) (12th wk). Big \$20,000. Last week, \$20,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Law" (Indie). Oke \$1,500. Last week, "Black Fox" (Indie), \$2,000.

Esquire (Jablonsky-Komm) (1,800; 90-\$1.25)—"Toys in Attic" (U). Good \$11,000 or near. Last week, "Great Escape" (UA) (7th wk), \$7,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Beach Party" (AI). Nice \$18,000. Last week, "For Love Or Money" (U) (2d wk), \$15,000.

Loew's Mid-City (Loew) (1,600; 60-90)—"Haunting" (MGM) (3d wk). Neat \$9,000. Last week, \$13,000.

State (Loew) (3,600; 60-90)—"Irma La Douce" (UA) (8th wk). Big \$12,000. Last week, \$15,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50)—"How West Was Won" (MGM) (23d wk). Great \$14,000. Last week, \$14,200.

Pageant (Arthur) (1,000; 90-\$1.25)—"Of Love and Desire" (20th) (3d wk). Okay \$2,000. Last week, \$2,500.

St. Louis (Arthur) (3,800; 75-90)—"Terror" (AI) and "Dementia 13" (AI). Average \$8,000. Last week, "Hatari" (Par) and "Liberty Valance" (Par) (reissues), \$9,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"L-Shaped Room" (Col) (9th wk). Okay \$1,200. Last week, \$1,500.

Additional Picture Grosses On Page 11

B'way B.O. Offish; 'Shock' Okay 24G, 'Thrill'-Stageshow Hep at \$130,000, 'Escape' Big 33G, 'Cleo' 55G, 14th

Despite much cooler, rainy weather and some fresh product, the off-to-school trek and other seasonal influences are making the Broadway firstrun picture very spotty currently. Dearth of strong newcomers seems to be most to blame for the weakish condition at the deluxers.

"Shock Corridor" looks okay \$24,000 on opener daydating the Palace and Trans-Lux 52d Street. "Of Love and Desire" wound its single week at the Astor with a light \$13,000 or near. "Pagan Hellcat" with "Fruit Is Ripe" looks solid \$15,000 or close opening session at the World.

"Thrill of It All" with stage-show looks to wind its seventh session at the Music Hall with a good \$130,000. "V.I.P.s" opens tomorrow (Thurs.). "Great Escape" is holding with a great \$33,000 in sixth round, daydating the DeMille and Coronet.

"Wives and Lovers" was fair \$20,500 for third round, daydating the State and Trans-Lux East. "Irma La Douce" is grabbing a nifty \$27,600 playing three firstruns, being for sixth weeks at Victoria and Trans-Lux 85th Street, and for 15th round at Baronet. Pic stays on at the T-L 85th Street.

The three hardticketers are down sharply this week. "Cleopatra" is off to \$55,000 or close, still wham, at the Rivoli for 14th week. Both "How West Was Won" at the Cinerama and "Lawrence of Arabia" at the Criterion are using only three matinees weekly now that school's started. "West" dipped to \$27,000, most of loss being due to the loss of three shows. Same is true of "Arabia," with \$32,000 for 10 shows.

Batch of newcomers includes "The Haunting" at the Paramount and Cinema One, starting today (Wed.). "In the French Style" at the Victoria and Baronet, also beginning today. "My Son, the Hero" starting today at Astor; and "Conjugal Bed," which started Monday, daydating the Forum and Fine Arts.

Estimates for This Week
Astor (City Inv.) (1,094; \$1.25-\$2)—"My Son, the Hero" (UA). Opens today (Wed.). Last week, "Of Love and Desire" (20th) hit a mild \$13,000 or close in the single week here.

Cinerama (Loew) (1,552; \$1.50-\$3.50)—"How West Was Won" (MGM) (26th wk). The 25th week completed Sunday (15) was sock \$27,000 for 11 shows. Last week, \$34,000 for 24th frame, but for 14 performances.

Criterion (Moss) (1,520; \$1.80-\$4.80)—"Lawrence of Arabia" (Col) (40th wk). The 39th session finished Sunday (15) was boff \$32,000 for 10 shows after \$39,000 for 38th week, which was for 14 performances.

DeMille (Reade) (1,463; 90-\$2.50)—"Great Escape" (UA) (7th wk). The sixth week ended yesterday (Tues.) was an amazing \$21,000 or near after \$22,000 for fifth. Stays on. Daydating with Coronet.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"8½" (Embassy) (13th wk). The 12th session ended Monday (16) was smash \$12,000 after \$13,000 for 11th week.

Forum (Norel) (813; \$1.25-\$1.80)—"Conjugal Bed" (Emb). Opened Monday (16). In ahead, "Women of World" (Emb) (11th wk-6 days), shipped to \$7,000 after \$8,500 for 10th full week.

Palace (RKO) (1,642; \$1.25-\$2)—"Shock Corridor" (AA) (2d wk). First round ended yesterday (Tues.) was an okay \$18,000 or close. Daydating with Trans-Lux 52d Street.

Paramount (AB-PT) (3,665; \$1-\$2)—"The Haunting" (MGM). Opens today (Wed.). Last week, "Ticklish Affair" (MGM) (4th wk), was fair \$17,000 or near after \$16,200 in third.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Thrill of It All" (U) with stage-show (7th-final wk). This week ending today (Wed.) is heaviest for a good \$175,000 after \$125,000 for sixth round. "V.I.P.s" (MGM) opens tomorrow (Thurs.) with new stagebill.

Rivoli (UAT) (1,545; \$2.50-\$5.50)—"Cleopatra" (20th) (15th wk). The 14th session finished yesterday

(Tues.) was wham \$55,000 or close after \$60,000 for 13th week.

State (Loew) (1,850; 90-\$2.50)—"Wives and Lovers" (Par) (4th wk). Third week ended yesterday (Tues.) was okay \$14,500 after \$15,500 for second round. "Running Man" (Col) is due in Oct. 2. "Lawrence of Arabia" (Col) is due in on Oct. 23 on continuous.

Victoria (City Inv.) (1,003; \$1.25-\$2)—"In the French Style" (Col). Opens today (Wed.). Last week, "Irma La Douce" (UA) (subrun) sixth stanza completed yesterday (Tues.) was great \$15,000 or near after \$17,400 in fifth.

Firstrun Articles
Baronet (Reade) (450; \$1.25-\$2)—"In French Style" (Col). Opens today (Wed.). In ahead, "Irma La Douce" (UA) concluded yesterday (Tues.) was (15th wk), big \$7,000 after \$7,500 for 14th round.

Beekman (Rugoff Th.) (590; \$1.50-\$2)—"The Sultors" (Indie). Opened yesterday (Tues.). In ahead, "Murder at Gallop" (MGM) (12th wk-8 days) was okay \$6,500 after \$7,000 in 11th regular week.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2)—"Good Soldier Schweik" (Lionex) (5th wk). Fourth session ended Monday (16) was fancy \$8,800 after \$9,000 for third.

Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"The Haunting" (MGM). Opens today (Wed.), daydating with Paramount. Last week, "3 Fables of Love" (Indie) (4th wk), fair \$6,000 in six days.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—"Mouse on Moon" (Lopert) (8th wk). The seventh week (Continued on page 11)

Cincy Biz Uneven; 'Main' Good \$8,000, '8½' 6G; 'Irma' Rousing at 10G

Cincinnati, Sept. 17.

School reopenings and Friday night grid games are noticeable on Cincy's film front this session, the pinch being felt mostly by holdovers. Of the newcomers, "Main Attraction" with "Cool of Day" bids good at Palace. "For Love Or Money" looks fair at Keith's.

Looming big is "8½" in daydating two houses. "Mondo Cane" remains sturdy in second week at Albee as top longrun. "Irma La Douce" in seventh round at the Valley still is sock.

Estimates for This Week
Albee (RKO) (3,100; \$1.25-\$1.50)—"Mondo Cane" (Times) (2d wk). Sturdy \$10,000 after \$14,000 opener.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (27th wk). Big \$7,500. Last week, \$8,500.

Esquire Art (Cin-T-Co) (500; \$1.25)—"8½" (Embassy). Hep \$3,000. Daydating with Hyde Park Art. Last week, "Mouse on Moon" (Lopert) (2d wk), \$1,500.

Grand (RKO) (1,396; \$1.80-\$3.50)—"Cleopatra" (20th) (12th wk). Good \$14,000. Last week, \$15,000.

Guild (Vance) (272; \$1.25)—"Maid For Murder" (Indie) (2d wk). Mild \$1,200. Last week, \$13,000.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"8½" (Embassy). Tall \$3,000. Last week, "Mouse on Moon" (Lopert) (2d wk), \$1,500.

Keith's (Cin-T-Co) (1,500; \$1-\$1.50)—"For Love Or Money" (U). Fair \$7,000. Last week, "Summer Magic" (BV) (3d wk), \$6,500.

Palace (RKO) (2,600; \$1-\$1.25)—"Main Attraction" (MGM) and "Cool of Day" (MGM). Good \$8,000. Last week, "Sword of Lancelot" (U), \$6,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; \$1)—West: "2 Nights With Cleopatra" (Indie) and "Mermaids of Tiburon" (Indie). Good \$7,500. Last week, "Women of World" (AI) and "Strangers in City" (Indie), \$9,500. East: "Great Escape" (U) and "Mighty Ursus" (U) (subruns) at 85c gate. Fair \$5,000. Same last week for "Gathering of Eagles" (U) and "List Adrian Messenger" (U) (subruns).

Valley (Cin-T-Co) (1,275; \$1.50-\$1.80)—"Irma La Douce" (UA) (7th wk). Still smash at \$10,000. Last week, \$12,000.

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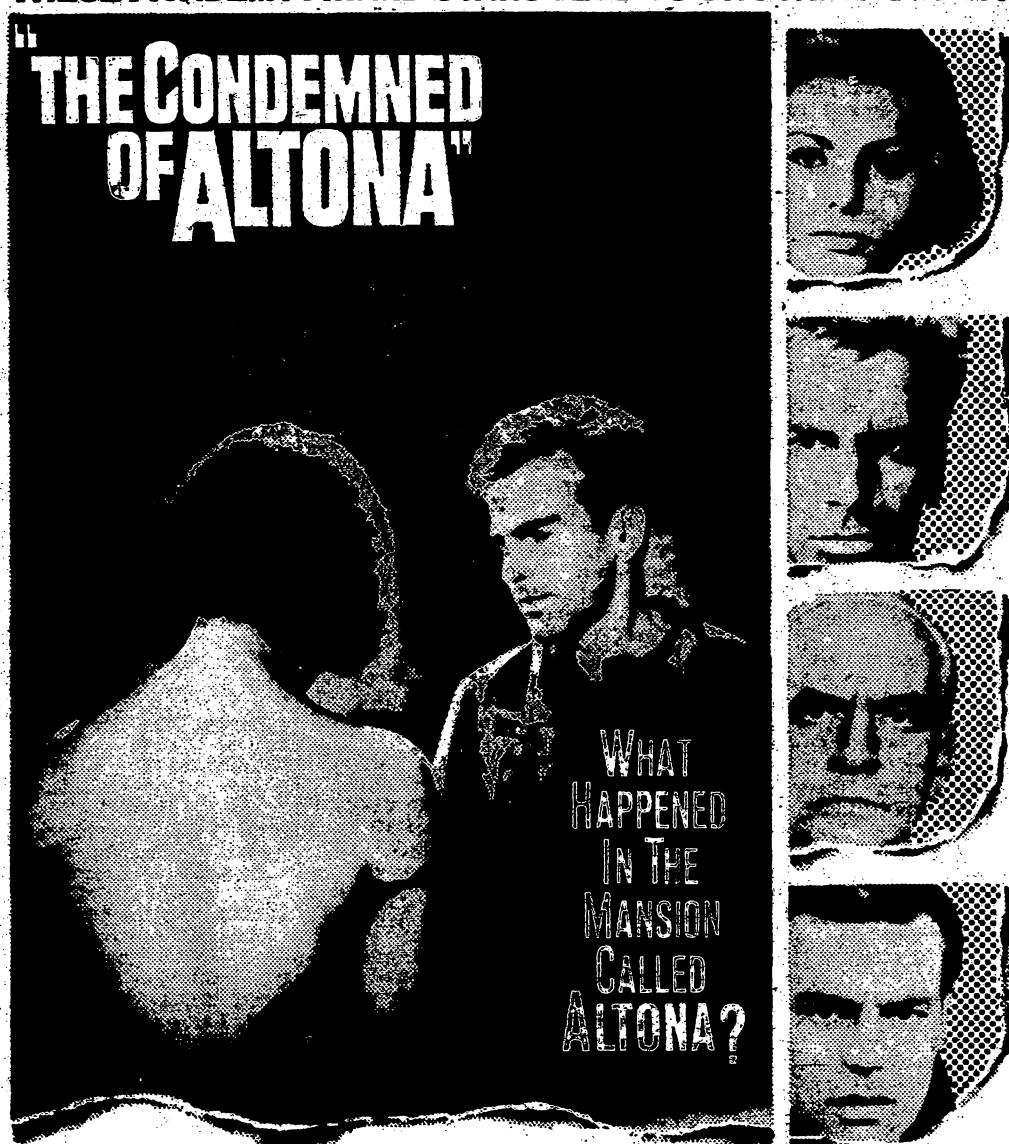
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Baseball Race Clips Mpls.; 'Altona' Slick \$8,000, 'Mouse' Sock \$8,000

Minneapolis, Sept. 17. Over the past weekend, first-run had the toughest sort of competition; big league baseball, with which to contend. While the Minnesota Twins can't win the pennant in the American League, they have a chance for second place and drew over 35,000 per game. However, such newcomers as "Condemned of Altona," smooth at State, and "Mouse on Moon," sock at Academy, are doing well. "Cleopatra" is rated hotly in 12th week. "How West Was Won" on the brink of its eighth month shapes amazing. Still smash is "Irma La Douce" in 10th round. "Great Escape," in 6th week, is big in a larger theatre. "Kiss of Vampire" looms nice in first Lyric round.

Estimates for This Week
Academy (Mann) (1,000; \$1.25-\$1.50)—"Mouse on Moon" (Lopert). Great \$8,000. Last week, "8½" (Embassy) (2d wk), \$4,000.
Avalon (Frank) (800; \$1)—"Heavenly Bodies" (Indie) and "Matter of Who" (Indie) (subrun) (2d wk). Okay \$1,000. Last week, \$1,500.
Century (Par) (1,300; \$2.10-\$3.50)—"Cleopatra" (20th) (12th wk). Big \$14,000. Last week, \$12,000.
Cooper (CF) (805; \$1.25-\$2.50)—"How West Was Won" (MGM) (28th wk). Brilliant \$11,000. Last week, \$12,000.
El Lago (Carisch) (600; \$1)—"Sun Lovers Holiday" (Indie) and "Roadhouse Girl" (Indie). Satisfactory \$1,000.
Gopher (Berger) (1,000; \$1-\$1.25)—"Wall of Noise" (WB). Lean at \$3,000. Last week, "Don't Give Up Ship" (Par) and "Rock-a-Bye Baby" (Par) (reissues), \$4,500.
Lyric (Par) (1,000; \$1-\$1.25)—"Kiss of Vampire" (U). Nice \$6,000. Last week, "Haunting" (MGM) (2d wk), \$5,000.
Mann (Mann) (1,000; \$1.25-\$1.50)—"Great Escape" (UA) (8th wk). Great \$8,000. Last week, \$7,000.
Orpheum (Mann) (2,800; \$1-\$1.25)—"Showboat" (MGM) and "Seven Brides, Seven Brothers" (MGM) (reissues). Couldn't open until Sunday (15) because of legit show's presence. Set to run eight days. Opened fairly well.
Park (Mann) (1,000; \$1.50)—"Thrill of It All" (U) (8th wk). Hep \$3,500. Last week, \$4,000.
State (Par) (2,200; \$1-\$1.25)—"Condemned of Altona" (20th). Smooth \$8,000. Last week, "Toys in Attic" (UA), \$8,500.
Suburban World (Mann) (800; \$1.25)—"Sparrows Can't Sing" (Janus). Lively \$3,500. Last week, "Murder at Gallop" (MGM) (5th wk), \$1,500.
World (Mann) (400; \$1.25-\$1.50)—"Irma La Douce" (UA) (10th wk). Amazing \$6,800. Last week, \$7,000.

Multi-Feature Shows Pace Minn. Drive-Ins

Minneapolis, Sept. 17. Nearing the tag end of the outdoor theatres' season locally, a few Twin Cities ozoners have been going to what local film circles consider to be the limit in Sunday night "bargain bills," which make it exceedingly tough for subsequent-run hardtop neighborhood houses having a single feature policy as well as for their drive-in competitors. With daylight saving time still in effect here, two such outdoor theatres under the same ownership, on the same Sunday night offered no less than five features for their 85c adult admission and children under 12 free. That same Sunday night a third drive-in had a four-feature show. The five-feature show in one instance comprised "Elephant Walk," "Winchester 73," "Midnight Lace," "Devil's Hairpin," and "Blood and Roses." The other had the same excepting that "War Arrows" replaced "Winchester 73." On the four-bill at the third ozoner were what was advertised as a "4 Big Color Show" including: "Mr. Hobbs Takes a Vacation," "All in a Night's Work," "Torpedo Run," and "Bachelor Flat." Because of the daylight saving time it wasn't dark enough until 9 p.m. to start the many billed shows. The one with the five features lasted until around 4 a.m. Monday, (Labor Day) the other to about 3 a.m.

'IRMA' WOW \$13,000, COL; 'CANE' FINE 10G

Columbus, O., Sept. 17. "Irma La Douce" at Loew's Ohio and "Mondo Cane" at RKO Palace look strong on initial stanzas, former being wow. Grand still is lively for 23d session of "How The West Was Won." **Estimates for This Week**
Grand (RKO) (860; \$1.50-\$2.75)—"How West Was Won" (MGM) (23d wk). Hotsy \$11,500. Last week, \$12,000.
Ohio (Loew) (3,079; 50-\$1.50)—"Irma La Douce" (UA). Wow \$13,000. Last week, "Great Escape" (UA) (2d wk), \$6,000.
Palace (RKO) (2,845; 50-\$1.50)—"Mondo Cane" (Times). Strong \$10,000 or near. Last week, "Wall of Noise" (WB) and "Raiders Leyte Gulf" (Indie), \$8,000.

BROADWAY

(Continued from page 9)
ended yesterday (Tues.) was a nice \$6,000 after \$7,000 for sixth.
Coronet (Reade) (500; \$1.50-\$2)—"Great Escape" (UA) (7th wk). Sixth stanza ended yesterday (Tues.) was great \$12,000 after \$13,000 for fifth week.
Festival (Embassy) (548; \$2-\$2.50)—"8½" (Embassy) (13th wk). The 12th round finished Monday (16) was smash \$12,200 after \$13,000 for 11th week.
Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Heavens Above" (Janus) (5th wk). Very big \$5,000 looms. "The French Game" (Union) opens on Friday (20).
Fine Arts (Davis) (468; \$1.80-\$2)—"Conjugal Bed" (Embassy). Opened Monday (16). In ahead, "L-Shaped Room" (Col) (16th wk-6 days), trim \$5,600 after \$5,500 for 15th full week.
Guild (Guild) (450; \$1-\$1.75)—"La Poupée" (Hakim) (4th wk). Third frame ended Monday (16) was solid \$6,500 after \$7,000 for second week.
Little Carnegie (Landau) (520; \$1.25-\$2)—"Sporting Life" (Cont) (10th wk). The ninth session ended yesterday (Tues.) was great \$9,700 after \$10,000 in eighth week.
Murray HHI (Rugoff Th.) (565; \$1.50-\$2)—"Murder at Gallop" (MGM) (subrun). Opens today (Wed.). In ahead, "Reach For Glory" (Col) was fair \$6,000 for single week.
Paris (Rugoff Th.) (Pathe Cinema) (568; \$1.50-\$2)—"Divorce Italian Style" (Emb) (52d-final wk). The 51st round ended yesterday (Tues.) was sharp \$8,000 or near after \$9,000 for 50th week. "My Life To Live" (Union) opens on Sept. 23.
Plaza (Lopert) (525; \$1.50-\$2)—"The Leopard" (20th) (8th wk). Fifth stanza finished Monday (16) was fancy \$13,000 after \$16,500 in fourth week.
Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Small World of Sammy Lee" (7 Arts) (6th wk). Fifth frame ended Monday (16) was big \$8,500 after \$10,000 for fourth week.
Toho Cinema (Toho) (299; \$1.50-\$2)—"Walleyed Nippon" (Toho) (3d wk). Second session finished Sunday (15) was okay \$5,200 after \$6,000 for opener.
Tower East (Loew) (588; \$1.50-\$2)—"Lord of Flies" (Cont) (5th wk). Fourth week completed yesterday (Tues.) was lofty \$13,500 or close after \$16,000 for third.
Trans-Lux East (T-L) (600; \$1.25-\$2)—"Wives and Lovers" (Par) (4th-final wk). Third round completed yesterday (Tues.) was okay \$6,000 after \$8,600 for second. "Gone Are the Days" (Indie) opens Sept. 23.
Trans-Lux 52d Street (T-L) (540; \$1.25-\$2)—"Shock Corridor" (AA) (2d wk). Initial session finished yesterday (Tues.) was fair \$6,000 or close. Daydaring with Palace.
Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Irma La Douce" (UA) (subrun) (7th wk). Sixth stanza finished yesterday (Tues.) was big \$5,600 after \$6,500 for fifth.
World (Perfecto) (390; 90-\$1.50)—"Pagan Hellcat" (Vic) and "Fruit Is Ripe" (Janus). First stanza winding up tomorrow (Thurs.) looks to hit exceptional \$15,000 or near. Holding, of course. In ahead, "Violated Paradise" (Vic) (14th wk), \$4,000 but for a very solid longrun here.

PORTLAND, ORE.

(Continued from page 9)
issues) (2d wk). Fair \$3,000. Last week, \$3,400.
Orpheum (Evergreen) (1,538; \$1-\$1.49)—"Promises, Promises" (Indie) and "And God Created Woman" (Indie) (reissue). Good \$10,000. Last week, "Wall of Noise" (WB) and "Parrish" (WB) (reissue), \$4,100.
Paramount (Port-Par) (1,406; \$2-\$3.50)—"Cleopatra" (20th) (12th wk). Sturdy \$10,000. Last week, \$10,200.

'Altona' Lively \$15,000, Hbk: 'Women' Neat 10G, 'Wall' 11G; 'Irma' 14G, 10

Boston, Sept. 17. A cold snap will help biz at Boston first-run boxoffice this week. "Condemned of Altona" rates sharp at the Gary. "Women of World" is slick at the Pilgrim. "For Love or Money" is fair at Memorial. "Wall of Noise" is just okay at the Paramount.
"Irma La Douce" is still smash in 10th week at Saxon. "Cleopatra" is holding stout at Music Hall in 13th round. "How West Was Won" is nice in 25th week at the Boston. "Lawrence of Arabia" continues sock at the Beacon Hill in sixth round, there on moveover. "Murder at Gallop" is fine in third at the Exeter.

Estimates for This Week
Astor (B&Q) (1,117; 90-\$1.50)—"Bye Bye Birdie" (Col) (12th wk). Mild \$4,000. Last week, \$5,000.
Beacon Hill (Sack) (900; \$1-\$1.80)—"Lawrence of Arabia" (Col) (m.o.) (6th wk). Good \$7,500. Last week, \$8,000.
Boston (Beacon Ent.) (1,354; \$1.20-\$2.95)—"How West Was Won" (MGM) (25th wk). Neat \$10,000. Last week, \$11,000.
Capri (Sack) (850; 90-\$1.50)—"L-Shaped Room" (Col) (m.o.) (6th wk). Perky \$6,000. Last week, \$7,000.
Center (E. M. Loew) (1,250; 90-\$1.25)—"Hercules and Captive Women" (Indie) and "Magic Voyage of Sinbad" (Indie). Hotsy \$10,000. Last week, "Hootenanny Hoot" (MGM) and "Tarzan's Three Challenges" (MGM) (3d wk), \$6,800.
Cinema, Kemmere Square (Indie) (320; \$1.40-\$1.90)—"8½" (Embassy) (8th wk-final). Oke \$2,000. Last week, \$2,500. "Lord of Flies" (Cont) opens Friday (20).
Exeter (Indie) (1,300; 90-\$1.49)—"Murder at Gallop" (MGM) (3d wk). Nice \$8,500. Last week, \$10,000.
Fenway (Indie) (1,300; 90-\$1.49)—"Once Upon a Knight" (Indie) and "Surfside 77" (Indie) (reissue) (2d wk). Mild \$2,400. Last week, \$3,000.
Gary (Sack) (1,277; 75-\$1.80)—"Condemned of Altona" (20th). Lively \$15,000. Last week, "Toys in Attic" (UA) (5th wk), \$6,500.
Mayflower (ATC) (689; 90-\$1.50)—"West Side Story" (reissue). Mild \$3,500. Last week, "Magnificent Sinner" (Indie) and "European Nights" (Indie) (2d wk), \$3,000.
Memorial (RKO) (3,000; 90-\$1.50)—"For Love or Money" (U) and "French Mistress" (Indie). Fair \$13,000. Last week, "To Kill Mockingbird" (U) and "40 Pounds of Trouble" (reissues), \$8,000.
Music Hall (Sack) (2,200; \$2-\$3.90)—"Cleopatra" (20th) (13th wk). Twelfth week ended Monday (16) was bright \$28,000. Last week, \$30,000.
Orpheum (Loew) (2,900; 90-\$1.65)—"Caretakers" (UA) and "Square of Violence" (MGM) (3d wk). Oke \$8,000. Last week, "The Haunting" (MGM) opens Sept. 19.
Paramount (NET) (2,357; 90-\$1.65)—"Wall of Noise" (WB) and "Up Periscope" (Indie). Okay \$11,000. Last week, "Summer Magic" (BV) and "Yellowstone Cubs" (BV) (2d wk), \$8,000.
Pilgrim (ATC) (1,909; 75-\$1.25)—"Women of World" (Embassy) and "Madame" (Embassy). Bouncy \$10,000.
Park Square (Indie) (300; \$1.80)—"8½" (Embassy) (8th wk). Okay \$2,800. Last week, same.
Saxon (Sack) (1,100; \$1.50-\$2.75)—"Irma La Douce" (UA) (10th wk). Smash \$14,000. Last week, \$16,000.
State (Trans-Lux) (730; 75-\$1.25)—"Fire in Flesh" (Indie) and "Ritual of Love" (Indie) (2d wk). Hotsy \$8,000. Last week, \$10,000.

'Palace' Potent \$18,000, Det.; 'Irma' Huge 16G, 13; 'West' 20G, 'Cleo' 22G

'Cleo' Big \$11,000 in Indpls.; 'West' 12G, 14

Indianapolis, Sept. 17. Biz is a very spotty at firstruns here this week. The two current holdovers, "How West Was Won," in 14th week at the Indiana, and "Cleopatra," in 12th stanza at Lyric, still are far out in front. "For Love or Money" shapes okay at Keith's on opener.
Estimates for This Week
Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Condemned of Altona" (20th). Sad \$5,000. Last week, "Farewell to Arms" (Indie) (reissue), \$4,000.
Indiana (C-D) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM) (14th wk). Big \$12,000. Last week, \$14,000.
Keith's (C-D) (1,300; \$1-\$1.25)—"For Love or Money" (U). Okay \$6,000. Last week, "Thrill of It All" (U) (4th wk), \$4,000.
Loew's (Loew) (2,427; \$1-\$1.25)—"Ticklish Affair" (MGM) and "Cash on Demand" (Indie). Dull \$5,000. Last week, "The Haunting" (MGM) (2d wk), \$4,500.
Lyric (Cockrill-Dolle) (1,000; \$1.50-\$3)—"Cleopatra" (20th) (12th wk). Big \$11,000. Last week, \$10,500.

'Irma' Still Smash 17G, Balto; 'Money' Good 10G, 'Thrill' Lofty 8G, 5th

Baltimore, Sept. 17. "Irma La Douce" continues the winner here of all firstruns, still great at both the downtown Little and suburban Senator where in 10th weeks. Otherwise, the box-office is slightly down compared to what it was for most of the summer, the best for first-run houses seen in recent years.
"For Love or Money" is only good on opener at Stanton. "Cleopatra" is big in 12th week at the Hipp. "Thrill of It All" is fine in fifth at the New. "8½" looks hep in sixth at the Charles. "Lawrence of Arabia" is holding nicely in 16th round at Mayfair. "The Trial" is big in bow at the Avalon.

Estimates for This Week
Charles (Fruchtman) (500; 50-\$1.50)—"8½" (Embassy) (6th wk). Hep \$4,000. Last week, \$6,500.
Five West (Schwaber) (435; 90-\$1.50)—"Mondo Cane" (Times) (5th wk). Good \$2,800. Last week, \$3,300.
Hippodrome (T-L) (2,200; \$1.50-\$3.50)—"Cleopatra" (20th) (12th wk). Solid \$17,000 or near. Last week, same.
Little (T-L) (300; 50-\$1.65)—"Irma La Douce" (UA) (10th wk). Smash \$7,000. Last week, \$7,300.
New (Fruchtman) (1,600; 50-\$1.50)—"Thrill of It All" (U) (5th wk). Pleasing \$8,000. Last week, \$9,500.
Mayfair (Fruchtman) (700; \$1.50-\$2.75)—"Lawrence of Arabia" (Col) (16th wk). Sturdy \$10,000. Last week, same.
Playhouse (Schwaber) (365; 90-\$1.50)—"L-Shaped Room" (Col) (11th wk). Big \$3,200. Last week, \$3,500.
Stanton (Fruchtman) (2,800; 50-\$1.50)—"Love or Money" (U). Good \$10,000. Last week, "Come Blow Horn" (Par) (7th wk), \$8,000.
Senator (Durkee) (960; 90-\$1.50)—"Irma La Douce" (UA) (10th wk). Nice \$10,000. Last week, \$14,000.
Town (T-L) (1,125; \$1.50-\$2.50)—"Best of Cinerama" (Cinerama) (2d wk). Oke \$7,000. Last week, \$8,000.
Rex (Freedman) (500; \$1.50)—"Ship of Condemned Women" (Indie). Nice \$3,500. Last week, "Fire in Flesh" (Indie) (2d wk), \$1,500.
Avalon (Freedman) (850; \$1.50)—"The Trial" (Astor). Big \$4,500. Last week, "Elusive Corporal" (Union), \$1,800.

Brady Buys House

Pittsburgh, Sept. 17. Bill Brady, Pitt native and operator of the Roosevelt in Miami Beach, has bought the shuttered Paramount Theatre in suburban Braddock and reopened it after a \$10,000 remodeling job. Braddock has had one house, the Capitol, since the Paramount was closed some time ago.

Detroit, Sept. 17.

New products and big grosses add up to another happy week among the firstruns this session. "Haunted Palace" shapes fairly big at Fox. "The Castilian" looks fair at Palma. "Of Love and Desire" is good at Grand Circus. "Hootenanny Hoot" also is fairly good at the Adams.
"Cleopatra" stays wow in 12th round at United Artists. "How West Was Won" continues mighty in 29th stanza at Music Hall. "Great Escape" looks good in fourth at the Michigan.

Estimates for This Week
Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49)—"Haunted Palace" (AI) and "Terrified" (Indie). Big \$18,000. Last week, "Girl in Trouble" (Indie) and "1+1" (Indie), \$7,500 in fourth week.
Michigan (United Detroit) (4,926; \$1.25-\$1.49)—"Great Escape" (UA) (4th wk). Good \$12,000. Last week, \$12,900.
Palma (UD) (2,905; \$1.25-\$1.49)—"The Castilian" (WB) and "Mind Benders" (AI). Fair \$7,000. Last week, "Gidget Goes to Rome" (Col) and "13 Frightened Girls" (Col) (2d wk), \$6,000.
Madison (UD) (1,408; \$1.50-\$3.30)—"Lawrence of Arabia" (Col) (32d wk). Stout \$7,000. Last week, \$7,500.
Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Of Love and Desire" (20th). Good \$8,000 or near. Last week, "Toys in Attic" (UA) (4th wk), \$6,000.
Adams (Community) (1,700; \$1.23-\$1.50)—"Hootenanny Hoot" (MGM). Slim \$8,000. Last week, "Women of World" (Embassy) and "Madame" (Indie), \$7,000.
United Artists (UA) (1,667; \$1.50-\$3.50)—"Cleopatra" (20th) (12th wk). Wow \$22,000. Last week, \$22,900.
Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"How West Was Won" (MGM) (29th wk). Wham \$20,000. Last week, same.
Mercury (Suburban Detroit) (1,468; \$1-\$1.80)—"Irma La Douce" (UA) (13th wk). Sensational \$16,000. Last week, \$16,100.
Trans-Lux Krim (Trans-Lux) (900; \$1.65-\$8½) (Embassy) (4th wk). Great \$8,000. Last week, \$10,000.

CHICAGO

(Continued from page 9)
\$3.80)—"Lawrence of Arabia" (Col) (36th wk). Stout \$17,000. Last week, \$17,000.
Esquire (H&E Balaban) (1,238; \$1.25-\$1.80)—"The Haunting" (MGM) (3d wk). Smooth \$8,500. Last week, \$14,000.
Loop (Brotman) (606; 90-\$1.80)—"Dream Wife" (MGM) (reissue). Good \$6,500. Last week, "Hootenanny Hoot" (MGM) (2d wk), \$5,000.
McVickers (Beacon) (1,100; \$1.75-\$3.50)—"How West Was Won" (MGM) (29th wk). Hefty \$24,000. Last week, \$27,000.
Monroe (Jovan) (1,000; 65-90)—"Defiant Daughters" (Indie) (reissue) and "Pagan Hellcat" (Indie). Neat \$4,700. Last week, "Street of Shame" (Indie) (reissue) and "One Plus One" (Indie), \$5,000.
Oriental (Indie) (3,400; 90-\$1.80)—"Toys in Attic" (UA). Big \$26,000 or close. Last week, "Great Escape" (UA) (9th wk), \$16,000.
Roosevelt (B&K) (1,400; 90-\$1.80)—"Caretakers" (UA) (4th wk). Hot \$14,000. Last week, \$18,000.
State-Lake (B&K) (2,400; \$2-\$4)—"Cleopatra" (20th) (12th wk). Rousing \$43,000. Last week, \$50,000.
Surf (H&E Balaban) (684; \$1.50-\$1.80)—"Murder at Gallop" (MGM) (m.o.). Bright \$5,000. Last week, "Heavens Above" (Janus) (4th wk), \$3,200.
Town (Teitel) (640; \$1.25-\$1.80)—"L-Shaped Room" (Col) (12th wk). Hotsy \$4,000. Last week, \$4,500.
United Artists (B&K) (1,700; 90-\$1.80)—"Irma La Douce" (UA) (14th wk). Sizzling \$19,000. Last week, \$21,000.
Woods (Essaness) (1,200; 90-\$1.80)—"Johnny Cool" (UA) (3d wk). Fast \$15,000 or near. Last week, \$22,000.
World (Teitel) (608; 90-\$1.80)—"L-Shaped Room" (Col) (12th wk). Lively \$5,500. Last week, \$8,000.

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Yes, Columbia's "Lawrence" is hot...and getting hotter!

YUGOSLAVS' SEVEN-YR. PLAN

New York Sound Track

It's probably not true, but one local quipster suggests the reason Metro execs made a deal to release the film version of "Dr. Zhivago" is because they thought Boris Pasternak was Joe's brother. Julie Andrews didn't get to recreate her stage role in Warners' "My Fair Lady," but she does get the title role in "The Americanization of Emily," opposite William Holden. It starts in London Sept. 23, for Filmways and Metro.

More than 300 tickets already have been sold for IFIDA's annual awards dinner-dance at the Americana here Jan. 21, and expectations are it'll be a sellout before the yearend. Fearless Flacks Inc. reports that "Garrick Films will not delete scenes discussing birth control methods in 'Compassionate Rebel,' even though it may lead to a banning in Connecticut, a state which prohibits the public dissemination of birth control information. The script will be explicit." Whatever happened to Kroger Babb?

Press agents are at work in Latin America. Col Pictures reports that the "Lawrence of Arabia" score "has been chosen to serve as the backdrop this week at the changing-of-the-guard ceremony in front of Chile's Presidential Palace." Next week: "Gone With The Wind."

Ely Landau made a Coast trip last week to work on production details there following his decision to move some projects out of Gotham due to unsatisfactory labor conditions in the east. Edie Adams and Gene Raymond set for UA's "Best Man" which starts filming this week. Rod Steiger in Gotham rehearsing his starring role in "The Pawnbroker," which begins lensing there later this month. Seven runner-up contestants from the Miss Universe contest have arrived in New York for appearances in Pan Arts' "World of Henry Orient" pic.

Producer Paul Heller threw a cocktail party for Argentine director Leopoldo Torre Nilsson Friday (13) evening, prior to the screening of Nilsson's "The Terrace" at Philharmonic Hall. Pair expect to be working together on "The Beautiful Family" if current financing negotiations are successfully completed. Stanley Baker in town for promotion in connection with Col's "In The French Style." Baker also costars (with Jeanne Moreau) in Joe Losey's "Eva," which Times Film has for this market and which, according to present plans, will go out as an exploitation feature under the title, "Devil's Woman."

As the film fest performances at Philharmonic Hall have been capacity, so have the screenings at the Museum of Modern Art skedded in conjunction with the Lincoln Center affair. One optimistic mom even brought her two-year-old son to the Museum to see Akira Kurosawa's editorial on the H-bomb, "I Live in Fear." The kid, however, didn't dig it and had to be removed from the auditorium from time to time. William Morris Agency exec Howard Hausman off to Europe for four weeks of biz talks.

One of New York's "underground" filmmakers Gregory J. Markopoulos reports completion of filming on his "The Death of Hemingway—An Obituary Fantasy." Pic, which will run between 15 and 20 minutes long, is described as depicting "the psychological and spiritual state of mind of the author minutes before his death." Photography was done at the Bayridge Theatre, Brooklyn, whose manager, P. A. de Calais reports this the first pic to be shot in Bayridge.

Merle Oberon on the Johnny Carson NBC-TV'er Wednesday (11) night was heard to say she had a sympathetic part in a love-story, vehicle being "Of Love and Desire," which had just opened. Next day the reviews were out, noting Miss Oberon played the part of a nymphomaniac, and the critics were not in sympathy with her or the picture. Such raps!

Charles Bartlett, in his syndicated column, last week ended an installment with paragraph that "Washington has been entertained by the story of the Alabama movie theatre operator who was showing 'PT-109' and was worried about bringing in an audience. He put a sign outside which read: 'Come and see the Japanese almost get Kennedy.'" VARIETY boxed this quip several weeks ago.

Proceeds of the Coast premiere of the British film "Lord of the Flies" will help provide scholarships for two students from Arizpe, Mexico, burial place of San Francisco's founder, Captain Juan Bautista de Anza. Picture bows today at the 750-seat Presidio Theatre under auspices of the de Anza Citizens Committee. Producer Lewis Allen is in town for the preem.

Anybody for a game of Please Pass The Title? 20th-Fox's "Winston Affair," which was later changed to "Winstone Affaire," has now been changed again to "Man in the Middle." Meanwhile, Jules Dassin's upcoming "Light of Day," which was later changed to "Man in the Middle," will have to revert to "Light of Day," unless somebody at Filmways or United Artists comes up with another title. 20th had priority on the "Man" tag.

Producer-director Robert Aldrich, who just completed shooting "Four From Texas," off on a quick trip to scout locations in Italy, Greece and Turkey for his projected "Genghis Khan's Bicycle." Trip will be brief because he has to return to Hollywood to prep "Texas" for its Christmas release.

Twentieth-Fox handed out scripting chores on two productions, "O Mistress Mine" to S. N. Behrman and "The Circle" to Sydney Boehm. Glenn Ford and Martin Manulis partnered in indie production of "A Gift of Time," Garson Kanin Broadway play, in which Ford will star. Manulis produce and Kanin script. Martin Ritt Productions is in final negotiation stages to film "The Rape," loosely adapted from Fay and Michael Kanin's play-adaption, "Rashomon," for Metro, in which A. Ronald Lubin, Paul Newman and M. Kanin will be associated. Newman will star, Lubin produce, Ritt direct. Gene Raymond makes first screen appearance in six years in Millar-Turman production of "The Best Man."

Sidney Poitier, star of "Lilies of the Field" (a coming United Artists release), in response to a question, over NBC-TV last week, "What about the producers and directors? Do you think they are becoming more mature?" replied "I think that most producers in this country and abroad are interested in financial success. They are not so much interested in values. Sensationalism, horse operas, sex, sells."

The highly articulate actor continued: "The producers are interested in stars and combinations of stars. They are business men," rather than creators. Queried by Hugh Downs about television, Poitier said it was "also a business."

Sir Cedric Hardwicke goes into Col's "The Pumpkin Eater," now shooting in London, in the role of Anne Bancroft's father. Lewis Allen, producer of "Lord of the Flies," to Boston Monday (16) where the pic opens Friday (20) at the Park Square and Kenmore Squares Theatres. Exploitation picture distrib Joe Brenner has just acquired three promising items, at least from their titles: "All of Me," "The Immoral" and "Ravaged."

20th-Fox reports that its "Cleopatra" wardrobe exhibit, which has already toured the U. S., South America and England, will start through France and Germany at the end of the month. Mark Nichols acting as unit publicist on 20th's "The Visit," now shooting in Rome.

Otto Preminger planed to the Coast yesterday (Tues.) for "Cardinal" promo work, having been preceded there last Sunday (15) by aide

(Continued on page 20)

GOAL FOR 1970 IS MODERN TOOLS

Belgrade, Sept. 10.

In the next seven years the Yugoslav Motion Picture Industry will be faced with huge tasks in increasing the artistic and technical level of domestic film, improving its know-how for both domestic and foreign markets. For that reason the tempo of production will be somewhat slower than it was anticipated, which, according to the schedule, in 1970 will reach 35 feature and 200 shorts annually. These are, naturally, the first estimates before the seven-year economic plan, for the films production, gets its definite shape.

The goal for 1964, 21 feature films, very probably will not be fulfilled owing to lack of capital and delay in readying scripts. After recent sharp criticism by government, Yugoslavian showmen will proceed with more caution and with more "social control" over screenplay and preparation for shooting.

During past 10 years Yugoslavia produced 173 feature films and 1,835 shorts. Some 21 features and 19 documentaries were coproduction with foreign partners. Rendering technical and artistic services to foreign producers shooting here becomes increasingly important from year to year, since it yields income in hard currency. From 1953 to 1963, foreign producers filmed 133 features in Yugoslavia, from which for technical and other services Yugoslavia enterprises collected nine billion and 576 million dinars in hard currency (750 dinars to one dollar in the official rate of exchange). Only for last five years the income of Yugoslav enterprises giving services to foreign partners increased by over four times—last year the income was nearly 3,500,000,000 dinars in hard currency. Producers using the equipment and artistic services were mainly from France, Italy, Western Germany, Austria, and in a few recent instances, the United States of America.

Rentals from the domestic market cover the costs of production of a domestic film only with 16%, and as much is realized from the exports of the film. As there is no immediate prospect of increasing home market income, great attention will be devoted to export of Yugoslav films and winning of new payoff markets abroad.

Results so far are encouraging. First Yugoslav film sold internationally was in 1951. In 1962 some 130 contracts for films were concluded beyond Yugoslav borders.

Value of export in 1970 may reach around \$1,000,000. Add services to foreign producers here of about four billion dinars in hard currency. These two significance sources of income should secure the financial means for the reconstruction and modernization of film enterprises and studios in Yugoslavia. According to the pre-draft of the seven-year plan, for the improvement and further equipment of Yugoslav Motion picture industry will be invested,

Eric Johnston's Widow To Accept MPAA Honor

A special award posthumously honoring Eric Johnston, late prez of the Motion Picture Assn. of America, will be presented to Johnston's widow at the annual awards luncheon in New York Oct. 3 by the Associated Motion Picture Advertisers.

Johnston will be cited for his "major contribution to international goodwill through his efforts on behalf of the motion picture industry."

Other awards to be made include: exhibitor service award to Edward L. Hyman, veep of American Broadcasting-Paramount Theatres; progress award to American International Pictures; ad campaign award to Paramount, for "Hud" campaign, and showmanship award to Alfred Hitchcock, for his presentation of "The Birds" and "continuing showmanship on behalf of the industry." Previously announced was AMPA's new Hall of Fame award to 20th-Fox prez Darryl F. Zanuck.

Stock-Taking Lull At Universal, With 10 Features Ready For 1964

Fabian Gives to Its Own

Albany, Sept. 17.

Carrying coals to Newcastle: Abe Fabian, youngest son of S. H. Fabian, won four passes for the circuit's Palace Theatre, Albany, and George Trilling, buyer-booker for Fabian, won two ducats for same house, in drawings at the Variety Club's 22nd annual golf tournament dinner in Shaker Ridge Country Club, last week. Free tickets to the Strand, a Stanley Warner house, were among the many other prizes awarded.

A laugh went up when Trilling's name was announced, and a bigger one when junior Fabian's "handle" was tabbed, from head table. Both men were presented with the free-admissions in long business envelopes.

If Hand-Picked, Reissues Can Tint Mondays Golden

There's still more gold in theatrical reissues, even though product may long played the late-show circuit on television. This is the Metro thesis and the company is following through with the marketing beginning next month, of six film musicals from out of the vaults.

Special unit at MGM, headed by Fred Schwartz and including Jack Schlaifer in charge of sales and Si Seadler masterminding the promotion, has got the package. They're to offer, through sub-distributors, a series that includes "Till the Clouds Roll By," "Words and Music," "The Band Wagon," "Three Little Words," "Because You're Mine" and "Singin' in the Rain." They're going out under the banner of "World Famous Musical Hits."

The Schwartz-Schlaifer-Seadler troika has been doing well with the oldies so far. They started out with a group of operettas, such as "Student Prince," "Rose Marie" and "Naughty Marietta." And they followed with a bundle of "Heritage" product such as "David Copperfield," "Little Women," "Pride and Prejudice," "The Good Earth" and "Captains Courageous."

Each package is played off on the basis of the booking of one picture on a single day of the week, say a Monday. The rest of each package is played off on subsequent Mondays.

According to the Metro-ites, the arrangement provides theatremen with as much as five or six times the amount of gross they garner on a regular Monday. Further, the feature whose run is interrupted by the MGM single-day programming has the benefit of trailer exposure.

Musical series has been tested in Flint and Grand Rapids, Mich., and Columbia, S.C., and again the business on the single-day basis was far above normal, according to the MGM execs.

They add the fact that the product has played free tv doesn't seem to matter, for the full screen values can be gotten only in a theatre.

Toho Building \$450,000 Showcase in Honolulu

Honolulu, Sept. 17.

Construction contract for \$450,000 for the 800-seat Toho theatre has been issued. House will be owned and operated by the Toho Motion Picture Co. of Japan and will specialize in that studio's Japanese-language pix.

Site was sold to Toho a few months ago for \$435,000. Showhouse will occupy a portion of the former site of the Kaplani Drive-in theatre.

Things have been quiet at Universal for the past month or so and look to be that way for the remainder of the year with no major pictures slated for either production or release before December. This follows a spurt in production at U which has already put about 10 features in cans for release in 1964 and a business year that did not quite live up to expectation as far as the boxoffice performance of some of the company's product.

On the production side, Revue Productions is currently perking on the U lot with several tv projects. This takes the studio operation pressure off Universal and allows it to make its pix when it deems them ready instead of rushing projects into production in half-completed conditions simply to keep things moving. Another factor in this is the inventory the company has built up which gives it almost a full year's product completed before the start of 1964.

Additionally, there are presently about 15 producers at work at Universal planning new product. At least 10 scripts are in the process of being written and various actors, directors and such have been and continue to be lined up for future pictures. At the moment, however, nothing is slated to roll at U for the next couple of months and production is off by a few pictures from the company's 1962 output.

As far as distribution is concerned, U won't have a major feature going for it until December when "Charade," the Cary Grant-Audrey Hepburn starrer opens at Radio City Music Hall, N. Y., and Grauman's Chinese Theatre, Hollywood. The film is actually a January release and won't show much on the books until 1964 anyway. A Hammer Films horror opus, "Kiss of the Vampire," will playoff in September and the Italian-located "Dark Purpose" will be opened late in November. Also playing off summer engagements still is "Sword of Lancelot" and "King Kong vs. Godzilla," the latter doing strong exploitation biz.

Two Hot Properties

Universal has had two hot pix in 1963, "To Kill a Mockingbird" and "Thrill of It All." The former was a powerhouse across the country, piling up top grosses nationwide. "Thrill," after a big Music Hall start and other substantial biz in keys around the nation, looks to do well for the company, performing somewhat under some of U's top pix in its vein like "That Touch of Mink."

Disappointing, however, was the performance of Alfred Hitchcock's "The Birds" which did not measure up to expectations domestically. Overseas, however, it is doing solid biz. The latest in the "Tammy" series, a usually reliable string for the company, didn't make it well in the form of "Tammy and the Doctor." "Ugly American" finished weakly and there were unsatisfactory performances turned in by items like "Gathering of Eagles," "For Love or Money" and others.

In today's picture business economics, however, it only takes a couple of big ones to put or keep a company in good shape. "Mockingbird" alone was nearly enough to carry Universal's year and the other pix, although not turning in particularly good efforts, did manage to bring in some cash. Also, of course, U is not exactly hanging breathlessly on the performance of each new release to determine its health. The company is in a strong financial position under the MCA umbrella and is in the enviable spot of not having to produce product and rush it out just to having something on the market.

There's nothing particularly critical in U's 1963 situation but it is a disappointing one in terms of the potential it was figured the year held. The company will be starting off 1964 strongly, potentially at least, with "Charade" and already has 10 pix in the can for release that year with many other projects on the drawing boards including another Hitchcock effort called "Marnie."

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M-G-M IS ON THE MOVE!

International Sound Track

London

Martin Fink named unit publicity director for James Woolf's "The Pumpkin Eater," which started rolling at Shepperton last week, with Anne Bancroft, James Mason and Peter Finch in the leads, and Jack Clayton directing. The pic, which is for release through Columbia, is based on a Harold Pinter script adapted from Penelope Mortimer's novel. Fink has just completed his unit publicity chores on Irving Allen's "The Long Ships." ... Ron Goodwin signed to do the musical score for Metro's recently completed sci-fi thriller, "Children of the Damned," produced by Ben Arbelod and directed by Anton Leader. The pic, which stars Ian Hendry, Alan Badel and Barbara Ferris, relates the story of six strange, gifted children, whose unusual intellects are seen as a potential threat to world peace and security. ... Karel Reisz, who has just finished directing "Night Must Fall" for Metro in Britain, has, in association with Leon Clore, bought rights to film a tv play by David Mercer called "A Suitable Case for Treatment." He aims to make the pic before going to Australia next spring when he will again direct Albert Finney, this time as the notorious Australian outlaw, Ned Kelly. ... London ticket brokers, who gave a guarantee worth \$280,000 for the first year of Cinerama's "How the West Was Won," has staked a further \$112,000 for the second year of the pic, which starts next November. By the time the first anni comes along, it is estimated that 1,000,000 people will have seen the film at the Casino, and the gross will have topped \$1,400,000. ... Another big money report. Sam Spiegel's "Lawrence of Arabia" has taken \$570,080 in its first 28 weeks at the Metropole, Victoria, an all-time record for the theatre and substantially more than its nearest runner up which covered a period of 60 weeks. The film played eight weeks at the Odeon, Leicester Square, before transferring to the Metropole ...

Paris

Serge Bourguignon, Oscar-winner for "Sundays and Cybele" this year, already planning his second Yank pic after winding his currently prepping "Cassandra at the Wedding" with Natalie Wood. It will roll next year in Spain and be based on Barnaby Conrad's "Matador." Bourguignon wants Steve MacQueen for it. ... Director Louise Malle, who scored at the recent Venice Film Fest with his "Le Feu Follet" (The Madding Flame), says he will not make films in France for at least three years. He yearns to do some adventure yarns abroad. He wants to do Joseph Conrad's "Victory" but can still not get the rights which belong to Paramount. Major is now showing its pre-war pic version on tv and holding up its sale to Malle. ... During the last six years filmgoing has fallen 32% according to Centre Du Cinema statistics. This last year it went down 9.42% and tv set sales went up by 872,000. This last season 72,950,000 spectators were clocked for pic. However, due to hiked admission prices receipts went up 30.39%. So a precarious balance has been kept but film people now realize the ceiling has been reached for tab prices and a big crisis may be in the offing if recalcitrant filmgoers are not brought past the wickets again. Top grossers are still the specs, comedies and actioners with a good, if limited, hike in art patronage. Last year's gross was 134,305,358 dollars. ... "The Great Escape" (UA) is looming a solid grosser here on its action aspects rather than on any arty qualities. ...

Pierre Kalfon, the ex-publicist whose first pic "Dragées a Poivre" (Sweet and Sour), which he produced, is doing solid biz, already is preparing another pic. "Sour" is a takeoff on the so-called cinema truth and new techniques now so prevalent in pic. His new one will be called "Le Jour Si Attendu" (The Long Awaited Day) which will deal with the liberation of Paris during the last war. It will combine real footage with sketches based on real happenings to be done by top directors and stars. So far H. G. Clouzot, Jean-Luc Godard and Jacques Baratier have signed for segments. Kalfon got his idea at the recent Venice Fest where his first pic was an invited competitor. ... Karel Reisz, British filmmaker of "Saturday Night and Sunday Morning," through with new bride, Yank actress Betsy Blair, on the way to the south of France on their honeymoon. ... British director Lindsay Anderson, who made the hit and Cannes prizewinning pic "This Sporting Life," in for a quickie visit to ogle Luis Buñuel's Mexican pic version of "Wuthering Heights." Anderson is prepping a new pic version of the work with Richard Harris to star. ... Martin Ritt through to huddle with Burt Lancaster, currently making "The Train" here, on a spy actioner pic they will make in Europe late next year. Ritt was accompanied by lenser James Wong Howe and they staked out some exteriors while they were at it. ...

Rome

"The Visit" started at Cinecitta under Bernard Wicki's direction, but 20th pic which features Ingrid Bergman, Anthony Quinn, Irina Demick, and others cannot use that handle in Italy and France, as another film completed here recently has priority; hence "The Lady's Vengeance" is temporary working title for pic version of the Friedrich Durrenmatt play; film was originally slated to shoot in Yugoslavia; Mark Nichols named unit publicist on pic. ... Alberto Sordi has begun shooting "Il Maestro di Vigevano" (The Teacher from Vigevano) for Dino DeLaurentiis on north Italian locations. ...

Lionello Santi, Galatea Films topper, confirmed previous VARIETY report his company intends to go public; though exact date not yet known; first shares should go for some \$10; he added: ... 69 features currently in various shooting phases for Italo companies and/or co-producers in France and Spain. ... Ingrid Bergman, Anthony Quinn, and Bette Davis awarded "Silver Masks" at Rome Gala benefit, with first two accepting award themselves, Miss Davis' kudo received by her daughter. ... Red Silverstein in town on periodic visit. ...

Italy sending "8½," "Leopard," and "Sorpazzo" to Beirut Festival, Oct. 19-26. ... Claire Bloom cast in "Maestro di Vigevano" by director Elio Petri, who wants Kim Novak for his next, "The Seventh Victim," opposite Marcello Mastroianni. ... Vittorio Gassman directs his next, "The Idol" (Fair), as well as starring. ...

Rialto-Film Signs Up Yank To Direct Next Western in Germany

Berlin, Sept. 10.

Horst Wendlandt, the local Rialto-Film topper and currently one of the most successful men in the Reich film biz, has revealed that his company has signed American Ted Post to direct one of Rialto's westerns next year. Rialto had a smash hit in "Treasure of Silver Lake," a big scale German western made in Yugoslavia. It currently has "Winnetou," another western, in the making. ...

Wendlandt said he finds it essential to slant his pictures still more for the international market, especially the U.S. market. The utilization of an American director

may prove to be a big help. Incidentally, Rialto's "Silver Lake" has been sold in virtually every country except the U.S. An American buyer may be found soon. ...

Wendlandt also has signed a deal with Lewis Kerner of Hollywood for a film titled, "Document A777," which will be shot in several countries. Rialto will handle the German and Danish stories of this film, to be directed by Norman Corwin. ...

Wendlandt also made an advance attempt to cash in on the new local musical production of "Annie Get Your Gun" some four months ago when he purchased the re-releasing rights of Metro's "Annie Get Your Gun." The film will keep its American original title and be reissued in about three months. Constantine, German top distrib which handles all Rialto pic, will release "Annie" for Wendlandt's Rialto. ...

See 20th-Fox Closing Aussie Distrib Office

Sydney, Sept. 17.

A strong unconfirmed report circulating here is that in the not too distant future 20th-Fox may shutter its local distribution offices and gear future product through United Artists. ...

Neither 20th-Fox nor UA reps would comment on the report. Interesting fact is that Arthur Hill, 20th-Fox general manager, resigned after 27 years' service, with Dale Turnbull, son of Ernest Turnbull, now looking after both the Hoyts' cinema chain (in which 20th holds a stock interest) and the distrib outfit. ...

Seymour Poe denied any policy change during his recent Aussie visit, but insiders feel that the veepee could change his mind. ...

Girl-on-Balcony Live Nude Scene Jolts Scot Fest

By GORDON IRVING

Edinburgh, Sept. 17.

A storm of indignation is sweeping this ancient Scot city following the startling nude scene which ended the Edinburgh Festival International Drama Conference here. Some newspapers have joined in condemning the incident, in which a blonde model, 19-year-old Anna Kesselaar, was wheeled completely naked across a balcony before the audience of 2,000. Others saw the incident in a more charitable light. ...

The civic head of Edinburgh, Lord Provost Duncan Weatherstone, chairman of the Edinburgh International Festival Society, described the incident as a piece of "pointless vulgarity," and said it was a "tragedy that three weeks of glorious festival should have been so smeared." The Queen's cousin, Lord Harewood, artistic administrator of the festival, said it was "billy and pointless." ...

The Scottish Daily Express called it "pathetic," and stated: "What a pathetic end to the Edinburgh Festival of Music and Drama and culture. After a week of cursing and swearing by frustrated writers and artists, it is the capers of a nude model that steal the finale." ...

John Calder, organizer of the Drama Conference, defended the incident, saying: "This experiment comes out, in fact, to be very funny, and even some old ladies in the audience enjoyed it. I stick to my guns—I am not sorry for what happened and I defend it. I believe that doing something sensational is the way to get the public interested in intellectual ideas." ...

Carroll Baker, film actress, who was present at the conference, commented: "I think that, when audiences lose interest in nudes, on the stage, then they have lost interest in the theatre. It was what is called a 'happening.' I must say it was very dramatic and very exciting. It caused quite an uproar." ...

Kenneth Dewey, 21-year-old American producer, who helped organize the "experiment," explained: "We just decided to break the ridiculous rule that nudes should not move or be touched on a Scot stage. The first reactions from the audience were surprise and delight. But afterwards, in the cold light of day, people seem to have got upset and embarrassed. They went back into their shells. The point of a 'happening' is to get people's spontaneous reaction, which we did." ...

Kenneth Tynan, chairman of the drama conference, said he could see no reason for the incident. "But," he added, "we had condemned censorship earlier in the conference, so we could hardly censor this." ...

Lord Provost Duncan Weatherstone, civic topper, commented, strongly: "A naked lady on a trolley, wheeled across the backcloth, is hardly the type of performance which is likely to be planned by me as chairman of the Edinburgh International Festival. It would indeed be a tragedy if this performance were regarded as eloquent. In spite of it, I have faith in the drama of today and tomorrow." ...

Postscript: The nude model, Miss Kesselaar, was paid \$14 as fee for the job. "I was perfectly happy to do it," she said. "I would do it again on a moment's notice." ...

All Independent British Film Prod. Threatened If Major Chains' Dominance Isn't Ended, Sez FBFM

London, Sept. 17.

Frank's 'O.K. End' Cops Bergamo Fest Prize

Bergamo, Sept. 17.

An American art film, Robert Frank's "O.K. End Here," this week won the \$4,800 first prize at the Bergamo Festival of Art Films. Other prizes, worth \$1,600 each, went to winners in various categories into which Premio Bergamo is divided. ...

Wolf Hart's "Bauhutta" (Germany) won in Modern Art and Architecture slotting; Gabor Takacs' "Golden Section" (Hungary) and Frederic Gellfus' "Sculpture" (Belgium) shared a first in the didactic section; and Nelo Risi's "The Florence of Pratolini" (Italy) won in "Films about Art" group. ...

N. Y. Reaction

Robert Frank's "O.K. End Here" got a decidedly "mixed" reception at its showing at the New York Film Festival Saturday (14) evening. While some of the patrons clapped heartily, they seemed to be in the minority compared with those who booed. ...

Arg. Film Star Admits Compatriots Underbid Spain Actors for Jobs

Madrid, Sept. 17.

Argentine actress Susana Campos brought a long-mulled controversy out on the open plains of Spain when she confirmed that many of her compatriots among the big Argentine actors' group, now stationed here, are underbidding Spaniards for star roles. While Spanish and Argentine film-fites enjoy reciprocal labor privileges in each of the two countries, the movement of film talent during the last three years has been principally from the Pampas to Castile and includes such Argentine stars as Alberto de Mendoza and Carlos Estrada. ...

Miss Campos, who has appeared on stage and in films in the last five years, said Spanish actor resentment with low Argentine bids is understandable. She felt the situation will soon be remedied, however, when the Spanish Sindicato establishes expected star minimums. ...

It has been an open secret in the trade that some of the migrating Argentine directors have also used the "I can give it to you wholesale" approach to employment in Spain during recent years. Sindicato action on this score has been held in abeyance while friendly negotiations continue between the two film industries to establish a more permanent modus operandi for the floating population of stars and technicians. For the time being, it's felt that the Susana Campos' airing of unfair foreign competition will help restore a sense of ethics until the Spanish-language film industries (including Mexico) can incorporate a set of ground rules into an all-embracing pact. ...

Magnani Signed For First German Film

Frankfurt, Sept. 17.

Italian actress Anna Magnani has been pacted for her first German film, but it is being shot in Yugoslavia. Titled "Herrenpartie" (Men's Party), it concerns the antics of German men who head for the sunny south and are confronted with memories of the last World War and bitter occurrences. ...

Under the direction of Wolfgang Staudte, the film will start shooting at the end of the month, with script by Werner Joegg Lueddecke. Male lead will be Goetz George. ...

Theatre Bites Dust

Honolulu, Sept. 17.

Another four-wall theatre has bit the dust. It's the venerable New Star theatre, a corrugated-iron barn-like showhouse in once-rural, now-suburban Aiea. ...

Indie outlet is being razed to make room for a freeway interchange project. ...

Virtual extinction of independent British film production is threatened unless the dominance of the major circuits checked, according to views expressed last week by the Federation of British Film Makers. ...

That view followed consideration by the FBFM Council of the report of a sub-committee of the Cinematograph Films Council published last month, which urged the industry to take steps and endeavor to re-establish a third releasing outlet. ...

Examination of that report is now a major item on the industry's agenda. The Federation has called a special meeting for next Sept. 25 when it will be the sole item for debate. On the previous day, a specially appointed sub-committee of the Cinematograph Exhibitors Assn. is to study the report and that sesh will be followed by a joint meeting of the CEA and Kinematograph Renters Society. All-industry examination of the report will follow sometime next month. ...

Industry recommendations on implementing the main proposals of the report will have to be submitted to the Cinematograph Films Council by next January, when the government committee will be meeting to give full consideration to its sub-committee's proposals. Individual branches of the CEA have been invited to make recommendations to headquarters by the end of October so that these may be taken into account when the final submission is made by that association. ...

The most forthright comment to date was made by the FBFM council when it declared that the sub-committee's report considerably underestimated the crisis into which British independent production has been brought by the domination of the circuits. The delays in securing a release are crippling, it says, and mounting interest charges are, meantime, being incurred. ...

These "bitter experiences" are persuading independent groups to curtail production, and, the FBFM comments, finance is becoming increasingly difficult to raise for independent films which cannot expect the "favored nations" treatment given by combines to their own product. ...

The federation claims that the circuits have now achieved the "excessive degree of dominance" to which Board of Trade prexy F. J. Erroll referred as a possibility in September of 1958. If that domination is unchecked the result, the federation believes, will be the virtual extinction of independent production. ...

Meantime, the FBFM is renewing its demand for an increase in screen quota in less competitive situations, but its full recommendations will follow after next week's meeting. ...

30 Nations Send Pix To Cork Int'l Film Fest; 'Lisa' America's Entry

Cork, Sept. 17.

Films from 30 countries are being screened at the current Cork International Film Fest in documentary, cartoon, educational, scientific and general interest classifications. Russia has joined several East European countries which have sent in entries. ...

Twenty-three feature pix have been entered for exhibition. In former years awards were given for the best performances seen in these films, but this year the gimmick has been dropped at the request of the committee governing international film fests. Dermot Breen, festival director, says he hopes to introduce a new form of prize, "a sort of an Irish Oscar," next year. ...

America is represented by "David and Lisa" in the feature section. Britain is sending "The Leather Boys" for its world preem. Spain will have "The Silent Pact," also for preem along with its star Yvonne Bastien for personal appearance. List of glamour stars is light on international names. ...

CONGRATULATIONS

To
**SAMUEL
BRONSTON**

and
HIS STAFF



ON THE
PRODUCTION OF
* THE
FALL OF THE
ROMAN EMPIRE

(THE SACK FAMILY ON LOCATION OF "FALL OF THE ROMAN EMPIRE" IN SPAIN)



MY WIFE, BARBARA, MY TWENTY-ONE YEAR OLD SON, GERALD, MY NINE YEAR OLD SON, GARY AND I, HAD THE PRIVILEGE OF LOOKING AT MORE THAN TWO HOURS OF A ROUGH CUT OF "THE FALL OF THE ROMAN EMPIRE" IN YOUR STUDIO SCREENING ROOM IN SPAIN.

"IF MY FAMILY GROUP, REPRESENTING FOUR DIFFERENT LEVELS OF AUDIENCE REACTION, IS ANY INDICATION OF THE GRIPPING SUSPENSE, INTRIGUE AND EXCITEMENT OF THIS FILM, THEN I SAY THE MOTION PICTURE INDUSTRY SHOULD BESTOW AN OSCAR TO SAMUEL BRONSTON, WHO, IN MY OPINION, IS DESTINED TO BECOME ONE OF THE PERMANENT LUMINARIES IN THE PRODUCTION OF MOTION PICTURES WHETHER IN HOLLYWOOD, SPAIN OR TIMBUKTU!

BEN SACK, President Sack Theatres, Boston, Mass.

THE FALL OF THE ROMAN EMPIRE

A SAMUEL BRONSTON PRODUCTION

* Please note:

"THE FALL OF THE ROMAN EMPIRE" AS OF THIS DATE HAS NOT BEEN BOOKED BY SACK THEATRES. ALL OF THE ABOVE COMMENTS HAVE BEEN UNSOLICITED AND REPRESENT A SPONTANEOUS EXPRESSION OF ENCOURAGEMENT AND ACHIEVEMENT TO ONE OF THE INDUSTRY'S MOST PERCEPTIVE AND ACCOMPLISHED SHOWMEN

Amusement Stock Quotations.

Week Ended Tues. (17)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
153%	124%	ABC Vending	115	13	124%	125%	- 1/2
38 1/4	27 1/2	Am Br-Par Th	530	35 1/2	33 1/4	33 1/2	-1 1/2
21 1/2	14 1/2	Amperx	534	19 1/4	18 1/4	18 1/4	- 1/2
75 1/2	42 1/2	CBS	670	75 1/2	73 1/2	74 1/2	+1 1/2
18 1/4	12 1/4	Chris Craft	126	14 1/2	13 1/2	13 1/2	-1 1/2
29 1/2	22 1/4	Col Pix	99	25 1/4	24 1/2	25 1/4	- 1/2
46	45 1/2	Decca	6	45 1/2	45 1/2	45 1/2	- 3/4
46 1/2	27 1/4	Disney	261	46 1/2	43 1/2	44 1/2	+1 1/2
122 1/2	106 1/4	Eastman Kdk	299	112 1/4	110 1/2	111 1/2	- 1/2
6 1/2	5 1/4	EMI	205	6	5 1/4	6	+ 1/4
16 1/2	9 1/2	Glen Alden	383	15 1/4	14 1/4	15	- 1/2
23 1/4	15 1/4	Loew's Thea.	115	17 1/2	16 1/4	16 1/2	- 1/2
68 1/4	48	MCA Inc.	61	67 1/2	65	65 1/2	- 1/2
37 1/4	15	Metromedia	465	36 1/4	33 1/2	35 1/2	+ 3/4
37 1/4	28	MGM	289	32 1/4	30 1/2	30 1/2	-1 1/2
12 1/4	7 1/2	Nat. GI Corp.	329	9 1/2	9 1/2	9 1/2	- 1/2
24 1/4	20 1/2	Outlet	12200	23 1/2	21	22 1/2	+1 1/2
53 1/2	35 1/4	Paramount	181	52 1/4	50 1/2	51	-1 1/4
211 1/2	120 1/2	Polaroid	871	208 1/2	185	185 1/2	-19 1/2
75	56	RCA	1043	75 1/4	72 1/4	72 1/2	-1 1/2
10 1/4	6 1/4	Republic	61	9 1/2	9 1/4	9 1/2	- 1/2
16 1/2	14	Reg. pfd.	9	16 1/4	15 1/2	16	- 1/4
25 1/2	20 1/2	Stanley War.	72	24 1/4	23 1/2	24	- 1/2
45 1/2	31	Storer	49	42 1/4	41 1/4	41 1/2	+ 1/4
28 1/4	17 1/2	Taft Bdest.	33	25 1/2	24 1/2	25	+ 1/4
37	20	20th-Fox	505	32 1/2	31 1/2	32 1/4	+ 1/4
32	17 1/4	United Artists	211	21 1/4	20	20 1/2	- 1/2
16 1/4	12 1/2	Warner Bros.	139	14 1/2	14	14 1/2	- 1/4
68 1/4	51	Zenith	457	68 1/4	63 1/4	64	- 3/4

American Stock Exchange

4	2 1/2	Allied Artists	64	2 1/4	2 1/2	2 1/2	- 3/4
8 1/4	5	Bal'm't GAC	16	7 1/2	7 1/2	7 1/2	- 3/4
12 1/4	6 1/4	Cam-P'kway	16	7 1/4	7 1/4	7 1/4	- 3/4
24 1/2	16 1/2	Cap. Cit. Bdc.	127	23 1/2	22 1/2	22 1/2	- 1/4
17 1/2	12 1/2	Cin'rama Inc.	394	16 1/4	15 1/2	16 1/4	+1 1/4
8 1/2	6 1/2	Desilu Prods.	84	8 1/4	8 1/2	8 1/2	- 1/4
7 1/2	4 1/4	Filmways	8	7	6 1/2	7	- 1/2
11 1/2	9	Movielab	10	9 1/4	9 1/2	9 1/2	- 1/2
13	5 1/4	MPO Vid	16	10 1/4	9 1/2	10 1/4	+ 1/4
5 1/2	2 1/2	Reeves Ind.	15	3	2 1/2	2 1/2	- 1/4
3 1/2	2 1/2	Reeves Bdest.	127	4 1/4	3 1/2	4 1/4	+ 1/4
17 1/4	13 1/4	Rollins Bdest.	36	16	14 1/4	15	- 1/2
25 1/2	16 1/4	Screen Gems	24	23 1/2	22 1/2	23 1/2	+1 1/2
22	8 1/2	Technicolor	3244	22	18 1/2	20 1/2	+2 1/2
6 1/4	4 1/2	Teleprompter	98	5 1/4	4 1/2	5	+ 1/4
2 1/4	1 1/2	Tele-Indus	89	1 1/2	1	1	- 1/4
13 1/2	11	Trans-Lux	20	13 1/4	13	13 1/2	+ 3/4

* Week Ended Mon. (16).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5 1/2	6 1/4	+ 1/4
Four Star Television	10 1/4	11 1/4	
Gen. Aniline & Film	305	332	
General Drive-in	10 1/4	11 1/4	- 1/4
Magna Pictures	1 1/2	2 1/4	- 1/4
Medallion Pictures	11 1/2	12 1/2	+ 1/4
Pickwick International	5 1/2	6 1/4	- 1/4
Premier Albums	6 1/4	7 1/2	- 1/4
Rust Craft Greeting Cards	14 1/2	15 1/2	- 1/4
Seyen Arts Productions	7 1/4	8 1/2	- 1/4
Transcontinent Television	18 1/2	19 1/2	
U. A. Theatres	11	12 1/4	- 1/2
Universal Pic. (Com)	66	71 1/2	+1
Walter Reade-Sterling Inc.	2 1/2	3	+1
Wometco Enterprises	30 1/4	32 1/2	+2 1/4
Wrather Corp.	7 1/2	7 3/4	+ 1/4

(Source: National Assn. of Securities Dealers Inc.)

Seek Tokyo-Osaka Cash Advance of \$1,100,000 On 'Cleopatra'; Poe Due In

Tokyo, Sept. 17. Shattering precedent here, 20th-Fox is asking for an advance of more than \$1,100,000 for the road-showing of "Cleopatra" in Tokyo and Osaka. In this city, a 73-week guarantee of playing time is also sought in terms submitted to the rival Toho and Shochiku exhibitors by Paul Mizukami, in charge of local Fox office.

Fox' world pattern on the picture, applied here, is to try for guarantees equal to all-time records in each city. In Tokyo, the standard is "West Side Story" (UA) for both earnings and long-run. In Japan's second city of Osaka, it's "Longest Day" (Fox). In other Nippon locations it's "Longest Day" for earnings and "Ben-Hur" (M-G) for playing time.

Twentieth veep Seymour Poe due on Sept. 23 in anticipation of wrapping up a deal targeted to open here Nov. 15 and in Osaka around Christmas week.

Until "Cleopatra" totals are counted, Mizukami predicts "Longest Day" will become all-time Japan earner with at least \$2,777,000, topping "Ben-Hur" previous high of \$2,722,000.

RENEW HARRY BRANDT AS PRESIDENT OF ITOA

Harry Brandt was reelected prez of the Independent Theatre Owners Assn. at the annual meeting of the New York exhib organization at the Astor Hotel, N.Y., last week.

Other officers were likewise reelected. They include Max A. Cohen, 1st v.p.; William Namenson, 2nd v.p.; Julius Sanders, 3d v.p.; Norman Leff, 4th veep; Edith Marshall, secretary and John C. Bolte Jr., sergeant-at-arms. Ray Rhone was also elected treasurer, succeeding the late Leon Rosenblatt who had held the office since ITOA's inception in 1933.

Nine new theatres joined the organization formally at the meeting and a 20-man board of directors was also elected.

Clark Books For Flint

Detroit, Sept. 17. Clark Theatre Service is now doing the buying and booking for two Flint drive-in, The US-23 and The North Flint. The former has 1,500-car capacity, while the latter's capacity is 800.

With these two additions, Clark now is booking for 18 outstate drive-ins. The Clark office books for 17 hardtops.

Film Reviews

Continued from page 6

In The French Style

pattern of her life, scores soundly, and James Leo Herlihy likewise is briefly impressive as the doctor. Jack Hedley and Maurice Teynac lend staunch support.

Technical credits are effectively executed, including Michel Kelber's artistic photography, Rino Mondellini's tasteful art direction, Renee Lichtig's tight editing and Joseph Kosma's suitable music score. **Whiff.**

My Son, The Hero (ITALIAN-FRENCH)

An Italo beefcake with added spoof values originated by U.S. distrib. Satire falters. For easy-to-please patrons only.

United Artists release of Vides-Les Films Ariane production. Produced by Alexander Mnouchkine. Features Pedro Armendariz, Jacqueline Sassard, Antonella Luaidi, Giuliano Gemma, Gerard Setty. Directed by Duccio Tessari. Screenplay by Ennio de Concini. Reviewed at United Artists, Sept. 12, '63. Running time, 111 MINS.

Cadmus Pedro Armendariz
Antiope Jacqueline Sassard
Hermione Antonella Luaidi
Cris Giuliano Gemma
Hippolytos Gerard Setty
Rator Serge Nubret
Licina Tanya Lopert
Emerate Ingrid Schoeller

This Italian-French coproduction started out as a straight beefcake action epic under the title "The Titans" but has been changed by United Artists for release in the U.S., the distrib deciding that it might be interesting to make the English-dubbed version into a spoof of this type of film. To this end, special English dialog was put into the mouths of the cast, designed for satirical effect. UA devised a sales campaign which is itself a parody of the usual ideas used to sell such Herculean adventure pix.

The pic has been renamed "My Son, the Hero" and it is plain from the start why UA figured the picture would need something "special" to put it across. The antics of its hero, played campily by Giuliano Gemma, often defy credence, even for this type of escapism. But the new dialog, written by T. Rowe, proves unsuccessful to its task.

A saving grace may lie in the slick production values (uncredited) which offer very effective scenic values which are nicely photographed in color. Sets and exteriors are lavishly designed and have been captured for maximum scenic strength. This, however, does not alter the basic failing of the project which is that it is now neither effective as drama or comedy.

The campaign for "Hero" is highlighted by trailers and tv spots showing scenes from the film with special narration written and enacted by comedian-writer Mel Brooks. This material is quite effective for the spoof concept, it having unspooled for reviewers along with the pic. UA used this type of running narration, which gives comic emphasis to some of the more bizarre antics with Brooklynese inflections, to the dubbed track, the stunt could conceivably have come off. But the few cracks which have been added to the dialog are witless and there is no commentary to tie things together and so the idea doesn't come across.

To be sure, there's plenty of action and even a dose of romance as the hero triumphs over evil to reinstate his imprisoned brother Titans, do away with the demonic king Cadmus and win his lady fair. Late Pedro Armendariz sternly portrays the evil king and Jacqueline Sassard is attractive as the hero's lady. Duccio Tessari directed with sometimes excessive flamboyance and hero Gemma is often just too much to take with his boyish cleverness and physical progress.

The UA campaign for "Hero" is a solid one and it could possibly put the film across. But, all things considered, audiences will be better entertained by the trailers and spots than by the picture itself. **Kali.**

Techni's Cash & Stock

Technicolor will pay 12 1/2c dividend on Oct. 21.

In addition to this cash there will be a 2% stock dividend.

Vaulties Buy Starts New Outfit

69 American International Items—Hold to Five-Year Pledge—Ladd Pix, Too—Some For Reissue Before TV.

Week Sales Pepporoma For Universal Product; 31 Branches Marshalled

Henry H. "Hi" Martin, Universal v.p.-general sales manager, has called a week-long national sales meeting in New York, beginning Sept. 30.

U prez Milton R. Rackmil will join Martin in greeting the reps who will be gathering from 31 domestic offices and Canada to keynote the company's future planning at the closing session, Oct. 4. David A. Lipton, U ad-pub v.p., will come in from the Coast for the sessions and will be joined by Philip Gerard, eastern ad-pub director, in discussing advertising and promotional plans, at a meeting Oct. 3.

Nine upcoming pix will be screened during the course of the confabs, with formal sessions beginning Oct. 2 at the Hotel Waldorf-Astoria.

Theatres Lag On Passing Basket For Rogers Hosp

Theatre support for the "encore sales managers drive" on behalf of the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories, Saranac Lake, N.Y., is running considerably weaker than last year. So unhappy is the situation that distributor and exhibitor co-chairmen of the drive held an emergency meeting in New York late last week to seek ways of getting more theatres around the country to participate in the audience collection phase of the campaign.

Hi Martin, national general chairman of the drive, and Eugene Picker, fundraising chairman, reported at the meeting that so far only 2,118 theatres had pledged their participation, which is less than half of the 4,284 situations which took part in last year's effort and tallied \$540,000.

Huddling sales managers and exhibit leaders headed by Charles Kurtzman, exhibition co-chairman, decided that the committee would now have to look to the field reps for an immediate stepping up, of the drive if its \$1,000,000 goal is to be reached. They are seeking pledges of thousands of more theatres to participate in the audience collections phase during the coming weeks and for a hefty effort in the Christmas Salute phase of the drive by industry employees.

IF YOU LOOK CLOSELY: EXAM REJECTS PHOTO

San Francisco, Sept. 17. A case of film ad censorship in this traditionally free-and-easy city in a long time came about when morning Examiner (Hearst-owned), which is currently in the throes of a "decency" campaign, refused to continue running a picture in ad for "This Sporting Life" at the Stage Door Theatre.

Picture, about 1 1/2 by 1 inches, appeared in a two-column by 2-inch ad. It showed a couple (clad), more or less reclining on a bed, apparently in the early preliminaries of love-making. Examiner discovered it after it had run several times.

Instead of pic, the newspaper enlarged the type in the ad, at the request of house's management. Other papers ran ad intact, including afternoon News-Call-Bulletin, also Hearst-owned.

Since then, Examiner (as well as other papers) ran nude or semi-nude ads for "Women of the World," "Stranger Knocks," "Of Love and Desire," "The Lovers" and an assortment of nudie pix. And Examiner and NCB ran a "Stranger Knocks" ad sideways at request of exhib (Vogue Theatre), to give the illusion of couple reclining. Chronicle refused, ran it straight up.

Hollywood, Sept. 17. Newly-formed Screen Entertainment Co. has acquired 93 post-1954 theatrical films for over \$2,000,000, will handle distribution of some to tv, and some for theatrical re-release. Involved in the deal are 69 American International Pictures products; obtained in a seven-year lease transaction, and to be funneled to tv; seven pix produced by Alan Ladd Enterprises for Warner Bros. release, to be re-released theatrically before going to tv, plus other pix.

AIP policy of not releasing any of its theatrical film product to tv for five years after date of the national release was reiterated by AIP prexy James H. Nicholson and exec veepee Samuel Arkoff, who emphasized their leasing 69 in no way changes this policy. SEC deal only entails tv distrib rights for a seven-year period, they said.

The pair said the SEC deal is on for tv distrib rights in the U.S., except for markets originally licensed to ABC-TV o&o's. AIP will handle re-release of product theatrically, and a number of the pix licensed to SEC and ABC will first be shown again in theatres, since their five-year run is not yet up, they explained.

Harold Goldman and Hank Saperstein are partnered in Screen Ent.

Included in the AIPix are 31 sci-fi pix. To be re-released theatrically before going to tv are 12 feature films from Pathe and five sci-fi's from other sources.

Ladd pix include "The Deep Six," starring Ladd, William Bendix, Efrem Zimbalist Jr.; "The Big Land," "Guns of the Timberland," "Hell on Frisco Bay," and "Drum Beat," all Ladd starrers, and "Cry in the Night," starring Natalie Wood.

Saperstein owns UPA Pictures Inc. Goldman was founder and former exec veepee of NTA. They have been partnered in syndication of half-hour vidpix and cartoons.

Simulate Guadalcanal In Spain; It's Yordan Firm's 'Thin Red Line'

Madrid, Sept. 17. James Jones' "The Thin Red Line" went before cameras in Madrid last week under the direction of Andrew Marton, and opening scenes reconstructed the American invasion of Guadalcanal and the flushing out of Japanese resisters from caves and treetops. Sidney Harmon is producing for Security Motion Pictures, which is headed by Philip Yordan.

Keir Dullea heads the cast with screen veteran Jack Warden, Ray Daley, Bob Kantor and Mike Steen. The screen adaptation of Jones' novel centers on the borderline between sanity and insanity which, in effect, is "The Thin Red Line," as green young troops face their baptism of fire in an initial jungle offensive that marked the turning point of World War II.

Dullea plays the part of a young enlisted man caught up in the nightmare. His conflict is with moral despair and the brutal fatalism of his Sergeant, played by Warden, and is mirrored against the bona fide insanity which Jones designates as war itself.

Some 10,000 miles distant from Guadalcanal, Producer Harmon, Director Marton and Production Exec Les Samson unsuccessfully scoured Spain and the Canary Islands from end to end for that reproduced Guadalcanal terrain. Then, Marton visited the Casa del Campo for a relaxing drive and in this vast park, five minutes from the heart of town, discovered the swamp he was looking for. Scenes that flushed Japanese soldiers from their caves were staged in authentic but uncataloged Celtic caves 40 miles from the Spanish capital city.

"The Thin Red Line" has a 10-week shooting schedule and is reported to be budgeted at under

Lancaster, S. C., the Midway Theatre here was destroyed by fire. Damage was estimated at \$100,000. Cause of the blaze was not immediately determined.

KONGRATULATIONS



To the
One and Only
MURRAY
"THE K"

(OF RADIO STATION WINS)

**YOUR BIGGEST
IN-PERSON-SHOW-EVER
WAS THE
GREATEST GRO\$SER
IN THE ENTIRE HISTORY OF
THE BROOKLYN FOX THEATRE!**

Edward L. Fabian

VICE-PRESIDENT FABIAN THEATRES CORP.

Boon for Big-Deal U.S. Producers As Global Exhibs Retool for 70m

The trend toward widescreen exhibition of films has reached the point where the global market has been nearly encompassed. Enough exhibitors throughout the world, or almost, have re-tooled for the presentation of 70m productions and this means significant amounts of added revenue for, particularly, American picture producers.

Market outlets for such features as "Cleopatra," "Lawrence of Arabia" and others of that dimension, as they multiply, add up to so much more loot for the Yank filmmakers because (1) the 70m or roadshow run of a picture in many foreign lands translates into higher admission prices, otherwise subjected to governmental curbs, and (2) a greater share of the boxoffice dollar, otherwise also subjected to governmental curbs in certain countries.

Thus it is that the producer of a 70m picture can garner greater rentals commensurate with the increased number of theatres equipped to play the 70m films.

Further, there's the psychological advantage in negotiating terms with the exhibitors.

The admission price at a Mexico first-run theatre, by government decree, is four pesos. A peso equals eight cents. An increase to eight pesos is permitted when the film is in 70m.

This kind of situation is in evidence in numerous worldwide areas. American filmmakers, at least for now, have the most to gain because they're the ones going for the cinematic spectacles.

United Kingdom has seen a large growth of 70m houses. There are seven of them in London and one or two in 28 other cities. Austria has five in three cities. Belgium has 10 in seven cities. Denmark has 12, six of them in Copenhagen. Paris has 12, and at least 25 other French cities have one or more.

Portable 70m units have been set up in Scandinavia for "Porgy and Bess." Israel has five regular installations. They're all over in Japan, similarly as in England. Malaysia has seven. Taiwan is now building them. Somewhat lagging behind is South America. There are 11 in Argentina, four of them in Buenos Aires, and Chile has two. But Brazil, building at the rate of 100 new theatres a year, has only three and these are in Sao Paulo. There are none in Central America.

On the global overall, there's a very definite expanded market-place for those bigscreen items. This means encouragement for producers to make more of them because, as aforesaid, they can mean substantial advantages in the vastly important foreign market.

'55 DAYS IN PEKING' HARD TIX FOR CANADA

The soft ticket policy followed by Allied Artists throughout most of the U. S. in the playoff of Samuel Bronston's "55 Days at Peking" is being scrapped in Canada where the film is being switched to a hardticket scheme.

Pic is reportedly doing solid biz in Europe on a roadshow basis but its performance domestically, playing in a variety of ticket patterns with but one hardticket engagement, has been disappointing. Actually, the program for domestic release of "Peking" was set by Bronston who did not want the film playing roadshow during the summer. The result was shorter playtime in many areas but with deeper saturation than a hardticket policy would have called for.

Bronston's Allied release prior to "Peking," "El Cid," did much stronger biz on a roadshow basis around the country, settling into its situations for solid runs and playing off subsequently afterwards. In the case of "Peking," it was booked multiple from the start in many areas, the plan being to tap the summer biz as deep as possible as fast as possible. Bronston, reportedly, has wanted quicker payoff on the film than he had for "Cid."

Entertainment Stamps, Inc. has been formed to conduct a business in merchant stamps, with offices in New York. Capital stock is 200 shares, no par value.

Close Tivoli, 3,800-Seater, Second Largest in Chi; 1st of the Gingerbreads

Chicago, Sept. 17. Balaban & Katz theatre chain is shuttering its south side Tivoli Theater at the close of its current bill on Saturday (19). At 3,800 seats, it is Chi's second largest picture house (B&K's Uptown has 4,400 seats). The Tivoli's demise is historically noteworthy in that when it was constructed in 1921 for \$2,000,000 it was the fore-runner of the similarly extravagant picture palaces of that decade.

The Tivoli had been losing money for B&K for several years. A vaudeville through the 30's, it returned to that policy in March, 1960, shortly after B&K lost its lease on the Regal Theater, which was in the same area and played stage shows and films.

However, the vaude policy never caught on at the Tivoli and it cut back to about five live shows per year. The Regal, now run by the estate of Harry Engelstein, continued successfully as a vaudeville and is Chi's only picture house with a stage show.

Closing bill at the Tivoli is somewhat of an editorial comment on its passing—"Never Let Go" and "The Great Escape."

Poland's Polanski At N.Y. Film Fest, From Paris Base

As patrons at the Lincoln Center screening of the Polish "Knife in the Water" realized last Wednesday (11) night, there are new forces at work in filmmaking behind the Iron Curtain or, at least, in Poland. The picture, dealing with middleclass manners, morals and status symbols, is unlike anything to come out of Poland in recent years, as is its director, young (29) Roman Polanski, who is not only the first Polish director to visit the States in many years, but may also be the first Polish film director in history to have been photographed for a Vogue layout—last Friday (13) morning.

A lively, articulate character, Polanski also is quite an individualist. At the moment, he is living in Paris, where he was born of Polish parents and where he has just completed his second feature, that is, one episode in the five-part, French-produced feature, "The Greatest Swindles of the World." In addition, he has edited and put together the five episodes by, in addition to himself, Jean-Luc Godard, Claude Chabrol, Ugo Gregoretti and a Japanese director whose last name is Horikawa. (Poland didn't remember the Japanese director's first name, but suggested to a reporter that it would be "safe" to put down simply the initial "O.")

Is Polanski forsaking Poland, which, after all, was the country which allowed him to produce his first feature, "Knife in the Water"? Not at all, he says. Rather, he wants to gain an international reputation, which is more easy to do in France than in Poland—the export market for Polish films being "somewhat limited." Thus, he plans to remain in France for at least two more features and, once he has gained that international rep, will return to his homeland where his rep will give new stature to the Polish industry.

Are there any other problems, when he remains away from Poland? None at all, he notes that he worked in France for a year, making one short ("The Fat and The Thin"), before returning to Poland two years ago to do "Knife in the Water" (which Kanawho Films will release in the States).

Loew's Teck Renewal

Buffalo, Sept. 17.

Future of Shea's Teck which has been under considerable discussion locally for some time was resolved last week by the disclosure that Loews has renewed its lease of the house through June 1969. Theatre has been closed for several weeks and should reopen "within the next few months."

The theatre property was purchased last week by Cleveland interests.

Colorama

Continued from page 3

out Weill's original partner, Carroll Puciato.

Not too long after the Telac takeover, Weill resigned, the reason being, he reiterated recently, that Telac was to bring in some fresh financing for the company but never did. He said that he didn't want to head the company under these circumstances. Colorama needed money, and is still shy of liquid assets, partly because it had made its first production investment, financing a filmization of Mickey Spillane's "The Girl Hunters" which cost around \$400,000. It is presently in release in various locations around the country. Telac has some 13 pix, among them a Carlo Ponti production and an opus starring Alberto Sordi and some of these were to be marketed in the U.S. But nothing so far has happened besides some "Girl Hunters" bookings.

Fazio, incidentally, is a part owner of some of these Telac pix via a separate deal he made with the company, operating as an independent agent repping Telac in the western hemisphere.

Problem is Fiscal

The problem with the company remains a fiscal one and present huddles are deciding the future form of Colorama. Telac's original need for a distribution web remains and Colorama has branches in New York, Chicago, Dallas, Philadelphia, Los Angeles and Atlanta. The sessions are still trying to clear the air of some of the problems that have beset the company and perhaps point the way to a stronger financial footing. No successor to Stevenson has yet been decided upon and that matter has come up too. He remains, natch, as prez of Canadian Telac.

Weill's 25% retained holdings in Colorama are understood to be one of the hangups in the company's financial status. There is open disagreement between the ex-prez and present management. Weill said he wasn't satisfied with the fiscal progress of the company since Telac's takeover and Stevenson would offer no comment on the company's financial health. But the point remains that Colorama still needs cash with which to operate and it now appears that Telac won't have any of its pix ready for distribution until November, so that source of income, the major one for a distrib of course, is temporarily stalled.

Two Small Business Investment Companies have been the driving forces behind the meetings. They have the largest financial interests and have become increasingly concerned as to the company's fiscal health.

The whole situation is a complicated one, with many details still in conflict. Stevenson's resignation became a sort of catalyst for the present confabs which may finally get the company into an organized state. Since April it has been anything but that, although execs claim that the distrib has been honoring its commitments.

In the midst of all this, Fazio has a problem of his own. Also an actor, he had been a featured cast member of the original tryout of the legit presentation "The Advocate." The show's management, upon setting plans to open the drama on Broadway Oct. 14, called Fazio per stipulations in his original contract. So, with a company, of which he is president in the middle of meetings that will chart its future, Fazio has also been rehearsing for a Broadway show.

Colorama was formed four years ago by Weill and Puciato, mostly as a distrib to tv of features. It has also, through the years, done some theatrical distribution. The Telac move was to have made it perk as a distributor of domestic and imported features, with some production of its own also planned. What will happen to all of these plans will soon be decided.

'V.I.P.s,' Liz-Dick Opus for Metro, A Boxoffice Mop-Up In London

London, Sept. 17.

Reade-Sterling Crediting 'David,' 'Balcony,' 'Law' For Six Months Gross

Walter Reade-Sterling reports net income for the six months ended June 30 of \$223,535, equal to 14c a share on the average of 1,544,164 shares of common outstanding during the period. This compares with next income of \$153,149, or 10c a share, for the comparable 1962 period.

The company's gross revenues hit \$5,500,725 for the first half of this year, compared with \$4,202,063 for the first 1962 period. The interim statement points out that because the component elements of the present company did not begin active operations as a merged organization until Aug. 4, 1962, the figures for the 1962 period have been computed on a pro forma basis.

Report states that the boxoffice success of "David and Lisa," "The Balcony" and "The Wrong Arm of the Law" have "contributed significant profits" to the company's Continental Distributing division. Cited as other important developments were the company's recent acquisition for tv and theatrical rerelease of 122 features from the Rank Organization, and Reade-Sterling's continued theatre construction projects.

New Executives For 20th Circuit, Ontario's Second

Toronto, Sept. 17.

On a general shakeup of 20th Century Theatres Ltd., second largest Ontario chain next to Famous Players Corp., Meyer Axler has been named vice-prexy in charge of house operations; John S. Kurk steps into the Axler post. These moves were revealed by N. A. Taylor, president.

Martin Simpson, former manager of the Downtown Toronto, has been upped to new supervisor of theatres and moves to h.o. here. Simpson has been succeeded to his Downtown post by Morris Appleby, former manager of the Midtown, Toronto, with Dudley Dumond moving from the Westwood management into Appleby's former position.

Axler came to 20th Century Theatre after its founding in 1935 by N. A. Taylor and Raoul Auerbach. (The chain now numbers some 60 houses in Ontario). Simpson has been manager of the Downtown, Toronto, since its opening in 1948 as the flagship of 20th Century Theatres, prior to being raided from the Famous Players payroll.

With N. A. Taylor as prexy and Raoul Auerbach as executive vice-prexy of 20th Century Theatres Ltd., Harry Mandell remains as secretary-treasurer; Barney Fox, chief booker; James Harrison, director of advertising; H. P. Ginsberg, chief accountant.

BILL HEINEMAN NEW M.P. PIONEERS PREZ

William J. Heineman has been elected president of the Motion Picture Pioneers and the Foundation of the Motion Picture Pioneers. A United Artists v.p., he is the fifth prez of the Pioneers organization. He succeeds the late Herman Robbins.

In weekend balloting, the board of directors also elected Burton Robbins treasurer, succeeding the late William A. German. Prez of National Screen Service, Robbins was additionally named an MPP director, filling the spot vacated by the death of his father, Herman Robbins.

Darryl F. Zanuck will be the 1963 Pioneer of the Year.

Record-breaking spree at the Empire, Leicester Square, Metro's major showcase in the West End, which started with the five weeks' Garbo season, was continued with the opening week of "The V.I.P.s" which grossed a new all-time high of \$30,114. The Elizabeth Taylor-Richard Burton starrer played to a total of 23,669 admissions in its first seven days. The theatre has an effective capacity of 1,320 and the pic is playing at normal admission charges, with a top of \$2.15.

The Saturday take of \$7,224, boosted by the Empire's first-ever late-night show, was also a record gross, while the \$3,444 on the Sunday was equivalent to capacity for the two performances on that day. The joint Saturday-Sunday gross was higher than many previous pic had taken at the Empire in a full week.

The films, which is shaping as Metro's best-ever post-war British production, is scheduled to start saturation release in the London area next Sunday (22) when it opens on the Associated-British circuit, and also on independent theatres. By that time a total of 71 prints will be in use. The film, however, will continue at the Empire and will play for about four weeks before moving over to the adjacent Ritz.

It is being switched from the Empire to make way for a return date for "Mutiny on the Bounty" in order to give that production an additional boost from a return West End run before it goes out on ABC release next month.

Outside of London, and particularly in the resort areas, "V.I.P.s" has been shattering house records in most situations, and within a few days of its opening was held over in at least 16 theatres. In many cases its out-of-town grosses were double and treble the normal daily returns.

Important to Metro

Metro execs in Manhattan this week were wildly enthused over "V.I.P.s," this being the Elizabeth Taylor-Richard Burton commodity which they now foresee as being especially meaningful in future financial statements despite \$1,000,000 fee to actress, a Metro refugee. Film hasn't played domestic yet, having been set for opening at New York's Radio City Music Hall tomorrow (Thurs.).

But the foreign end has been engrossing. Film completed its first week of exhibition overseas and took in \$1,337,000 at the boxoffice, playing to 1,974,000 admissions. This was in 172 theatres in 89 cities of 30 countries.

Seymour Mayer, 1st v.p. of MGM International, said these off-U.S. engagements are particularly important because they do not include such markets as England, France, Italy and Germany, where the film will be released by the end of this month.

Claim is made by MGM that the picture has attained an all-industry record for both gross and attendance in the areas played and the time involved.

UA Circuit

Continued from page 5

of stock of United California Theatres Inc.

Committee alleges that one of purposes of transaction is to keep present management in control in face of proxy dispute.

First witness at trial was A. E. Bollengier, vice president of UATC who defended multi-million deal between UATC and Naify interests. He described United California Theatres Inc., as a highly prosperous concern with little or no indebtedness and an annual cash flow of \$1,400,000 to \$1,500,000 a year.

Circuit counsel, before Judge Oppenheimer, voluntarily agreed at second day of trial, to withhold any action on stock deal until at least Sept. 26, a week beyond Sept. 19 date previously agreed on. Hearing was suspended Thursday and Friday (Judge fulfilled another commitment) and was resumed Monday (16).

Tom O'Neil: 'Toll Sure For Future But So Far Everybody Has Oversold It'

Hollywood, Sept. 17.

If and when pay tv comes, it will be seven to 10 years from now, it was predicted here by Tom O'Neil, board chairman of RKO-General and of the parent General Tire & Rubber Co. RKO is currently into the second year of a three-year feevee test being conducted in Hartford, Conn., with the blessing of the Federal Communications Commission. If pay tv does come, it will become an economic factor much greater than commercial tv is today.

O'Neil may, on later decision, attempt to get additional okays from the FCC for more tests in other markets. In fact, he may not wait for the expiration of the current Hartford test to make such application. O'Neil also disclosed his company is not committed to on-the-air test, and that conceivably it may go closed-circuit, which would not necessitate permission from the FCC.

Results of the Hartford phone-viewer test to date are "better than we expected," he asserted, adding "we had been a great deal more cynical because of the financial aspects, than our own promotion department." RKO is losing money on the test, he readily admitted, but he explained the company never went into it expecting a profit. It regards the test as a research project and expects to lose \$4,000,000 on it, but is prepared to lose \$10,000,000, he said. But from a research standpoint, "it's well worth it."

O'Neil admitted he has already been surprised at some of the results in Hartford. "We had certain conclusions before we went in, and they have worked out in reverse. We had been led to believe by Paramount Telemeter that the public was clamoring for such a system. We found out not only that they were not clamoring, I was astonished to learn some people didn't even know of pay tv. We launched an educational campaign in the newspapers and on the air telling them about it. I consider this an indictment of some promotional methods used in pay tv," he declared.

"The Paramount Toronto test also led us to believe that we wouldn't get as large an audience as we have. The amount of time subscribers will put in is much better than we had thought. We have double the audience that they (Telemeter) have. In the summer, it dips, just as it does on free tv, but during the regular season our average per subscriber is \$1.50 a week. In addition they pay 75c a week rental, but we give rebates based on the amount of programming they subscribe to," he explained.

While optimistic about the future of feevee, O'Neil commented nonetheless he feels that "everybody has oversold pay tv." "Pay tv has been oversold previously in the area of amount of quality programming available," adding that the only result today "is to make it difficult to acquire what you want." Broadway producers feel pay tv is already a going proposition, and consequently they want "too much money," O'Neil said, adding "we are encountering a great deal of difficulty."

While he does not expect pay tv to come within less than five to 10 years, O'Neil said when it does it will be a medium of greater economic importance than free tv. He said he based this on the fact that free tv today is a \$1-500,000,000 business which serves 60,000,000 homes thus averaging \$25 a home. He estimated that pay tv subscribers will pay an average of \$75 a home, and that while this may take as long as 15 years it ultimately will result in returns three times that of free tv, financially.

O'Neil isn't happy over lack of cooperation by certain motion picture companies in supplying first-run pix for the Hartford test. He named 20th-Fox and Universal as companies withholding all product.

Audie Murphy takes over title role in Columbia Pictures' "The Fastest Gun," produced by Grant Whytock and directed by Sidney Salkow.

New York Soundtrack

Continued from page 13

Nat Rudick . . . Bette Davis arrived in Rome last week for shooting of Joseph E. Levine and Carlo Ponti's "Empty Canvas" sans voice and so was able to work only on silent shots for the week while nursing her ailing pipes . . . Welsh actor Stanley Baker in Gotham for a couple of weeks, huddling with Joe Levine on upcoming projects . . . it's now expected that the English-language version of "Three Penny Opera" will be finished processing Nov. 1 and Embassy is looking to a Christmas preem in the U. S.

Eric Pleckow, UA foreign distribution v.p., back at his homeoffice desk after a tour of the company's offices Australia, the Far East, South Africa and Europe . . . Irving Asher currently touring Strategic Air Command bases around the country scouting locations for "Forbidden Area" which rolls for the Landau Co. later this fall . . . the Pepsi-Cola Co. will sponsor a dinner and other entertainment at the Latin Quarter, N. Y., the eve of Oct. 23 for the National Allied delegates who'll be in Convention at the Americana Hotel that week . . . E. Jonny Graff, Embassy Pictures tv v.p., and Jerry Liddiard, Coast sales manager, on a midwest tour meeting tv and advertising execs.

Joe Levine back to work at his Gotham office following a two-week vacation aboard a 95 foot yacht specially rented for the time off . . . a host of celebs are planning to attend the world preem of "Gone Are the Days," the filmization of Ossie Davis' Broadway comedy about the racial situation, "Purlie Victorious," which debuts Sept. 23 at the Trans-Lux East, N. Y. . . Ernesto Caparros will direct photography on "Heart Is a Lonely Hunter" for the Landau Co. . . Chill Wills in Gotham as part of his promo road tour for UA's "McLintock."

Sidney Poitier out on a three-week, five-city tour on behalf of "Lilies of the Field," which will make its U. S. debut Oct. 3 at the Murray Hill Theatre, N. Y. . . Anthony Perkins in New York after a short vacation following his starring role in "The Fool Killer" which has now completed the last of its principal photography with two days work in Orbisonia, Pa., last week . . . UA's "The Caretakers" opens in a 50-theatre New York multiple break today (Wed.) following a strong-grossing three-week run on the distrib's "premiere showcase" plan.

Milton E. Cohen, UA national roadshow sales director, back at the homeoffice after a three-city tour for Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" . . . Frank Thompson will design the costumes for "The Pawnbroker" . . . Michael Ryan cast in Allied Artists' "The Strangler" . . . Sinatra Enterprises' "For Those Who Think Young" wound photography on the Coast last week . . . Cary Grant has been named Theatre Owners of America "star of the year" and will accept the award at the President's Banquet concluding TOA's 16 annual convention at the Americana Hotel, N. Y., Oct. 31.

James Woolf and Laurence Harvey have the screen rights to "Time of the Barracudas." Frederick Brisson's upcoming legit production Columbia will finance and release . . . Irwin Shaw wants to make a feature of "80-Yard Run," short story he did for Esquire in 1938 . . . Paramount nabbed a "predicate valuable" classification for "Hud" in Germany, meaning reduced admission taxes . . . Ads for "Seven Days in May" got Bantam Book pickups in 1,500,000 paperbacks . . . Jack Goldstein scoring with exhib merchandising meetings in behalf of "55 Days at Peking."

Metro v.p.-counsel Benjamin Melniker chairing the Motion Picture and Amusement Division of the 1963 appeal for the Anti-Defamation League of B'nai B'rith . . . Harry Foster, formerly eastern production manager for Columbia, has taken new and larger quarters at 200 West 57th St. for his own Foster Films.

Ben Hecht, relates Paramount, was recently signed to do the screenplay for the Par-Samuel Bronston "Circus World." It's to start rolling in Madrid Monday (23), which leaves Hecht little time. "Oh, he can do a script overnight," commented a Par rep when queried . . . Robert J. Gurney Jr., who a few weeks ago announced plans for a film industry pavilion at the World's Fair, has been forced to scuttle the project, when option period passed. Film companies wouldn't provide the necessary financial support, he said.

Sam Katzman back to the Coast to start rolling his next production, "Kissin' Cousins" . . . Jim Backus to London for BBC appearances and exploitation work on three pictures in which he's featured, namely "Wheeler Dealers," "Sunday in New York" and "Company of Cowards." He's a busy chap.

Albert Boyars left Trans-Lux to join the ad-pub department at Metro. He's to be coordinator of special projects . . . James Mason set to narrate a half-hour documentary detailing production of "Fall of the Roman Empire" . . . Producer Jacques Bar and director Rene Clement in from Paris for Metro huddles on "The Love Cage," which they'll make in Cannes, Nice and Monte Carlo. It's from the Day Keen novel, "Joy House."

Walter Bien, prez of SIB Productions of Hollywood, states that the contract recently signed for exclusive services of cinematographer Ernest Haller was with SIB Productions of Hollywood. The SIB Productions of N.Y. Inc. will only serve as headquarters for Haller.

Boris Kauffman has been replaced by Arthur Ornitz as director of photography for Pan Arts' "World of Henry Orient," which is running behind schedule at Long Island Studios and with Gotham locations. "Divorce—Italian Style" is now in its second year of its U.S. preem engagement at the Paris Theatre, N.Y. . . . Kevin McCarthy, George Furth and Anne Newman into "Best Man." UA's "Premiere Showcase" release plan will exhibit "My Son, the Hero" on a 25-theatre spread beginning today (Wed.).

Irving Asher to the Coast today (Wed.) for "Forbidden Area" production huddles. . . "Tom Jones" will have a celeb-audience preem at Cinema I, N.Y., Oct. 6 . . . the Motion Picture Alexander Corp. of New Orleans will sponsor the TOA convention luncheon Oct. 30 at the Americana Hotel, N.Y., and Robert W. Selig, theatre operations v.p. of National General Corp., will lead a panel discussion on "How to Oil the Ticket Machine" the following morning . . . magazine photog Philippe Halsman has some special photography of Gary Grant and Audrey Hepburn in connection with U's "Charade" . . . Martin Jurov in Gotham talking release plans for Allied Artists' "Soldier in the Rain."

Otto Preminger will be a speaker at the National Allied convention at the Americana Hotel, N.Y., Oct. 21-24, as will be the USIA's Ernest G. Weiner . . . "He Rides Tall" is the new title for Universal's "The Gun Hand" . . . Federico Fellini will be the subject of a study by film critic-historian Stanley Kauffmann, Oct. 3 on Gotham's Channel 13 "The Art of Film" . . . Ross Hunter back in U's Coast studios following extended work in London on "Chalk Garden."

Joseph C. Goltz, Embassy Latino supervisor, left New York after sales meetings last week for a tour of his territory . . . Harold Mirisch, Walter Mirisch and Jeff Livingston back on the Coast after UA huddles in Gotham . . . Russ Bender, Byron Morrok and John Yates into AA's "The Strangler" . . . "Mondo Cane" has grossed nearly \$1,365,000 in its total New York engagement to date.

Hollywood Museum Making It

Hollywood, Sept. 17.

Progress added to plans for the Oct. 20 Hollywood Museum groundbreaking finds Ruth Burch set to coordinate star participation; Mary Pickford set as guest of honor at the Sept. 30 annual membership tea of the Women's Council; Kay Starr joining Bobby Darin to rep record artists at the groundbreaking ceremonies.

George Allen of Guild, Bascom and Bonfigli has been set to supervise commercials collection for the archives. Arlene Dahl has joined list of founder members.

Museum prexy Sol Lesser, basing figure on preliminary bids from concessionaires, says the Museum is comfortably assured of at least \$1,000,000 from its concessions.

Eric Johnston Memorial

Motion Picture Assn. of America's board of directors has voted a fund of \$100,000 to establish a memorial to Eric Johnston, late MPAA prez, in the Hollywood Museum. A committee of the Association will be appointed to work with Museum head Sol Lesser in preparing specific recommendations for the memorial.

Set Toronto-&Satellites 'Circuit'; Festival Cinema Buys Film Labs From Gladys Glad, Gottlieb Widow

Ottawa, Sept. 17.

Toronto should soon have a closed-circuit theatre, with five other Canadian cities to follow, according to James A. Cowan, v.p. of Atlas Telefilm Ltd., whose wholly-owned subsid Festival Cinema Ltd. has bought Film Laboratories of Canada Ltd. for an undisclosed sum in cash. Cowan says acquisition is a step toward entering "the closed-circuit television business" and that Festival Cinema is trying to acquire six theatre sites across Canada for such showings.

Arthur Gottlieb, operated 33-year-old Film Laboratories of Canada until his death last year. Since then it's been run by his widow, ex-Ziegfeld beauty Gladys Glad (earlier the widow of Mark Hellinger). Physical plant covers 40,000 sq. ft. on four acres in Toronto and is worth about \$1,800,000. It has color as well as b. & w. processing labs; three sound stages; recording, dubbing and supplementary facilities from machine-shop to makeup. Believed the continent's largest integrated motion-picture production centre, east of Hollywood, it's already had three worldwide-distributed tv-film series entirely shot there: "Cannonball," "Tugboat Annie" and "Last of the Mohicans."

Film Lab's managing director will be David H. Coplan, a Canadian who's held that post with United Artists Corp. Ltd. in Britain and been director of many Odeon companies and subsid there.

Cowan, incidentally, says Atlas Telefilm's library of films for distribution to Canadian tv stations now has 1,600 titles—largely British features, which receive "100% Canadian" rating on Canadian tv.

LEONARD LIGHTSTONE JETS TO O'SEAS BURG

Leonard Lightstone, Embassy Pictures exec v.p., left New York last Friday (13) on a three week European trip during which he'll cover six cities in combination business and pleasure visits.

The exec's stops will include Paris, Rome, Athens, Munich, Zurich and London. In Greece and Germany, Lightstone will continue negotiations on distribution deals which have been in progress for a while but which he hasn't had time to give his personal attention to. In Paris he'll have a look at "Ghost at Noon," the Brigitte Bardot-Jack Palance starrer produced by Embassy boss Joseph E. Levine and Italo producer Carlo Ponti. In Rome he'll look in on two other Levine-Ponti projects currently lensing, "Yesterday, Today and Tomorrow" and "Empty Canvas."

While in London, Lightstone will check on the progress of two coproduction deals Embassy presently is negotiating. These involve projects to be filmed in London, possibly with all-Embassy financing and multiple distribution plots. The exec expects to wrap one of these up during the stop-over. The Zurich visit will be for pleasure, Mrs. Lightstone accompanying him on the trip which is expected to last into early October.

TEEN VANDALS BLAMED

But Gutted Screen of Drive-In Quickly Replaced

El Paso, Tex., Sept. 17.

Bordertown Drive-In Theatre lost only three nights when fire recently destroyed the 40 x 80 foot south section wooden screen. Steel scaffolding was erected by Jack Veeren, manager for Stanley Warners of Texas operated ozoner, and a canvas screen strung across its face.

Screen valued at \$30,000 was completely destroyed by flames, discovered at 11 a.m. and blamed on teenage vandals. The temporary screen is 20 x 40 feet. Bids are being accepted for a new steel screen.

Grievance Aired Re Austin Rivalry

Austin, Tex., Sept. 17.

A local cable video firm has appealed to the Federal Communications Commission for removal of a ban on duplicating programs broadcast over the local station, KTBC-TV. TV Cable of Austin Inc. contends that KTBC-TV should not receive such protection because of its connections with the only other cable firm in Austin, Capitol Cable Co.

KTBC-TV, owned principally by Mrs. Lyndon B. Johnson, wife of the U.S. vice president, holds an option to purchase 50% of Capitol Cable's stock. Capitol Cable also will use some KTBC-TV equipment in its operation.

TV Cable Co. also contends that the new FCC rule prohibiting cable television firms from duplicating simultaneously programs on local stations is unconstitutional because it is an infringement on freedom of the press.

John Campbell, TV Cable Co. prez, told a news conference Friday that "some of our programming will be seen at KTBC-TV's convenience. This I don't like."

He said about 30% of TV Cable's programming would have to be delayed to meet the FCC requirement. TV Cable plans to bring KONO-TV, WOAI-TV, KENS-TV from San Antonio as well as KTBC-TV into local homes by use of microwave system linked with cable. It hopes to begin service within 10 days.

Campbell said that TV Cable is one of two systems in the nation where local station has an option to buy stock in the competing cable company.

TV Cables' petition to the FCC said that KTBC-TV "cannot openly aid and abet a cable television system, in which it has an interest, and at the same time reasonably expect the commission to impose substantial restrictions upon the operation of a competitor cable system having no relationship to the local television station."

To continue imposition of these restrictive conditions upon tv cable would make the commission an active party to the perpetuation of a major business atrocity."

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Again the Yank Lament: U.S. Handed Phoney Awards at Cannes; Venice

Another European film festival season came to a fatigued conclusion with the end of the Venice event, Aug. 23-Sept. 7. Since there has been the predictable cries from American film showmen, often repressed in these columns on earlier occasions. "Never again!" say those who said it before. "We wuz robbed," declare the heart-burnt victims of defeat. Notably bitter has been the charge of "discrimination" against Hollywood product, American talent in general and U.S. boxoffice angles.

It was not that Venice was downright artsy-craftsy or buff-slanted but that the Italians and the French are seen in close musical duet, tremendously chummy among themselves at the expense of Yanks. Language is not the whole story. Nor propinquity alone. Nor the tug of co-production partnerships. It's interpreted by Americans as a kind of European point of view. Plainly Italians do not run Venice to make Italy look bad any more than the French run Cannes to make France look bad. They set up the agenda to favor home enterprise.

Paramount, for example, had its second consecutive swallow of bitter tea. Last year its Geraldine Page in "Sweet Bird of Youth" looked like the sure winner for "Best Actress" but was nudged out by an obscure French actress, Suzanne Flon, in a bit part. This time it was Patricia Neal that Paramount yearned to see cop "Best" in its "Hud". Again a French actress won the accolade instead.

Not one official fest prize went to the Americans at Venice this year even though the Hollywood pic "Hud," directed by Martin Ritt, and the Gotham-made indie "The Cool World," directed by Shirley Clarke, were almost unanimously conceded by the press to be better, more original and filmically unusual than the Soviet prizewinner "Invitation to a Beheading."

"Hud" is already an established critical and commercial success in the U.S. and Germany. Miss Clarke's pic, a tragic look at delinquency in Harlem would have been helped by an award and was widely heeded to be more deserving than many kudosed pix.

The U.S. rarely wins first prizes at festivals and has not done so at Venice yet since the war and only twice at Cannes. Acting awards seem to be the main chance.

One U.S. showman deplors the fact that this year the U.S. had to take sops at Cannes via a specially contrived Gary Cooper Award for "To Kill a Mockingbird" (U) and at Venice was only handed a special outside prize by the jury via the hastily instituted Eric Johnston Award for "Hud" plus the Catholic Award.

Coast Reunion

Detroit, Sept. 17.

A theatrical family will be reunited for the first time in many years when Roger Bower, formerly of the MGM publicity and advertising branch here, moves to Hollywood.

Bower, who resigned from MGM, recently sent his mother, a retired opera singer and actress, on ahead of him. His actress-sister, Antoinette Bower, has been on the coast for several years, appearing on tv and in films.

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N.Y. Fest Reviews

Continued from page 6

Samma No Aji

old age, the departure of his children into marriage and the changes in a society which has apparently been very good to him. It's a gentle, nostalgic view of life which Ozu draws with some intrusively stark, abrupt camera techniques which are almost always inappropriate. Director intercuts, between characters in a single scene, and between scenes, with the same tempo, totally eschewing anything that resembles a dissolve or slow fade. This might be effective depicting tension or violence but interrupts the flow of "Autumn Afternoon." Also intrusive are a schmaltzy musical score and the vivid Agfacolor.

The picture is nicely acted throughout, and does have its comic and affecting moments. There is one extremely funny scene in which the widower, who had been a captain of a destroyer during the war, meets an old shipmate who speculates on which might have happened if Japan had won the war: "We'd be sitting in New York right now, listening to the real thing (jazz). They'd all be wearing wigs and playing hot tunes on the samisen." Anby.

Au Coeur De La Vie (In The Midst of Life) (FRENCH—WITH ENGLISH DIALOG)

Franco London Sinfonia-Films du Centre presentation of Rene Aulio's production. Features: Francois Frankiel, Eric Frankiel, Edwin Moatti, Roger Jacquet, Anne Cornaly. Directed by Robert Enrico. Screenplay, Enrico, based on three stories by Ambrose Bierce; camera, Jean Boffety; editor, Denise de Casablanca; music, Henri Lanoie. At New York film festival. Running time, 94 mins.

"The Mockingbird"..... Francois Frankiel
William Grayrock..... Eric Frankiel
John Grayrock..... Eric Frankiel
Pilon..... Edwin Moatti
"Incident at Owl Creek"..... Roger Jacquet
Peyton Farquhar..... Anne Cornaly
Abby..... Anne Cornaly

Young French director Robert Enrico has here an interesting but not totally successful three-part feature based on three completely separate American Civil War short stories by Ambrose Bierce. Actually, the film started out as a featurette, based on the "Incident at Owl Creek" story, and was subsequently expanded into feature length by the addition of two more segs. As a curiosity, pic rates high, for Enrico has done an amazingly successful job of catching the flavor of the American scene, both visually and in the original all-English soundtrack. Film's biz chances this side, however, would seem to be limited to a select group of artie houses and the film society circuit.

Most successful of the three segs is "Chickamauga," a macabre and terrifying view of war as seen by a little boy, a deaf mute, to whom the carnage at Chickamauga Creek is no more than a wondrous nightmare. But here, as in "Mockingbird" and "Owl Creek," Enrico has tended to let his penchant for vivid imagery get out of control so that—ironically—any ideas are obscured. Also distracting and intrusive is his addiction to the tracking camera which makes every scene a bit of a rollercoaster ride for no particular purpose.

Such self-conscious techniques eventually overwhelm the cleanly simple Bierce tales and point up their lack of much below-surface substance. Technical credits are all good.

PRECEDE TOA CONCLAVE

Board & Exec Committee Will Meet Together

The board of directors and executive committee of Theatre Owners of America will hold combined annual meeting Oct. 27 at the Americana Hotel, N.Y. This session will immediately precede the exhib association's four-day annual convention which will be held at the Americana Oct. 28-31. Among the items on the agenda for the board and exec committee will be the election of new officers, the annual report of incumbent prez John H. Stembler, reports by committee chairmen and discussions of various industry problems.

PARIS ART THEATRE OPENS IN ST. LOUIS

St. Louis, Sept. 17.

Harry Wald, operator of the Grand, burlesque house, and the World, showing art films, here, opened a new house, the Paris Art Theater, Friday (13), at 4819 Delmar, in west-end St. Louis. It was formerly the Midtown. Two first-run features will be shown and "Nights of Shame" as the openers.

Duane Jones, St. Louis actor-director, is manager.

1963 Year of Big Festival Rainbow For Italo Pictures

By HAROLD MYERS

Venice, Sept. 17.

By walking off with the top prize at the recently-concluded Venice film festival for "Hands Upon the City," the Italian motion picture industry completed its clean sweep of the board at all the major European festivals in 1963. It is believed to be a triumph without precedent.

The Italians' phenomenal success run started in Cannes, when it won the Grand Prix for "The Leopard," and has since walked off with top prizes in San Sebastian, for "Mafioso," Berlin, for "Il Diavolo," and Moscow, for "Eight and a Half." They have also secured high awards at other fests, including Mar del Plata.

Though the Venice jury was unanimous in its Grand Prix selection, the result was greeted with jeers, boos, whistles and counter-cheers by a completely divided audience. The winning pic, "Hands Upon the City," is a vivid story of corruption in local politics, and though hailed by Left-Wing elements, its choice was bitterly resented by pro-Fascist segments, who organized a noisy claque in the theatre.

By far the most popular choice was the jury prize to Louis Malle's "Le Feu Follet," which was shared with the Russians' official entry, "Introduction to Life." The French picture had been widely tipped as the Grand Prix winner, and the prolonged cheers that greeted the news of its jury prize was, in effect, a demonstration of disappointment that it had not received the highest accolade.

Italy Bans Films Shown at Venice

Rome, Sept. 17.

Two Italian films recently unveiled at the Venice Film Festival have been banned by the Italian censor.

Pix subjected to what a Rome daily calls "Censorship's Witch Hunt" are Brunello Rondi's "Il Demonio" (The Demon) and Tinto Brass' "In Capo al Mondo" (To The Ends of the Earth). (Both first feature efforts by their directors, they were reviewed by VARIETY from Venice, Sept. 4.)

Both pix were ostensibly rejected by censor board as offensive to public morality, with "Il Demonio" being singled out as "the most offensive film to have been made in recent times" in the board motivation.

In a Rome press conference, Rondi defended his film, adding that he felt himself "truly offended" by the unexpected decision. He added that no one who saw the film at Venice, where it got a good reception, felt it was immoral.

Both decisions will be appealed by producers of pix, Titanus and Morris Ergas.

What VARIETY Said

Hawk appraised "Il Demonio": "Pic is about a woman apparently possessed by the Demon who decides to wreck the marriage of her onetime lover and eventually win him back. Her major weapon is witchcraft as still practised by peasants in some backward areas in Southern Italy. In the finale, he makes love to her then stabs her to death. It's a gruesome tale made even more frightening by fact it's loosely based on recent actual happenings."

Film Front & Lincoln Center

Continued from page 7

er middle class tale of family bereavement, relentlessly detailed in funeral parlor folkways, directed by Alex Segal, "All The Way Home" clearly needs careful handling. It is offbeat, special, straight filmic narrative rather than a drama of conflict. Finely produced it was a highlight of the festival and by the same logic the festival became a highlight of its merchandising strategy. (See page 6 for formal review of this picture.) Though the subject-matter of intense sorrow raises showmanly questions on selling it, Paramount had the satisfaction of one of the best audience reactions during the festival.

That the festival crowd was "knowing" was attested by the spontaneous applause when Argentinean director Leopoldo Torre Nilsson was introduced (together with his self-effacing, bow-refusing wife). The director offered something of an apology for the picture of Buenos Aires wealthy youth presented in "The Terrace." As to that, he need not have worried. We know the type. The film was considered too long by a good deal and the final sequence contrived. There is an O. Henry ending. Only victim of the thoroughly useless characters who take over a roof swimming pool proves to be a small child who will go through life with a limp leg in consequence. Nothing is shown of what if anything, happens to the man responsible for this foul and neurotically selfish deed, this also leaving the audience unsatisfied. Another curious dragged-in detail at the very beginning of the film has these same young men urinating on the picnic of a group of Jews. But there is no subsequent anti-Semitism, save some remarks, in the story and the incident seems shock for the sake of shock. Festival opinion seemed to be that "The Terrace" was not the director at his best.

Discriminating Buifs

Emphatically these Lincoln Center audiences have shown themselves discriminating, indeed distinctly opinionated in matters cinematic. There is the inference of keen interest to be drawn from their paying \$3.50 a seat. If willing to applaud films which they fancy, the festival buifs are capable also of booing, a rarity in Manhattan experience. Catcalls mingled with some applause for a Czech short which wasn't short. Concerning a fashion model it began promisingly with artful spoofing of the posture of the breed but then degenerated into a tedious sermon on the emptiness of glamour, all because the model was sleeping with a guy who had no intention of marrying her.

Lincoln Center did not escape at least one misguided stunt, vulgarity masquerading as showmanship. On the stage of this dignified hall there was at one 6:30 unreeling the clumsy caper of introducing the girl friend of a Greenwich Village producer. The "payoff" was her removing her skirt and disclosing bikini. Shades of Cannes and Venice, circa 1950! Or go back to Olsen & Johnson!

Organizational Load

As to the features and shorts selected for this first time out, comment and details elsewhere herein. The festival is not competitive, will give no prizes, and to that extent it lacks one aspect of drama and suspense. The difficulties of its organization may be presumed with high marks for energy and imagination to the three cooperating bodies, Lincoln Center itself, the Museum of Modern Art and the British Film Institute.

Film Festival fare is, by definition, a mixed table. A considerable portion of the typical "fan" turnout is sophisticated, and/or cultivated, with or without chin-whiskers. They are slow to enthuse on occasion, prone to avant-gardish tendencies, quick to discern excessive gloom, party-line or other obsessions. Suffice that Lincoln Center is less Italianate than Venice, less Francophile than Cannes and less censored than San Sebastian.

There is an undoubted excitement for all who derive part of their kicks in life from good films to have a collection of the unusual, the easily-missed or never-presented type of films. The range of technique alone is arresting from nation to nation, and the cultural stress and approach of foreign

sources enriches the respect for the film as an art form.

Of course there arises the related question, heard more and more in recent years: are there not already too many film festivals? Curiously, the United States has lagged in this regard, though traditionally a leader, during the past 60 years, in making and merchandizing film entertainment. San Francisco's own festival, largely owing its existence to one man's determination, has been studiously snubbed by Hollywood. There have been film festivals in Montreal, recently detailed here, in Boston, Vancouver and—for shorts only—in the museums and hotels of Manhattan heretofore. But the film festival has not, until now, had much prestige on this continent, partly because the big studios of California cannot overcome their dread of exposing a new feature film in advance of marketing only to attract bad reviews or word-of-mouth.

Italian Redtape Re Eric Johnston Cup For 'Hud'

Venice, Sept. 17.

As the Eric Johnston cup for the film with most significant human values was awarded to "Hud," the Motion Picture Export Assn. is hopeful that Customs fees of \$20 levied at Venice will be refunded. The Customs authorities originally requested payment of \$50 unless the MPEA could prove for whom it was intended and guarantee whether it would be taken out of the country again, but eventually settled for the lower figure.

The squabble with the Italian Customs was the last stage in a complicated mixup which began when the cup was inadvertently offloaded at Milan en route from Rome to Venice. It was eventually located at the Venice Customs, who asked the MPEA for a description and was told that it could best be described as a loving cup. The authorities, however, insisted that it was photographic products, which could not be opened because they would be sensitive to light. After invoking testimony it was eventually appropriately identified, but half the necessary documents were missing and at one time it was feared that it would not be available in time for presentation on the final night of the festival.

N.Y. 'Cardinal' Preem Set

New York has become the third city set for a charity premiere of Otto Preminger's "The Cardinal." Gotham opening has been scheduled for Dec. 12 at the DeMille Theatre for the benefit of the Police Athletic League, and with Mayor Robert F. Wagner serving as chairman.

World premiere takes place Dec. 11 at Boston's Saxon Theatre under sponsorship of Richard Cardinal Cushing. It also goes at the Paris Opera House Dec. 19 for the Legion of Honor.

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ACAD QUIZ NIX CUES REVOLT

The Writer and the Spasm

Smack in the middle of prepping the launching of the CBS-TV "East Side West Side" series on which he's riding herd as exec producer for Talent Associates, Arnold Perl was rushed to Lenox Hill Hospital in N.Y. last week. They thought it was a heart attack but examination showed it to be a spasm.

As result Perl will be hospitalized for another week or so, but with a medico's okay to continue riding herd on the George C. Scott series from his hospital room (with reservations, of course), with his secretary setting up shop at Lenox Hill. This week found a steady stream of producers, writers, directors during "visiting hours."

Ironically, while he's still getting hospital nursing, a Perl script will tee off the CBS-TV "Nurses" series. It's called "No Score." Same week it'll be a Perl script ("The Weakling") that kicks off the "Espionage" series on NBC-TV. And Perl's (in collaboration with Ossie Davis) "I Before E Except After C" premieres the "East Side" series. In addition one of the soon-due "11th Hour" segments was authored by Perl.

First Negro love story on network tv, "Who Do I Kill?," penned by Perl, is now shooting as an "East Side West Side" entry, featuring James Earl Jones. Tom Gries is directing.

Mort Werner: 'Vehicle Scout'

'It's Not a Case of Finding Talent, But the Right Situation for Them'

NBC-TV programming veepee Mort Werner—the man responsible for the successes of Jack Parr, Steve Allen, Johnny Carson and Ernie Kovacs—says he's not a talent scout; he's a vehicle scout.

It was not finding the talent, says Werner, but rather finding the right situation for them—the relaxed free-style vehicle in which they could operate.

When he picked Allen to host the original "Tonight" strip, he was going nowhere as emcee of CBS' "Songs For Sale," and was known to Werner as a good friend from the Coast from the days when they were both radio announcers.

Werner's last assignment for NBC before the Pat Weaver era came to an end was naming Paar, a guy who had been around a long time without a big score, as new host of "Tonight." Came the explosion for the one-time Jack Benny summer sub on radio.

Before that, Werner and Associates had launched Allen into the weekly Sunday night hour against previously untouchable Ed Sullivan with good returns. Then Werner went to Kaiser Industries, and as tv chieftain bought a show called "Maverick," which went against Allen Sunday night and killed him—with Nielsen, that is.

Kovacs was different, says Werner. This time, like a bona-fide talent scout, Werner snapped on the tv set in a Philadelphia. (Continued on page 52)

Binder, Edie Can't Agree, He Scrams

Hollywood, Sept. 17.

For the second time, Edie Adams has split with a producer-director on her ABC "Edie Adams Show," which debuts Sept. 26.

Steve Binder on Friday (13) exited the show following completion of shooting, with some post-production work left to be finalized, due to artistic differences with Miss Adams. Binder had joined the show as producer-director in the middle of last season's final segment, when Barry Shear exited. He completed that segment and had been on only the first of the new season when he left.

Miss Adams revealed Joe Behar has been set to replace Binder as director, with deal on for David Oppenheim to produce. Johnny Bradford has been added to the writing staff. Behar had directed the Ernie Kovacs show in Philadelphia 12 years ago, discovered Miss Adams on the Arthur Godfrey Show and signed her for Kovacs.

Actress-singer agreed to Binder's reasoning for exiting show. Both said it was an "amicable parting."

Binder remains director of the Westinghouse "Steve Allen Show" and also on Allen's "Jazz Scene U.S.A.," in which he participates.

Audrey Meadows Forms Own TV Prod. Setup

Hollywood, Sept. 17.

Audrey Meadows has formed her own production company for vidpix, and plans to turn out an hourlong pilot, "The Extremists," a comedy-spy vehicle.

She created the property, but will not appear in series. Clyde Ware has been signed to write the pilot.

Howard K. Smith Tape-Traipsing Around World

By HERM SCHOENFELD

Howard K. Smith, who's returning to ABC-TV this fall on a bi-weekly basis on the web's Sunday afternoon "Issues and Answers" show, will be dropping his customary role as a controversial commentator for that of a straight interviewer. For this assignment, Smith is planning to tour the world to tape interviews with the "new men in Europe and the world" for the bi-weekly outing. The show, being produced by Peggy Whedon, is being sponsored by Nationwide Insurance on Smith's alternate weeks. It's the first time, incidentally, that ABC-TV has been able to line up a bankroller for a Sunday afternoon informational show.

Smith already has commitments from such global figures as Nasser of Egypt, Nehru of India, Jean-Monnet of France, Ludwig, the next Prime Minister of Germany, and Lord Halsham, the up-and-coming British leader of the Conservative Party of England. The interview with Erhardt will be held shortly after he succeeds Konrad Adenauer in Germany.

For Smith, this show is a return to an old series he did for CBS titled "Washington Conversation." The theory is that one interviewer can elicit more information and personality facets than can a panel of questioners. Miss Whedon said the show planned to use extreme close-up shots, with a three-camera (Continued on page 48)

Pact Quentin Reynolds For 'Olympiad—1964'

Quentin Reynolds has been signed by Geoffrey Selden Assoc.'s for scripting and narration of a 90-minute special, "Olympiad—1964," which aims at an airing just prior to the telecasting of the 1964 Olympic games in Tokyo next fall. Show's blueprint calls for location shooting of athletes preparing for the games in Italy, England, Greece, the Soviet, Israel, Japan and Austria and the U.S.

GOODSON-TODMAN QUIT IN PROTEST

Mark Goodson, of Goodson & Todman, says he and his people are withdrawing from the National Academy of Television Arts and Sciences, in protest against the dropping of "Outstanding Program Achievement in the Field of Panel, Quiz or Audience Participation" as a category for a possible Emmy in '63-'64.

National Academy, in a meeting on the Coast last weekend, announced that it would present 27 Emmys and two special awards for the '63-'64 season. The announced categories were one less than last year, three awards being dropped and two new awards being given.

The two other categories dropped were "Outstanding Program Achievement in the Field of International Reporting or Commentary" and "Outstanding Achievement in Electronic Engineering."

Dropping of the panel, quiz game, audience participation category burned Goodson. He called the act "stupidly snobbish" and maintained more eggheads watch "Password" than a third-rate situation comedy. The National Academy only last year, he recalled, honored Goodson and his partner Bill Todman in a roast.

"Every show," he maintained, should have a chance to compete for Emmy honors. "Why shouldn't 'To Tell the Truth,' 'Password,' 'Candid Camera' have a category equal to that given to a 'Ben Casey' or a 'Grindl'?" Game, quiz and audience participation represent a creative area unique to tv, Goodson said, and once in five or 10 years a "Password" might come along.

Goodson, in irony, recalled that years back he participated in an Academy decision to withdraw the quiz, game and audience participation category. The decision, though, he recalled, was made when all categories were abolished and best shows in the half-hour, or hour form were selected. Then, when that was found unsatisfactory, the categories were reestablished, with the quiz, game and audience participation games given a separate category to compete for Emmy honors. With bitterness, Goodson recalled he was an early president of the N.Y. Academy chapter.

Academy trustees, meeting in Beverly Hills, this past weekend, said that the two new awards being given this year will recognize the role of the creative writer and director. The Engineering Award will receive special consideration for a Trustee Award if one is merited, but has been taken out of the competition as a regular category. In the award for art direction and scenic design, the set decorator for the winning design will receive an Emmy along with the art director or scenic designer.

The other categories, ranging from "The Program of the Year" to the "Outstanding Achievement in Film Editing for Television" remain unchanged.

Sixteenth annual Emmy Awards for '63-'64 will be presented again on an NBC-TV special in late May, '64.

Initial Sampling

It's much too early to tell anything yet, since the new ABC-TV schedule which premiered on Sunday (15) is still going for the most part against reruns. ABC nonetheless garnered the 26-city Trendex overnights for Sunday and Monday, with the web moving out in front on both counts.

Perhaps the only meaningful competition thus far was in the Monday night "Outer Limits" (ABC) vs. premiere of the NBC Monday Night Movies with "Love Is a Many Splendored Thing." Former had a 19.9 average (36.2 share) while the movies had an 18.0 (32.7 share).

There's a 'Think Big' Trend At BBC-TV, Notably in Drama Area

London, Sept. 17.

Gleason Signs Sepia 'June Taylor' Chorister

CBS-TV's "Jackie Gleason Show" will have Mercedes Ellington, a Negro dancer, in its chorus line. She represents the first Negro so employed on a major weekly network show.

Miss Ellington, 24 years old, is a granddaughter of Duke Ellington. She was among the 17 young women chosen as the June Taylor Dancers. The show uses a 16-girl chorus line with one dancer as an alternate.

Choreographer Miss Taylor said that she chose Miss Ellington on the basis of her looks, ability and figure, claiming that the pressure of civil rights organizations on the tv industry to hire more Negroes had nothing to do with her selection. Producer Jack Philbin said that he did not know of the Duke Ellington relationship until after her selection.

AFTRA Moves In On 'Live Scenery' On Cronkite Show

That newsroom format of CBS-TV's Walter Cronkite evening show, which has other personnel of the show in camera range, simulating the operation of a tv newsroom, has aroused the ire of the American Federation of Television Artists.

AFTRA wants all personnel appearing on screen to be paid AFTRA rates and to come under the jurisdiction of AFTRA. Web's position is that the four or five men who usually come into camera range are editors, writers, associate producers, et al., and should not be paid extra for appearing on the screen or be included in AFTRA's jurisdiction. The dispute rests there, with the two groups in opposing positions.

A comical aspect of the case occurred when an AFTRA representative asked for and secured permission to personally witness a Cronkite news production. At the time he was there one member of the background personnel had his head powdered to take away what was thought to be a gleam. The AFTRA representative seized upon the head powdering as proof that background personnel were, in actuality, performers. The word now is that no one in the background of Cronkite can be powdered, robbing AFTRA of a point in its claim.

It's long been a contention of AFTRA on all three networks that the use of working personnel appearing on cameras in news should fall under AFTRA's jurisdiction.

Nestle Buys Cronkite; CBS-TV Participations

Rundown of recent CBS-TV sales finds Nestle signing for one-quarter sponsorship of the Walter Cronkite news show, on a twice-a-week basis, starting in January.

North American Philips Co., in a big saturation deal, bought participations in a total of 10 separate CBS-TV series. Philips buy includes NCAA Football, "Perry Mason," "Alfred Hitchcock Hour," "Nurses," "Rawhide," "Great Adventure," "Glynis," "Mr. Ed," "CBS Reports," "Chronicle."

Marathon Oil bought one-quarter regional sponsorship in the Detroit area in NCAA football coverage. Quaker Oats Co. will sponsor "The Tournament of Roses Parade," two-hour special on CBS-TV, on New Year's Day.

BBC-TV which next April launches a second video outlet, has developed a new watchword in its programming circles—"Think Big." New attitude springs from the fact that to pull viewers to its new channel—which requires the public buying new 625-line tv receivers at anything from \$100 up—BBC has, obviously, got to hit 'em with something outside.

At the same time, however, Corporation top brasses have decided they cannot starve BBC-1, the existing network which covers 99% of the population, to feed BBC-2 which will kick off with but a fraction of that viewership.

Thus, BBC-TV's autumn schedule—which will, incidentally, contain the first on-the-air promo for BBC-2—has caught a measure of the "Think Big" enthusiasm being poured into the second web. Duty, program chieftains Stuart Hood, Donald Baverstock, Sydney Newman, Tom Sloan et al have mounted a fall sked which can fairly be described as BBC's biggest onslaught yet.

Most stimulated area of programming is drama. Now under the aegis of Newman, who moved over from ABC-TV in January to helm BBC's dramatic output, the web's conception of teledrama has undergone a significant change. In short, pedestrian series have been ousted in favor of more ambitious fare.

Primarily, there is "First Night," a skein of new teleplays which are the result of the "marrying up" of top authors and directors. Already, Newman has scripts from such notable writers as Arnold ("Chips With Everything"), Wesker, Bernard Kops, Alun Owen, Nigel Kneale, Clive Exton, Michael Cahill, Vincent Tilsley and others. Scripts will be tied with directors of the calibre of a Ted Kotcheff or a Gilchrist Calder, to name but two.

Fitting in with BBC's new plan of designating specific aspects of dramatic production to selected exec producers, the "First Night" series will come under the wing of producer John Elliot.

"Festival," under the control of Peter Luke, another recent BBC acquisition from the commercial outlet is designed to be a midweek "feast of splendor" and will feature such "quality" productions as Coteau's "The Voice" (starring Anouk "Dolce Vita" Aimee), "Oedipus Rex," "Lysistrata," a musical version of "Candide," "The Bald-headed Prima Donna," "Fallen Angels" and a Hugh Leonard adaptation of "Stephen D."

New series, according to Newman, has the aim of "pricking" (Continued on page 52)

ABC Has Edge On Olympic Tryouts

ABC-TV is expected to wind up with the rights to the Olympic tryouts next summer on the basis of its substantially higher bid than NBC-TV. ABC offered \$411,000 and NBC \$300,000 for the rights. While coin considerations are not the only factor in determining the choice of webs, it's likely that the high bidder will be chosen by the Olympic committee when it makes its decision this week, probably today (Wed.).

The rights to the Olympic tryouts involves two major events, the actual trials which will be held at the New York World Fair grounds on July 4 and the meet of the Olympic team with U.S. challengers in L.A. in September. The track-and-field Olympics from Tokyo in October have already been wrapped up by NBC-TV.

The summer tryouts rated the relatively high web bids because they have the advantage of being programmed during the summer lull while the Olympic finals will be dropping in right at the outset of the 1964-65 season and while the Presidential race will be reaching its climax.

Canada's Duke—A Man With His Dukes Up as 'Quest' Shoots High

By PAUL A. GORMLEY

Ottawa, Sept. 17. "Quest," Canada's farthest-out and most daring tv show, will tackle such material this season as a dramatized episode from U.S. novelist John Bechy's "City of Night," whose central figure is a homosexual. Half-hour weekly "Quest" teeing Oct. 1, switches from Sunday to Tuesday, still at 10:30 p.m., on CBC-TV web.

"I think homosexuality is a subject that should be explored more widely and deeply," "Quest's" executive producer Daryl Duke told VARIETY last week. "There's a kind of nervous tension about the whole subject. It's a current running underground through North American life." He got tv rights to the episode as soon as "City of Night" was published last spring. It's now high on the best-seller list.

Duke anticipates objections of course, but hopes that the favorable will outweigh the unfavorable comments among them—it's usually the complainers who take the trouble to write. If we had given in on any one of those points, or lowered our standards or changed our aim of trying to hit at vital areas of North American life, we'd have been lost. But we stood by our guns, and the wide publicity given the complaints finally alerted those who liked the show to come to its defense, so as not to lose the opportunity of seeing such episodes in future. Now the favorable letters are usually in the majority.

(Some of the segs that drew protests were Sean O'Casey's "Bedtime Story," Jules Feiffer's "Crawling Arnold," in which a social worker tries to seduce her charge; "House of the Rising Sun," a mixed-cast jazz show set in a bordello—and, though no one even held hands in it, Duke says, some letter writers condemned it as "a sex orgy," a section of "On the Road"—first Jack Kerouac ever done on tv; Henry Miller's "Alcoholic Veteran with the Washboard Cranium," starring Pat Hingle—a Miller first on tv.)

By the time "Quest" did Jack Richardson's two-part "Gallows Humor" last spring, only 50 wrote in to protest the visit of a prostitute to a jail cell to solace the condemned man in his final hours. Out of all this, Duke says, developed an audience that became used to an experimental series—"trying out ideas that might not produce a 100% perfect show. I believe it's better to make the attempt than to screen out things so as never to make a mistake. Some of the network series never make a mistake—take—but the unexpected, exhilarating surprise never happens."

(Duke, incidentally, turned down a firm offer recently to join BBC as exec producer of its Sunday-

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Enlist Top Names For 26-Week BBC Series On 50th Anni of World War I

Ottawa Sept. 17.

E.E. "Ed" Rollins Canadian film service exec producer is on loan to BBC as assoc. producer of its tv series to mark the 50th anniversary of the start of World War I—which will be Aug. 4, 1964. Michael Redgrave will be chief commentator for 26-week series, with military historian Liddell Hart as chief script consultant. BBC's Gordon Watkins heads writing team, which includes authors John Terraine, Barrie Pitt and Alexander Barrie.

Rollins is co-ordinating research in North America from CBS hqs. in Toronto. Research teams are working there, in Montreal, N.Y., Washington, London, Paris, Cologne, Berlin, Budapest, Athens and Canberra. Film-archive material is being got from Moscow, Belgrade, Warsaw, Rome, East Berlin and elsewhere.

Rollins is seeking material from 1914-18 veterans who served either with or against the Allies. Aim is "not only to record the historical facts but to capture the human spirit engaged in war."

CBS, IBEW Dispute Over Automation To Referendum?

Washington, Sept. 17.

The International Brotherhood of Electrical Workers will decide soon whether to submit a proposed contract with CBS to a referendum or go back and negotiate with company officials.

Automation and a new computer in CBS' New York studios are the main points of contention between the union and network. The computer, designed for switching operations between studios in New York and between CBS outlets nationally, will put 30 Gotham technicians out of work, union officials estimated.

After rejecting an IBEW proposal for a shorter work week, CBS offered 10-week sabbaticals for workers with 20 years service. The leaves would be given after that for each additional five years service.

One problem in negotiating the automation issue, according to union officials, is that neither the web or IBEW knows exactly what effect the computer will have on job displacement.

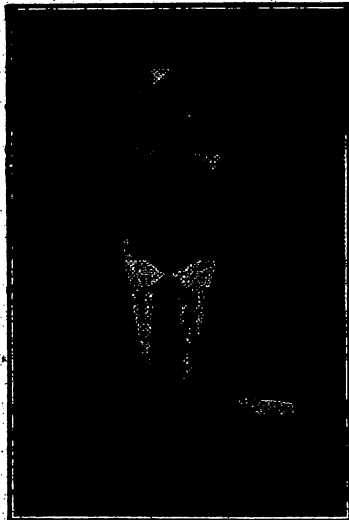
The IBEW is on the verge of accepting the web's wage offer of two \$10 increases for the first two years of the new contract and a \$5 boost in the third.

The union had originally sought a \$30 increase for a two-year contract.

CBS earlier turned down the union's proposal to shorten the 36-1/4 hour work week, pointing out that IBEW contracts with NBC and ABC still call for a 40 hour week.

CBS and IBEW opened negotiations July 17 in Los Angeles and continued bargaining until mid-August.

Talks resumed in Washington in late August and recessed again Aug. 30.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program.

Siemanowski On Big TV Cultural 'Chronicle' Kick

By MURRAY HOROWITZ

"Chronicle" represents CBS-TV's first regularly scheduled nighttime vehicle devoted to examine man's cultural environment, past and present, and exec producer Dick Siemanowski plans to make the most of it.

"Chronicle," which debuts Oct. 2, will alternate with "CBS Reports" in the Wednesday evening slot, from 7:30 to 8:30 p.m. Eleven of its 19 outings will be in the half-hour form, under the web's policy of granting a half hour of prime time for airing of local pubaffairs shows. The remainder will be in the hour form.

Siemanowski, telling of the season's projects, tacked off those involving biography, history and the arts. He hopes to do an outing on James Thurber. Plans are afoot for an outing on the Civil War, the French people as seen through French literature, the open produce market in Paris, the major scientific breakthroughs in the past 15 years, and Caesar as seen through the eyes of Caesar himself. Plutarch, Shakespeare and Shaw.

These far reaching projects will have J. C. Sheers, Don Kellerman, Warren Bush, and Lee Hays holding reigns as producers. Charles Collingwood will host and narrate "Chronicle," the choice of a regular host-narrator representing another attempt to give the series a unity in an effort to build a regular Wednesday night audience.

On the affluent CBS-TV network, "Chronicle" is serving as a participation vehicle and is well over the 80% sold out mark for the fourth quarter.

Siemanowski, who did such shows as "Americans: A Portrait in Verses" and "John Brown's Body," before becoming exec producer of "Chronicle," said that he has never had any difficulty in getting good talent for his cultural shows. "We have just so much money to spend and they know it." They do them for other than money reasons, he said.

Lined up for the preem hour-long outing, "The French, They Are So French," are Jean Pierre Aumont, Kim Hunter, Clive Revill, Barbara Harris, and Sorrell Booke. The program will examine the French people as seen through the eyes of Balzac, DuMaupassant, Cocteau, Jean Anouilh, and Camus.

Siemanowski credited Jack Kiermaier, pubaffairs CBS News v.p., for taking the bold step in opening up a prime time spot on a

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TV Network Premieres

(Sept. 18-28)

WEDNESDAY, SEPT. 18

Oz & Harriet (film), Situation Comedy, ABC, 7:30-8 p.m. American Dairy Assn. (Compton) plus regional sponsors (new time). CBS Reports (live-tape-film), News Documentaries, CBS, 7:30-8:30 p.m. Travelers Insurance Cos.

The Virginian (film), Western, NBC, 7:30-9 p.m. Liggett & Myers (JWT), P&G (Burnett), Alberto-Culver (Compton), Miles Labs (Wade).

Patty Duke Show (new) (film), Situation Comedy, ABC, 8-8:30 p.m. Sterling Drug (DFS), Breck (Y&R) plus participations.

The Price Is Right (new network) (live), Game, ABC, 8:30-9 p.m. Block Drug (Grey), Lever Bros. (BBDO) plus participations.

Ben Casey (film), Drama, ABC, 9-10 p.m. (new time). Alberto-Culver (Compton), P&G (Benton & Bowles), Brown & Williamson (Bates), Noxzema (SSCB).

Channing (new) (film), Drama, ABC, 10-11 p.m. Brown & Williamson (Bates) plus participations.

THURSDAY, SEPT. 19

Flintstones (film), Cartoon Comedy, ABC, 7:30-8 p.m. (new time). Best Foods (Lennen & Newell), Welch (Manoff) plus participations.

Temple Houston (new) (film), Drama, NBC, 7:30-8:30 p.m. Participations.

Donna Reed Show (film), Situation Comedy, ABC, 8-8:30 p.m. (new time). Nabisco (McCann-Erickson), Campbell's Soup (BBDO).

My Three Sons (film), Situation Comedy, ABC, 8:30-9 p.m. (new time). Hunt Foods (Y&R), Quaker Oats (JWT).

Jimmy Dean Show (new) (tape), Variety, ABC, 9-10 p.m. American Tobacco (SSCB), Buttercup Coffee (Tatham-Laird) plus participations.

Hazel (film), Situation Comedy, NBC, 9:30-10 p.m. Ford (J. Walter Thompson).

FRIDAY, SEPT. 20

77 Sunset Strip (film), Action Adventure, ABC, 7:30-8:30 p.m. (new time). R. J. Reynolds (Esty), Colgate (Bates).

Burke's Law (new) (film), Drama, ABC, 8:30-9:30 p.m. Liggett & Myers (JWT), Breck (Y&R) plus participations.

The Farmer's Daughter (new) (film), Situation Comedy, ABC, 9:30-10 p.m. Clairol (FCB) plus participations.

Fight of the Week (live), Boxing, ABC, 10 p.m. (new time). Gillette (Maxon), General Cigar (Y&R).

Jack Paar Show (tape), Variety, NBC, 10-11 p.m. Participations.

SATURDAY, SEPT. 21

Hootenanny (tape), Musical Variety, ABC, 7:30-8:30 p.m. (new time). Participating.

Lawrence Welk Show (tape), Musical Variety, ABC, 8:30-9:30 p.m. J. B. Williams (Parkson), Whitehall (Bates) (plus participations).

Saturday Night At The Movies (film), Features, NBC, 9-11 p.m. Participating.

Jerry Lewis Show (live), Variety, ABC, 9:30-11:30 p.m. Liggett & Myers (JWT), Beecham (K&E), Armour (FCB), Rayette (Tapping & Gladney).

SUNDAY, SEPT. 22

Bill Dana Show (new) (film), Situation Comedy, NBC, 7-7:30 p.m. Participating.

Bonanza (film), Western, NBC, 9 p.m. Chevrolet (Campbell-Ewald).

MONDAY, SEPT. 23

Sing Along with Mitch (tape), Musical, NBC, 10-11 p.m. (new time). Block Drug (SSCB), L&M (J. Walter Thompson), plus participations.

East Side, West Side (new) (film), Drama, CBS, 10-11 p.m. Philip Morris (Benton & Bowles), Whitehall Pharmaceutical (Bates).

TUESDAY, SEPT. 24

Mr. Novak (new) (film), Drama, NBC, 7:30-8:30 p.m. Participating.

Red Skelton Show (tape), Comedy, CBS, 8-9 p.m. Johnson's Wax (FCB), Lever Bros. (BBDO), Best Foods (Lennen & Newell), Philip Morris (Benton & Bowles).

Redigo (new) (film), Western, NBC, 8:30 p.m. Brown & Williamson (Posy, Keyes & Gardner).

Petticoat Junction (new) (film), Situation Comedy, CBS, 9-9:30 p.m. Procter & Gamble (Benton & Bowles), Whitehall (Ted Bates).

Richard Boone Show (new) (film), Anthology Drama, NBC, 9-10 p.m. Reynolds Metal (Lennen & Newell) plus participations.

Jack Benny Show (tape), Comedy, CBS, 9:30-10 p.m. State Farm Mutual Auto Insurance (Needham, Louis & Brorby), Jell-O (Y&R).

Andy Williams Show (tape), Musical Variety, NBC, 10-11 p.m. (new time). S&H Green Stamps (SSCB).

Garry Moore Show (tape), Musical Variety, CBS, 10-11 p.m. R. J. Reynolds (Esty), Johnson's Wax (NL&B), Oldsmobile (D. P. Brother).

WEDNESDAY, SEPT. 25

Glynis (new) (film), Comedy-Mystery, CBS, 8:30-9 p.m. Ralston-Purina (Gardner), Reynolds (Esty).

Beverly Hillsbillies (film), Comedy, CBS, 9-9:30 p.m. Kellogg (Leo Burnett), Reynolds (Esty).

Dick Van Dyke Show (film), Situation Comedy, CBS, 9:30-10 p.m. Procter & Gamble (Benton & Bowles), P. Lorillard (Lennen & Newell).

Danny Kaye Show (new) (tape), Comedy Variety, CBS, 10-11 p.m. Armstrong (BBDO), American Motors (Geyer, Morey, Ballard), Ralston-Purina (Gardner).

THURSDAY, SEPT. 26

Password (tape), Game, CBS, 7:30-8 p.m. (new time). Participating.

Rawhide (film), Western, CBS, 8-9 p.m. (new time). Participating.

Dr. Kildare (film), Drama, NBC, 8:30-9:30 p.m. Participating.

Edie Adams Show (new) (tape), Comedy, ABC, 10-10:30 p.m. Consolidated Cigar (Papert, Koenig & Lois).

The Nurses (film), Drama, CBS, 10-11 p.m. Brown & Williamson (Bates), Whitehall (Bates), P&B (Benton & Bowles).

FRIDAY, SEPT. 27

The Great Adventure (new) (film), Historical Drama, CBS, 7:30-8:30 p.m. Participating.

Route 66 (film), Drama, CBS, 8:30-9:30 p.m. Chevrolet (Campbell-Ewald), Philip Morris (Leo Burnett), P&G (Benton & Bowles).

The Twilight Zone (film), Science Fiction, CBS, 9:30-10 p.m. (new time). P&G (Dancer-Fitzgerald-Sample), American Tobacco (BBDO).

Bob Hope Show (new) (tape-film), Variety-Drama, NBC, 8:30-9:30 p.m. Chrysler (Y&R).

Alfred Hitchcock Hour (film), Suspense Drama, CBS, 10-11 p.m. (new time). Participating.

SATURDAY, SEPT. 28

Jackie Gleason Show (tape), Variety, CBS, 7:30-8:30 p.m. Participating.

Phil Silvers Show (new) (film), Situation Comedy, CBS, 8:30-9 p.m. General Foods (Benton & Bowles).

The Defenders (film), Drama, CBS, 9-10 p.m. (new time). Brown & Williamson (Bates), Lever Bros. (Ogilvy, Benson & Mather).

Allstate Insurance (Burnett), Bristol-Myers (Y&R).

Gunsmoke (film), Western, CBS, 10-11 p.m. American Tobacco (BBDO), P&G (Benton & Bowles), Johnson & Johnson (Y&R), Whitehall (Bates).

NBC-TV's 'Sunday' 85% SRO Status

NBC-TV reports that the new hour-long news show, "Sunday," premiering Oct. 27 at 4 p.m., is now 85% sold for the fourth quarter, and half sold for next year.

Featuring Frank Blair, the hour wrapup of the week's news and news features has some ad accounts extending through the first half of 1964, says William Storke, web's director of participating program sales. These include Aetna Casualty & Surety, via ad agency Remington Advertising; the Glidden Co., via Meldrum & Fewsmith; and Masonite Corp., via Buchen Advertising.

Fourth-quarter bankrollers include Aetna; Du Pont, via N. W. Ayer; Wolverine Shoe & Tanning, via MacManus, John & Adams; Celotex, via MacFarland, Aveyard; Scripto, Al Paul, Lefton; Dominion Electric, Howard Swink Advertising; and Revere Copper & Brass, Maxon.

In another news-pubaffairs sale, Georgia-Pacific Corp. has bought a piece of "The Loyal Opposition," a treatment of the Republican party as it prepares for the coming presidential election, scheduled for Monday (16), 10 to 10:30 p.m.

SPECIALS

Sid Caesar-Edie Adams Together (tape), ABC, Thursday, Sept. 19, 10-11 p.m. Consolidated Cigar (Papert, Koenig & Lois).

Experiment In Excellence (film), NBC, Thursday, Sept. 19, 10-11 p.m. Gulf (Y&R).

Hedda Gabler (tape), CBS, Friday, Sept. 20, 9:30-11 p.m. Pan-American Airways (JWT), Scott Paper (JWT).

Lincoln Center Day (tape), Variety, CBS, Sunday, Sept. 22, 8-9 p.m.

General Foods Opening Night (tape), Variety, CBS, Monday, Sept. 23, 9-10 p.m. General Foods (Benton & Bowles).

The Washington Negro (film-tape), Documentary, NBC, Thursday, Sept. 26, 10-11 p.m. Xerox (Papert, Koenig, Lois).

BRITISH TV'S \$64,000,000 RAP

Whose Rating Do You Read?

The first week in the battle of the NBC-TV and CBS-TV expanded news shows is history, and the smoke has anything but cleared. As far as the ratings are concerned, nobody could be sure Nielsen and ARB are covering the same war.

In the most important city, New York, Nielsen overnights score it something of a landslide for NBC's Huntley-Brinkley half-hour and WNBC-TV's local Pressman-Ryan report. Arbitron's quickies, on the other hand, give the edge to Walter Cronkite and the CBS Robert Trout local half-hour. It is a slight edge, though.

In the Gotham showdown, 6:30 p.m. sees NBC's local show, Pressman-Ryan, squared off against CBS' network offering with Cronkite, and NBC's network H-B against CBS' local with Trout at 7 to 7:30 p.m.

Here's how the NSI overnights score it: Monday (9), Pressman-Ryan had a 12.2 for a 30 share of audience against CBS and Cronkite's 5.9 for 14 share; at 7 p.m., Huntley-Brinkley had a 13.8 rating for share against the CBS local's 8.6 and 18 share. On Tuesday, P-R had a 10 rating, 26 share against a 7.1 and 19 share for Cronkite; at 7 p.m., H-B had a 14 rating and 31 share to CBS local's 8.5 and 19 share. Wednesday, P-R hit a 12 for 32 share against 5.4 and 14 for Cronkite; H-B scored a high of 17.7 for a 37 share against the WBCS-TV rating of 6.3 for a 13 share. Thursday, P-R had a 11.2, 29 share to Cronkite's 7.2, 18 share; H-B had a 12.7, 30 share to WBCS' 6.4.

Some of the Arbitron overnights for the same periods were: Monday at 6:30, Cronkite 10.9 for a 28 share and P-R 10.4 for a 27 share; WBCS, 12.8, 30 share at 7-7:30 to NBC (H-B) 11.2 and 26 share. Wednesday and Thursday saw CBS continuing with a slight edge, except that Huntley-Brinkley upset the picture Wednesday with a 12.5, 35 share against Trout's 11.1, 30 share. CBS recaptured the Arbitron lead again Thursday in both half hours, with Trout on the 7 p.m. local seg getting a 10.7 and 29 share to H-B's 8.7, 23 share.

French TV's '63-'64 Sked Just A Reprise; Save Funds for 2d Web

Paris, Sept. 17.

With that long awaited second tv web to kick off with token offerings Jan. 4, 1964, it appears that the general fare on the existing channel for the 1963-64 season will not change much since funds are being pooled to put the new station in full working order as soon as possible.

So tightened pursestrings have hampered certain programs on state-run tv the last few years and may continue to do so till the new-comer is working smoothly. Program head Albert Ollivier recently stated that quality would still be sought this season but a definite economy drive will also be apparent to try to make the second web viable as soon as possible.

The new web, come next January, will have a few hours every weekend composed mainly of news, sports clips, films and some of the better regular programs of the week repeated. Whether there will finally be some measure of private programming and ads is not clear yet. But the financial needs may soon have some private inroads of some kind.

Meanwhile the first channel 819-line setup has its seasonal wares about worked out. The new one will use 625-line definition to put it on a par with other European webs and facilitate exchanges and Eurovision hookups.

Many regular programs that have become accepted public faves will be continued. Among these are up-to-the-minute news on "The

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Brit. Indies: 62% BBC-TV Aud: 38%

London, Sept. 17.

At a time when the commercial web and BBC-TV are about to shape up in their hardest fought duel for rating supremacy, Television Audience Measurement Ltd. has released figures here showing that during the five weeks ended Sept. 1, the independents share of the audience with dual channel receivers was 62% while BBC-TV's was 38%.

Figures compare with an indie network supremacy of 60-40 in July and 59-41 in June, says TAM. In the nation's main market, London, the commercial outlet in September held a 56% share of the audience while BBC held 44%. That the independent stations are pulling away from BBC again is also evidenced in the fact that twice during September, BBC shows were completely excluded from the TAM top 20 shows.

ON TRANSMITTER RENTAL, AD LEVY

London, Sept. 17.

Commercial television companies in Britain will have to pay more than \$64,000,000 annually for their concessions from July 30, 1964, against the present rentals of \$15,000,000, according to the terms of the new contracts advertised in the London and provincial press yesterday (Mon.). The new total is made up of a transmitter rental of \$22,400,000 and an estimated advertising levy of \$42,000,000.

Applications for new contracts must be submitted to the Independent Television Authority by Nov. 18 next, and it is expected that the new program companies will be named by the ITA early in January, 1964. A total of 14 contracts is being advertised, one less than at present as a result of the decision to merge the two Welch territories.

Contracts, which will be for a period of three years, will follow the existing pattern of dividing the major regions of London, the Midlands and the North on a split week basis, and offering seven-day concessions in all other regions. The three-year limitation is imposed because of the anticipated introduction of a second commercial network around the summer of 1967. If the second service should start ahead of the three years target, contracts will be terminated when it starts; if it is delayed, they will be extended up to a maximum of six years, subject to a reconsideration of rentals in the light of experience. If by 1967, however, it becomes apparent that a second network cannot be launched by 1970, the three-year term will not be extended and the ITA will reexamine the whole pattern on the basis of a single service.

Though transmitting rentals as a whole will be going up from \$15,000,000 annually to \$22,400,000 there is a significant cut in the charge in the area covered by the existing Associated Television contract, London (weekends) and Midlands (weekdays). The new rental will be approximately \$200,000 lower than the present figure of \$2,864,000, but the advertising levy will extract an additional toll of over \$10,000,000.

The rental reduction in that combined operation is presumably due to the fact that it involves the use of studios in two separate areas, and he necessity to produce a proportion of regional programming. Yet the other contract on a split basis, weekend time in the Midlands and North, now run by ABC-TV, will be faced with a higher rental (up by \$618,800) plus an ad levy of \$5,460,000.

Transmitting rentals for the weekdays concessions in London and the North, now operated by Associated - Rediffusion and Granada respectively, are almost doubled. Additionally, the London contractor faces an advertising tax of \$11,200,000, and with the new

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'Free & Unfettered' Themes Goal Of News Directors at Annual Meet

By BOB REES

Minneapolis, Sept. 17.

It was indicated at the Radio Television News Directors Association's 18th annual conference held here last week, that the some 300 broadcast news executives in attendance would return to their stations throughout the U. S. and Canada determined to exert all possible energy in the attainment of two broadcasting goals particularly.

One such goal will be to establish firmly tv and radio stations' right to editorialize over the air. The other is to eliminate the American Bar Association's Canon 35 which has been successful in having tv courtroom photography and video and radio broadcasting banned except in two states.

These two subjects engaged considerable attention during the convention's four days.

In a principal address, Robert P. Hurligh, Mutual Broadcasting president, called upon the newscasters to join vigorously in the fight to prevent any clamps from being placed on tv and radio's right to editorialize during programs.

At the same time, Hurligh opined that such editorializing should be done only by those qualified and possessing the capacity to do so.

Hurligh said he had several reasons for consenting to appear before the Rogers' Congressional committee to state his views regarding the anti-editorializing bill on which hearings were being held.

One reason, he explained, was "a belief the committee itself had no intention to favor the abridgment of stations' right to editorialize." Another was an understanding the hearings wouldn't partake of a witch hunt nature "to frighten us or to interfere dangerously with journalism."

But he told the convention he did have his "dukes" up. "For," he declared, "let it be understood at once that I will walk to the very front of the line with you on any day that our right to free speech is being denied." He concluded that he believes not only in the First Amendment, but also in every word of the Constitution.

William Small of CBS, Washington, a onetime Association president, reviewed the past year's tv and radio activities in combating Canon 35. He predicted the time isn't far distant when "we can cover court trials with our cameras and other equipment sans justice administration interference."

He also predicted legislation early next year "to establish equal time rules which were suppressed during the 1960 political campaign."

The Hurligh talk dwelt, too, on some of the numerous problems

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Schermer's Revue Exit

Hollywood, Sept. 17.

Producer Jules Schermer, who has been producing some segments of Revue Studio's 90-min. series, "The Virginian," has exited Revue after 13 weeks at the valley lot. His option was not picked up.

Frank Price, exec producer of the series, has taken over production of "Stopover In a Western Town," seg on which Schermer last toiled. Vidfilm is now in production, with Dick York, Warren Oates and Joan Freeman as gueststars.

Star Freberg's 'Situation-Less' Comedy Series

Hollywood, Sept. 17.

Satirist Stan Freberg and Revue have negotiated a deal for the co-production of a new tv show, to be filmed in color for the '64-'65 season. The program, which will star Freberg, is as yet untitled.

Allan Miller, Revue v.p. in charge of production, said the program "will embody a completely different approach to filmed entertainment." According to Freberg, the new show will be a "situation-less comedy."

"The trouble with most shows as I see it," according to Freberg, "is that they are consistently predictable. The only thing people will be sure of when they tune in our show each week, is that I will be there, and the same stock company of players. Beyond that the programs will be totally different, one from the other in format and content, except for their related satirical point of view. The shows will be, I hope, bounded only by the limits of my imagination and the network continuity acceptance department."

Under the joint venture between Revue and Freberg's company, Freberg, Ltd., the satirist will have complete creative control of the show which he will write, produce and in which he will appear. It is also assumed that he will probably do the commercials for whatever sponsor or sponsors pick up the tab. There has been no decision as yet as to the length of the program which could be 30, 45 or 60 minutes. "Maybe it will be 40 minutes long," says Freberg, "Everything I do is always long, so this way it would be a 30 minute show I wouldn't have to cut."

The advertising arm of Freberg, Ltd., will continue to operate under his supervision from their Hollywood offices, although Freberg will now divide his time between there and the Universal lot where he will headquarter soon, to commence production.

John F. Dugan set the deal on behalf of Freberg.

ABC-TV 4th Qtr. A Near Sellout; P&G, Others In

In progressive stages, Procter & Gamble has come back onto ABC-TV during the fourth quarter with almost the same weight as it did during the season just ended, P&G, via an additional commitment of \$1,000,000 for four more minutes weekly during the fourth quarter, now has 10 minutes a week on ABC-TV's primetime schedule, or little less than last year's quarter. At the start of the buying season last spring, P&G switched a big part of its nighttime advertising coin to CBS-TV for the upcoming season after riding on ABC's '62-'63 lineup with a 52-week commitment.

ABC-TV also picked up a \$1,500,000 in business from Beech-

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HOW NEW BRITISH TV LEVY BREAKS DOWN

London, Sept. 19.

Following table details the charges being imposed by the Independent Television Authority for new commercial television contracts from July 30, 1964:

Territory	Total Rental	(a) Rental (Transmission)	(b) Rental (Ad. Levy)	Present Rental
London (weekdays)	\$15,960,000	\$4,760,000	\$11,200,000	\$2,660,000
North (weekdays)	13,440,000	4,480,000	8,960,000	2,385,600
London (weekdays) and Midlands (weekdays)	12,880,000	2,660,000	10,220,000	2,864,000
North and Midlands (weekdays)	7,840,000	2,380,000	5,460,000	1,761,200
Southern England	4,256,000	2,380,000	1,876,000	1,120,000
Central Scotland	3,668,000	1,960,000	1,708,000	1,170,400
North-east England	2,632,000	1,260,000	1,370,000	882,000
Wales and West	2,842,000	952,000	1,750,000	744,800
East Anglia	1,008,000	630,000	478,000	574,000
South-west England	504,000	504,000	Nil	383,600
Northern Ireland	476,000	476,000	Nil	476,000
North-east Scotland	84,000	84,000	Nil	184,800
The Borders	56,000	56,000	Nil	145,600
Channel Islands	14,000	14,000	Nil	30,800

Irish TV Viewers Nuts About Benny

Dublin, Sept. 17.

Jack Benny topped the August TAM-ratings on Telefis Eireann (Irish TV) ahead of "Mr. District Attorney." Four other American productions, "Sergeant Bilko," "Fred Astaire Premiere Theatre," "Donna Reed Show" and "Award Theatre" are also up in the top six. An Irish production "Showband Show" was well up the list, and three other home-produced features, "Down at Flannery's," "Sports Desk" and "Country Style" also featured in the top 10.

Fall schedules, due to start Oct. 14, will continue the Jack Benny show, Donna Reed Show, "Bachelor Father," "Have Gun Will Travel" and new buys from U.S. include the "Tom Ewell Show," "True," "Fred Astaire Presents," "The Thin Man," "Farmer's Daughter" and "Temple Houston."

TE has also made a deal with

(Continued on page 50)

Screen Gems Sets Coproduction Deals With Japan; 2 Series Muled

Tokyo, Sept. 17. Screen Gems expects to have two series in co-production here before many months. One, slated to roll within two months, will be a semi-documentary dealing with children. It will have no dialog, but a narration. Targeted to start in mid-January, the other show will have a dramatic format.

Both programs will be newly-created, in black and white, and with all-Japanese casts. SG international sales manager Steve Krantz, here for two weeks trying to wrap up the deals, said: "There is an enormous groundswell of interest by Japanese producers in trying to dent the international market."

That is basically the appeal of co-production to Nipponese tv execs. Although Japan ranks second only to the U.S. in set count, with some 15,000,000 in use, Japanese shows have not had comparable success in overseas sales. Co-production with a company that has a global sales force and a knowledge of world markets can give the Japanese the international foothold they seek.

SG will contribute money and supervisory personnel to the co-productions while receiving benefit of Japanese technicians, players and facilities.

Asked about the advantages of co-producing here, Krantz offered, "The Japanese can do certain types of shows better and cheaper than others. Essentially the overseas sales problem is both created and solved by having the promotable difference of shows made here. 'The difference,' he explained, 'lies in content, style and to some extent, rhythm.'

"We don't presume to think we have any magic lantern," Krantz said. "There is an element of risk in any of these things. But our company has been able to make early investments in production, manpower and money in markets not advanced in international distribution."

Although U.S. companies have been frustrated in the seeking of co-production deals here in recent years, there is now a reversal of attitude, according to Joe Joel, managing director of Screen Gems for Australia and SG Far East supervisor, here with Krantz.

"When we first approached them, Japanese tv executives were reluctant to co-produce because of the embarrassment brought on their country by the distorted manner in which Japan had been portrayed by certain American motion pictures made here," Joel said. "But we have assured them of script consultation rights to guarantee protection of Japan's image," he added.

Krantz noted that the Japanese (Continued on page 52)

Mobile Stations Off FCC Hook

Washington, Sept. 17. FCC dropped revocation proceedings against WALA-AM-TV, the Mobile stations accused earlier of political influence peddling and improper editorializing.

The Commission excused the stations' owner W. O. Pape from legal responsibilities because of his bad health but said he was responsible for the conduct of his nephew Wadsworth Pape, whom the Commission charged with several misdeeds.

FCC said the allegations against Wadsworth Pape will be considered anew with the pending application of WBVI-TV, Panama City, Fla. for more time to complete construction of the station.

Younger Pape is stockholder, v.p. and director of Bay Video Inc., licensee of WBVI.

FCC said it will take another look at the conduct of WALA's Board of Directors when the station comes up for renewal next April 1.

W. O. Pape's physical disability is no longer a problem, FCC said, since he has signed a voting trust agreement with four trustees who have promised to "provide diligent and attentive control over the stations."

The trust agreement is awaiting FCC approval.

12th Time Out & Nifty

While the glamour of the pix-to-tv field remains on the post-'48's, the pulling power of the classier pre-'48's is attested to in market after market.

Recent example in N.Y. is the Clark Gable starrer "Honky Tonk," which in its 12th run on WCBS-TV's "Late Show" pulled a neat 10.6 Arbitron, putting it first in its time period.

WBZ: 'We're Going For the Long Pull'

Boston, Sept. 17. Offbeat techniques, unusual tie-ins, creative on-air promos and unprecedented scope are the wheels on which WBZ-TV is riding its fall ad-promosh campaign, as the Group W outlet and NBC-TV affil shifts into high gear on the competitive road for audience and agency, critic and client.

With the September start already underway, the local and net campaign is geared for the long pull (through December), rather than the short premiere-week push. Why the long campaign? Says ad-promo manager Bob Hudson: "Premieres are important and demand maximum exposure, but remember, everyone can't watch the programs on all three stations at the same time. Viewers are shoppers, and we want to keep reminding these shoppers that our store gives greater entertainment value than the other two — and will tomorrow, next week, and next month. The salesman who doesn't sell every day, every week, every month isn't going very far. And what is promotion if it isn't selling?"

Audience promosh plans call for the full treatment, and then some — utilizing print media, radio, billboards, shopping center and department store displays, contests, sound trucks, on-air, and the piece-de-resistance, drive-in theatres.

In an unprecedented move, station has set exclusive showing of locally-produced 60-second promos of NBC and local shows in one of New England's leading drive-in chains. Using the wide outdoors in other ways, plans for the Channel 4 campaign — themed on "Turn to 4," with a variety of subtitles — includes 24-sheet posters on 166 billboards throughout the coverage area; 140 Railway Express truck posters; a mobile sound truck, bedecked with signs and photos, playing pre-recorded promo tapes by web and local talent.

Hudson and his assistants, Paul Coss and George Gaglioli, have been working on suburban shopping center and downtown Boston store window displays, which include tv sets for customer-shopper viewing.

U.S. Exporters: It's a Pleasure Not To Do Biz With UAR's TV

The United Arab Republic ban on visitors who have a trip to Israel stamped on their visas has made more than one American exporter forego the UAR market completely.

Most foreign programming execs would rather not be quoted on the matter, but privately they bitterly assail the UAR policy which attempts to prohibit Israel visits of U.S. citizens. UAR market isn't of any dimensions in terms of monies and, according to one exec, there's a lot of pirating of prints among Arab countries.

Some American companies did not participate in the recent Alexandria tv festival because of the above reasons. Another irony was lent by the United States Information Agency, it was learned, USIA representative called one American company seeking a producer of a popular program. When the USIA was informed that the producer happened to be Jewish, the USIA was described as "folding its tent," withdrawing its suggestion.

WLIB Ups Rates

Harlem radio station WLIB has increased its rates an average of 10%, marking the first rise in four years.

General manager Harry Novik says the new rate structure compares with the marked increase in both size and buying-power of the met New York Negro market. He says that 92% of the station's commercial time is placed via ad agencies in behalf of regional and national advertisers.

Goldman-Saperstein's Screen Entertainment Buys 93 Post-'54 Pix

Hollywood, Sept. 13. Newly-formed Screen Entertainment Co., topped by Harold Goldman and Hank Saperstein, has acquired 93 post-'54 features, 69 of the group released theatrically by American International Pictures.

Seven in the group were produced by Alan Ladd Enterprises for Warner Bros. release and are in color. According to Saperstein, these will be accorded international theatrical re-release prior to sales to tv stations. Another 12 features from Pathe and five science-fiction features from other sources will be re-released theatrically prior to their tv release.

New package marks the return of Goldman to distribution of pix to tv, a field which he pioneered, as a founder and former exec v.p. of National Telefilm Associates.

Saperstein, in addition to his joint venture with Goldman, owns and distributes "All Star Golf," "Mr. Magoo," "Dick Tracy," "Ding Dong School," and "The Christmas Carol." He also owns UPA Pictures, Inc.

Alan Ladd pix include "Deep Six," "Big Land," "Guns of the Timberland," "Hell on Frisco Bay," "Drum Beat," "Cry in the Night," and "Island of Lost Women."

GEORGIA B'CASTERS IN REGIONAL MEETS

Atlanta, Sept. 17. Some 300 Georgia broadcasters are expected to convene in five cities Sept. 30 to Oct. 4 for the second annual Georgia Assn. of Broadcasters regional meetings.

Regionals this year will feature Fred A. Palmer, nationally-known sales expert from Worthington, O., and a GAB innovation — an engineering road show.

First regional meeting is scheduled for Moina Michael Auditorium in Athens, Sept. 30 Oct. 1 GAB regional will gather broadcasters at Holiday Inn in Rome. Veterans Club in Thomaston will be scene of Third parlay Oct. 2 Oct. 3 gathering will be at Radium Springs Country Club in Albany. Finale will come Oct. 4 at the Holiday Inn in Statesboro.

Construction Permit To Chi ETV Station

Washington, Sept. 17. FCC granted a construction permit to its first applicant receiving a Federal educational television grant.

Chicago Educational Television Assn. got the Commission's okay to build an etv station on channel 20 in Chicago. The Assn. was recently granted \$270,000 by the Dept. of Health, Education and Welfare to build the station.

The Assn. also operates teachvee station WTTW on channel 11 in Chicago.

Commissioner Kenneth Cox abstained from voting.

Stripping 'Beaver'

Three out of every four stations which have set time slots for MCA TV's "Leave It to Beaver" will strip the off-network comedy skein five days a week. According to an MCA TV survey, virtually every station stripping the series will slot the program in late afternoon or early evening segments.

Markets stripping "Beaver" include Amarillo, Atlanta, Baltimore, Boston, Buffalo, Cleveland, Colorado Springs, New Orleans, Omaha, Tulsa and Wichita.

CBS o&s's plan to strip "Beaver" immediately preceding their late afternoon features in N. Y., Chicago, Philadelphia and St. Louis.

Sorkin Gets a 4 A.M. Tryout

Chicago, Sept. 17.

WBKB-TV has cracked open a new area of the broadcast week for program experimentation — and what more obvious time for it than the middle of the night. For the next three or four Fridays (actually Saturday mornings), the station won't sign off at 2 a.m. but will continue broadcasting through the night to test a new personality and to see if a suitable format for him might be hatched.

The personality in question — former deejay Dan Sorkin, recently fired by WCFL because of his free and irreverent tongue — is not actually a new face to tv, but he's one of those oddball types whose talent is readily recognizable on radio yet has never quite come off on tv. Sorkin had had a brief trial on WNBQ a number of years ago, when the then unknown Bob Newhart was his second banana, but the show was a dismal flop. (Out of loyalty, Newhart tapped Sorkin for the announcing chore on his NBC-TV series a couple seasons back.)

Sorkin developed a good following here, especially with the post-teenage group, when he was the zany morning man on WCFL. When that station let him go, WBKB program director Dan Schuffman offered the unique trial during the wee hours of Saturday morning. Sorkin will have better than five hours each outing, and a minimum total of 15 for the three week period, to show his stuff. The station brass will watch him carefully to see if anything he may plan or improvise hints of a format.

It's Schuffman's notion that "the only way you can experiment with this guy, to see if he can make the grade on tv, is to stick him on the air. There are certain performers who just can't be their best on a pre-conceived, produced show. He's bombed before, but we feel he may have something unique to offer if he can find his proper niche on television. And the way we look at it, the station can't get hurt too badly if he falls on his face at 4 o'clock in the morning."

British TWW Digs U. S. Shows

Flock of New Entries Skedded for Fall Preem, Mostly Yank Product

Hefty Renewals For Dr. Burke's 'Probe' Segs

National Telefilm Associates reports that 78% of stations and/or sponsors carrying Dr. Albert E. Burke's "Probe" series last season have renewed for another season. Sales campaign on the Burke series recently was launched by NTA.

Station sales include: WSB, Atlanta; WTMJ, Milwaukee; KOMO, Seattle; KRCC, Redding, Calif.; KIEM, Eureka, Calif.; and KRON, San Francisco.

"Probe" was renewed by sponsors Glendale Federal Savings & Loan, KCOP, Los Angeles; First Federal Savings of Detroit, WWJ; First Federal Savings of Denver, KLZ; Alamo Savings & Loan, San Antonio, KONO; Union Mutual Life Insurance Co., Portland, Me., KGAN.

Minn. B'casters Hit Ad Time Limit

Minneapolis, Sept. 17.

Minnesota Broadcasters Association has filed with the FCC what might be considered a protest against the latter's proposed attempt to limit broadcasting stations' amount of time to be devoted to commercial advertising.

In what it terms "official comments" instead of a protest, the Association, headed by N. L. Benson, president of local WLOL Radio, points out that other such "statements" undoubtedly will discuss the FCC's legal right to propose the instant rule making.

However, what the Minnesota Broadcasters Association questions in these "comments" to the FCC "is only the FCC's promise versus performance." As far as "promise vs. performance" is concerned, the FCC is informed that this state's broadcasters find the answer in the matter is "wanting."

In proposing to control the sponsorship degree on public interest grounds, the MBA charges the FCC now is contravening an axiom set down on July 29, 1960. On that date, it's pointed out, the FCC released a statement "wisely" asserting "there is no public interest basis for distinguishing between sustaining and commercially sponsored programs in evaluating station performance."

Rust Craft's 'U'

Washington, Sept. 17. FCC granted a construction permit to Rust Craft Broadcasting Co. to build a television station on channel 36 in Jacksonville.

London, Sept. 17.

Television Wales And The West, the independent station which is in the forefront of program buying from the world market, so far as regional U. K. stations are concerned, has been on another spending spree. Outlet has picked up eight new film series from overseas sources, most of which are scheduled for exposure in the fall.

For its own area TWW bought the CBS "True" series, 26 half-hours of which will tee off this fall. From Desilu, station acquired a further series of "Fair Exchange" (initially tried out by the contractor this summer), again skedded for fall showing. Also from Desilu, station picked up "Fractured Flickers," not yet inked for airing.

Indle has plumped for a second series of David Wolper's "Biography" show which it is saving for later in the season, and made a second purchase of UA's "The Story Of . . ." which has been achieving substantial ratings over here. And TWW's fourth documentary series acquired from overseas is NBC's "Wild Kingdom."

From Commonwealth sources, TWW has taken a children's adventure series called "Hudson Bay" which was made in Canada. Out of Australia, the contractor bought "Tribunal," a 10-minute short series in which famous historical characters are given an imaginary face-to-face type interview.

More U. S. acquisitions may be in the offing later this month when Wyn Roberts, TWW exec producer, Frank Brown, publicity director and Gwyn Thomas, writer and broadcaster visits the States on an o. o. trek.

WNAC Snags 90 Metro Features

Boston, Sept. 17.

WNAC-TV, which has one of the biggest film libraries in town, has just snagged 90 MGM films from three packages of post 1950 vintage. The films, which boast a range of top stars will be set into a new weekly series "Friday Movie Spectacular," from 7 to 8:30 p.m. preeming Sept. 20.

As a result of the skedding, ABC-TV's revised "77 Sunset Strip," which the net is moving to Fridays at 7:30, will be carried on a delayed basis by WNAC-TV on Saturday afternoons.

Educated guesses are that on a once a week basis, the films can run for nearly two years. Films bought in the three MGM packages include: "Last Time I Saw Paris," "Bad and Beautiful," "Her Three Men," "All the Brothers Were Valiant," "Bwana Junction,"

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SYNDIE'S FEATURE ATTRACTION

CBS Pubaffairs' Global Spread

The wide exposure won by CBS-TV pubaffairs programs, and the added monies derived from such network ventures, is reflected in the foreign countdown of sales.

A total of 52 countries have telecast or are telecasting CBS-TV pubaffairs shows. The monies derived from the sales of CBS-TV pubaffairs programs account for about 20% of the total CBS Films volume. CBS Films, which distributes the pubaffairs network shows, as well as its regular entertainment catalog, won't comment on the profits derived from pubaffairs sales. Handling and processing costs are high on pubaffairs, with ready translations needed, etc. It's a prestige thrust, though, and is said to do a lot of good for America's tv image abroad, counteracting to a varying degree the American tv programs considered bad in some quarters abroad.

"Twentieth Century" is circulated in 36 countries abroad; "CBS Reports," in 24 countries; "Air Power," in 15 countries; "Conquest," in 14 countries; "Tomorrow," five; and "Accent," six. The number of individual episodes sold in each country for each series varies. CBS Newsfilm is sold in 39 countries.

The 'African Explosion'

Surprising Sophistication Shown In Pacting of CBS Films' Entries

CBS Films has experienced the "African explosion" in terms of sales, making deals on a flock of programs in Nigeria, Rhodesia, Kenya, and Sierra Leone.

The number of sales doesn't represent sizeable sums of money, but CBS Films, like other American exporters, are more interested in nurturing what may be the potential of the African market. At this point of time, the expenses of servicing the newly-developing African market, hardly cover costs, let alone return a profit.

From another viewpoint, the titles of the series, to be telecast in such remote areas as Freetown and Enugu, Lagos, and Nairobi, is another indication of how the globe has shrunk, and how universal is the appeal of some shows. The tv centers of Africa represent the more sophisticated areas of that awakening continent, and the telecasting of many foreign originated shows reflects that cultural fact.

Nigerian Television Service, in Lagos, bought "Alvin Show," "Beverly Hillbillies," "Nurses," "True," "Honeymooners," and "Whirlybirds." Western Nigeria Radiovision, in Ibadan, bought "Richard Diamond," "Annie Oakley," "Champion," "Gene Autry," "Stars in Action," "Amos & Andy," "Pete & Gladys," "Tom Terrific," and "Farmer Alfalfa."

In Nairobi, Kenya Broadcasting linked for "Gunsmoke," "Defenders," "Amos and Andy," "I Love Lucy," "Twentieth Century," "Rawhide," "Perry Mason," "Whirlybirds," "Deputy Dawg," "Heckle & Jeckle," "Mighty Mouse," and "Alvin."

Rhodesia Television, Salisbury, signed for "The Nurses," ENEC Radio and Television, in Enugu, bought 11 series, and Sierra Leone Television, Freetown, inked for six series.

Some of the African tv centers play to the white population; other to mixed populations; and still others to the native African populations. Judging from the sales, there doesn't seem to much difference in the selection of programming.

SG's 33 Stations On Feature Buys

Screen Gems wrapped up licensing deals with 33 stations during July and August for its two major feature film packages, the 210-title group of Columbia post-1948s and the 73-title package of Col post 1950s. Latest deals bring the total sales of the post-48 group to 144 and the post-50 group to 78. The latter group was placed on the market last year.

Biggest sales were made to WLAC-TV, Nashville, which bought 325 features from the Screen Gems library and WPRO-TV, Providence, which bought 275 films.

Deals for the post-50 group in-

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SOPHISTICATED BUYING & SELLING

As the new '63-'64 season opens in markets across the country, features in city after city continue to play their audience rating roles. This time out, however, there are some essential differences, alterations in the market place which make this season different than past seasons.

Some of the key alterations are these:

For the most part, major motion pictures companies, as well as some minor producer-distributors, are in the tv distribution end of pix selling.

Stations in such key markets as N.Y., Chicago, Los Angeles, Cleveland, Boston and San Francisco have made some hefty investments in cinematics and a hot feature war for audiences is seen in such markets.

Many key pix distributors are following the small package concept introed by Metro TV about three years ago.

Price plateaus in markets where prices have increased substantially in the recent past is forecast.

These are the highlights of the features-to-tv biz for the '63-'64 season, another 12-month go-around for an area of syndication which, for the most part, is lively and profitable.

The list of major motion picture companies now engaged in features-to-tv sales now embraces Warner Bros., which recently came out with a small package of selected pix. Only major companies not engaged in some form of pix distribution are Paramount and Universal. The Universal post-48's went to Seven Arts Associated, a deal triggered by the consent decree when Universal merged with MCA TV. What Paramount will do is anybody's guess. There has been talk that Par might enter the pix-to-tv phase of the biz and thereby broaden its base of tv operations, but to date, nothing has been confirmed.

In markets where a feature race has developed, competing stations, in a bid for ratings, have bid against each other, in an effort to get the new post-48's coming out. These pix are utilized to dress up the present pix vaults of the stations and are utilized heavily during rating weeks. In many of such markets, it's believed that the price of pix have been driven so high that more dough won't be secured the next time out—at least not in near the same degree over previous prices.

Metro TV, which has been introing packages at the rate of once a year, each package con-

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Philly Educ'l TV In Impressive Bow

Philadelphia, Sept. 17. WHY-TV, Philadelphia's long-awaited educational tv station went on the air Sept. 12 with three Governors, two Mayors and the chairman of the FCC taking in the opening ceremonies.

Formerly WVUE-TV, an outlet of the Storer chain, the station went off the air Sept. 13, 1958. It operated in the interim as a UHF station programming mainly for the Philadelphia public schools.

The five-year fight to obtain an educational station on VHF for this area, was complicated by the fact that Channel 12 was issued originally as a Wilmington license, the only station in the state of Delaware.

WHYY-TV estimates it has a potential listening audience of 6-500,000 million in southeastern Pennsylvania, southern New Jersey and Delaware. The staff of 64 will be quartered in offices in Philadelphia and Wilmington.

As a concession, there will be special programs of Delaware news each night and Delaware school districts will receive the

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Chi WBBM, WBKB Sparking New TV Program Trend—Running Dialog Between Stations and the Viewer

By LES BROWN

Chicago, Sept. 17.

There are unmistakable signs now that the viewing public is anxious to have a voice in television, especially on issues of the day. At least that's what is aspected in Chicago where two developments of recent date, one at WBBM-TV and one at WBKB, indicate that a new programming trend may be a-borning.

Back in July, WBKB stumbled onto a good thing when its one-shot "experiment" with one of the oldest formats known paid off instantly with encouraging press notices and a lively word of mouth. The program was merely the vox pop bit with the citizen on the street, but it was spiffed up by means of video tape and smart editing into a diverting and fast-paced montage of the preoccupations of today's Chicagoans.

The reaction was such that what had started as a different stab at a new public affairs program meant for occasional airing has blossomed into a regular prime time entry (9:30 p.m. Thursdays) for the new season. Untitled at first, it now has the fancy monicker of "The First Freedom"; and it's perhaps the best possible testimonial that they're saying at some of the competing stations, "It's so obvious, why didn't we think of it?"

The idea is also being toyed with, with some variations, by sister ABC-owned stations, WABC-TV, New York, and KABC-TV, Los Angeles. But what is especially interesting, in point of the trend that seems to be shaping, are the pieces of mail that WBKB has been getting from individuals requesting time in the program (one minute is allotted per person) to speak on a topic of their choosing. In the main, they're not cranks or crackpots but reasonably intelligent people.

If WBKB fell into it accidentally, WBBM-TV got there by a more conscious and academic effort via its yearlong exploration into the possible uses of television as a medium of "two way communications." The project is in the hands of Dr. Gary Steiner of the U. of Chicago (and author of the research treatise, "The People Look At Television") who was encouraged last spring by the more than 16,000 ballot responses to his survey-over-the-airwaves of commuter attitudes towards transportation in the city.

Steiner seems to feel that a meaningful running dialog between station and viewer is possible

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'Cowboy & Tiger' 70% SRO Status

"The Cowboy and The Tiger," an hourlong tv special, commissioned for telecasting on Thanksgiving Day, is 70% sold for vidding in 25 major markets. Sponsors to date include Nestle, Irwin Corp., and Transogram Co. Helitzer, Waring & Wayne commissioned the Thanksgiving Day feature for production by Sonny Fox Productions, Agency, which specializes in children's advertising, marketing and products, commissioned script and music as a tv original for participation sponsors. Of the 10 commercial minutes available, seven have been sold, according to prexy Melvin Helitzer. The remaining are available to non-competitive advertisers in the children's field.

Helitzer commissioned the tv program after seeing an off-Broadway production of "The Cowboy and The Tiger" last year. He and coproducer Sonny Fox are supervising new music, script and lyrics for the tv special.

Act of Providence

Official Films sales exec Johnny Johnston, who's also host of ABC-TV's "Make That Spare," will tell you tv's a great sales tool if you hit the right audience.

In Providence, R. I., to pitch Official's new syndication series, "Battle Line," Johnston did a guest shot on a WTEV show emceed by Bob Bassett. Latter's first query was, "What are you doing in Providence, Johnny?"

Johnston grabbed the opportunity to pitch "Battle Line" on the air. At the first commercial break, Mann Reed, the station's operations manager who was listening in from the control booth, piped into the studio, "Okay, Johnny, I'm sold, where are the contracts and when do we get the first episode?"

Says Johnston, "Easiest sale I ever made."

Ga. Regents Okay Gina and Grid As ETV Programs

Atlanta, Sept. 17.

Georgia Board of Regents Wednesday (11) gave a flat no to protests filed by Georgia Association of Broadcasters seeking the elimination of entertainment programs and football game films from WGTV, the University of Georgia's television station, located on the campus at Athens.

Board, at the same time, turned thumbs down on GAB's request that an advisory committee made up of regents, commercial broadcasters and other businessmen, be set up for the development of Georgia's ETV system.

GAB contended the programs they were protesting were competing with commercial stations and ETV mills should stick to strictly educational material in their programming.

One example pointed out by a GAB spokesman was the showing of a Gina Lollobrigida film. The educational potential of the Italian sex queen's starring vehicle was questioned.

Regents declared, however, that "it is advisable that some entertainment be carried on WGTV." They added:

"We do not think our board is in a position, always, to determine the exact distinction between cultural films and entertainment films as such. All would agree, we feel, that many films are entertaining as well as educational."

Regents did not comment specifically on whether ETV viewers might get another peep at the sexy Gina in the future.

But they did say: "We see no reason why the University of Georgia football game films should not be continued to be shown on Thursday nights as long as they have been shown, previously, on commercial stations."

'Bozo' O'seas Sales

"Bozo, The Clown," has been sold in Hong Kong, Singapore, Bangkok, and the Federated States of Malaysia.

Other countries which have bought the Jayark Films five-minute skein include Japan, Saudi Arabia, Australia, New Zealand, Mexico, Germany and Uruguay.

Domestically, it's telecast in 185 markets.

THE LIEUTENANT

With Gary Lockwood, Robert Vaughn, Steve Franken, Chris Noel, Bill Bixby, others
 Exec Producer: Norman Felton
 Producer: Gene Roddenberry
 Director: Don Medford
 Writer: Ed Waters
 60 Mins., Sat., 7:30 p.m.
 PARTICIPATING
 NBC-TV (film)

Like all tv series that are based on a profession (medicine, law, teaching, etc.) the success of "The Lieutenant" will depend to a large extent on (1) whether military careerism with its special conflicts can sustain mass interest on a weekly basis, and (2) the plausibility of the dramatic situations that arise. The debut of Gene Roddenberry's video brainchild showed some promise on the first count, but struck out on the second with the premiere script. Clearly, the new series can't afford to be just a potboiler when it's up against Jackie Gleason and "Hootenanny."

The new offering has good potential in its star, Gary Lockwood, who is well cast as the green, but dedicated, second loopy in the peacetime Marine Corps, a spiritual descendant of Jack Armstrong knighted with the gold bars. Lockwood has the looks, a special pensive quality and the basic acting ability to arrest the public fancy as a new tv star; but the character he portrays will have to give off more heroic magic than he did in the initial chapter. Here, he was unforgivably dense with a con artist who joined his platoon. Since he supposedly knew the fellow from boyhood, and knew him to be a habitual angle-player even then, it was disenchanted to see him taken in wholesale.

The script grew hard to believe before it got very far. The obnoxious rookie joined the Corps because it was his dying father's last wish, and the lieutenant took the kid into his outfit as a favor to the old guy, to whom he was beholden. But the old man waited until the turning point in the show to tell the officer that his son lacked moral fibre and needed to be made a man of, when he might logically have said so in the beginning.

Also the rookie's motives were hard to accept. He coned his way out of duty and discipline every chance he got, and then went about bragging to the troops about his clout with the platoon commander when obviously, as he would certainly realize, that could only bring it down on his head. Presumably, if the kid had played it smarter, he could have gotten away with the game indefinitely; and that's what reflected embarrassingly upon the title character. Ed Waters' script was flawed too by stilted dialog, and the story had trouble overcoming the artificiality of the opening scene, which involved the meeting of old friends.

The preem show seemed to have as its purpose an explanation of why there can be no fraternizing between officers and enlisted men in the military service. A preview of the next outing indicated that Lockwood's gold bars figure to be in jeopardy every week. At that rate, there's little chance of his ever being promoted to captain even if the series should last five years. Les.

MISSING LINKS

With Ed McMahon, others
 Producer: Ira Skutch
 Director: Mike Gargale
 Writers: Anne Nixon, Bernie Kahn
 30 Mins., Mon.-Fri., 11:30 a.m.
 PARTICIPATING
 NBC-TV, from New York (tape, color)

In the world of daytime tv, vet quiz makers Mark Goodson and Bill Todman have had some successful imitators. Figuring possibly that if others can ape and make it, so can we, the producers are now imitating themselves.

They've given the new NBC-TV morning entry, "Missing Links," the look and part of the format of their long-runner, "What's My Line." There's the celeb guest panel and a facing series of guests at table with host Ed McMahon (who slides neatly into the slick groove of sunshine beamers in addition to his job as regular announcer on the web's "Tonight" show). But beyond that, whatever it is that has kept "Line" going for more than a decade, "Links" is missing.

Guests, on the show caught, were the guy that caught Roger Maris' 61st homer and a former Army

THE BREAKING POINT

(Solo for B-Flat Clarinet)
 With Paul Richards, Edward Franz, Scott Marlowe, Millie Perkins, Sheree North, Oscar Homolka
 Producer: George Lefferts
 Director: Sydney Pollack
 Writer: Lefferts
 60 Mins., Mon., 10 p.m.
 PARTICIPATING
 ABC-TV (film)

Hollywood should put itself on the couch, for "The Breaking Point" illustrates some of its neurotic behavior on television.

If "Ben Casey," "Dr. Kildare" and "Eleventh Hour" have a varying degree of successful seasons, inevitably there's a look-alike series manufactured for networking. Copy-cating indeed is not a healthy sign, even in this money-orientated medium.

Then, there's the question of story material. Since men told each other tales, in the darkness of their caves in the beginnings of time, the good tale brushed life, gave the audience the feeling that no matter what the tale was, a bit of the universe had been unfolded. Opening episode of "Breaking Point," becomingly titled "Solo for B-Flat Clarinet," missed that essential quality. All the viewer got was a glimpse of the lives portrayed, with melodramatics substituted for real emotion. It was hokey.

Then, the opener evidenced the insecurity of its producers. If one story doesn't fill the hour span, squeeze in another story. The twin bill didn't help the opener.

The "Solo episode, based on a story by John T. Dugan, was the last of a two-parter. The opening segment, introducing "The Breaking Point" principals, was showcased on last week's "Ben Casey," also produced by Bing Crosby Productions. Monday (16) night's hour had the sturdiness of standing on its own feet.

Another sign of health was that the preem outing showed signs of professionalism, photography, editing, and playing was all in pro fashion. Paul Richards, as the clinical psychoanalyst, was patient and understanding, the cliché characteristics of a Hollywood analyst. Scott Marlowe as the "man with a horn" did the best he could within the limitations of the script. (He was better in last week's opening segment.) Oscar Homolka as the fiendish father was strictly out of stock. Sheree North as the mixed up actress came over as sheer theatrics. Edward Franz as the older psychologist had only a brief role, but the casting is very similar to the Casey-Zorba team of the parent series.

It was hard to get genuinely involved with either patient, for the viewer never got to know them very well. All the highpoints were there, but the constructions which engages the viewer with a character was lacking.

It's fine to have a psychoanalyst as a hero of a series. However, the opener didn't give the viewer a glimpse of the high cost of therapy (depicting only a "free" clinic) for many people, and the years it takes to rebuild a personality. Popularization of a science and art is swell, but erroneous impressions should be avoided, even if propelled by the need for a happy ending to a story.

Theme of the outing was that "In every human being there's a cry for his mother. In every cry for rage, there's a cry for help." It also should be remembered that in every story, there's a need for development, in every story, if its worth its telling, there's a need for originality. Horo.

gambling detective. Guest panel changing each week) of Peggy Cass, Milt Kamen and Kitty Carlisle were called upon to supply words left out of the narrative spied by the homer catcher and card dick. The blanks seemed either too simple or too absurd, and when the story was interesting—as in the case of the Army man—the interruptions while the celeb panel tried to find the missing links seemed an intrusion that left the listener (not much to view here, in color yet) impatient.

Network programmers must have felt "Links" a weak link in the morning of fun and games, because they wisely slotted it at 11:30 as the carry out. Ad agency boys have concurred. There was one paid blurb in the six or more holes for same. But then, Nielsen is yet to be heard from, and his numbers may bail it out. Bill.

ROOTS OF FREEDOM

(Athens, Where the Theatre Began)
 With Alfred Lunt, Lynn Fontanne, narrators: Alfred Drake, Rosemary Harris, Donald Madden, Meri Welles
 Producer-Writer: Perry Wolff
 Director: Tom Donovan
 60 Mins., Wed., 10 p.m.
 CBS-TV (film)

For the theatre buff and particularly the student of the classical Greek theatre, CBS-TV has the dubious distinction of beating Broadway to the punch on opening the new season.

As the kickoff entry in the network's new "Roots of Freedom" series, CBS assigned Perry Wolff to produce (and write) an hour show on the genesis of the theatre, tracing the development of Greek drama. It was taped in Athens in the Theatre of Dionysus, within shadow of the Parthenon. As narrators, Wolff recruited the very best—Alfred Lunt and Lynn Fontanne—and assembled a cast comprising Alfred Drake, Rosemary Harris, Donald Madden and Meri Welles (with Miss Fontanne doubling as the "chorus") to enact the integrated vignettes.

All this is wholly commendable, as fine a bit of cultural import for tv as anyone could hope for. Certainly the theatre classicists must have gotten a bang out of it, or that part of it when Lunt and Miss Fontanne had "Playhouse Dionysus" all to themselves, and fortunately that was during most of the hour excursion. For between them they gave it meaning and character, expounding eloquently (in some beautiful written and enlightening prose) as between them they held forth on the life & times of Grecian dramaturgy and the headliners of the day—Aeschylus, Aristophanes and Sophocles.

Thanks to the Wolff script, it embodied humor and significant commentary with always an acute awareness and understanding of the correlation of the theatre of 400 B.C. to the theatre of today.

The enactment of the vignettes from "Prometheus Bound," "Antigone" and "Lysistrata" was something else again, particularly in out of context, the episodes left much to be desired, notably in the performances.

As remarkable as Lunt and Miss Fontanne were, to the same degree were the inadequacies of the performances by Drake and Meri Welles in the "Lysistrata" scene. Designed to illustrate the origin of bedroom farce, their simperings, billing and cooing would have had tough sledding on Broadway.

Had Wolff chosen to permit the venerable twosome—Lunt & Fontanne—to take over the entire hour, this might well have been the perfect showcase. Rose.

ABC NEWS REPORTS

Anchor man: Bob Young
 Exec producer: Robert J. Quinn
 Producer: Paul Greenberg
 Director: Marvin Schlenker
 30 Mins., Sun., 10:30 p.m.
 ABC-TV (live & film)

ABC News is banking on Bob Young this season as its on-camera lure. The potential of attaining a stature in the current event field of a Walter Cronkite at CBS or a Huntley and/or Brinkley at NBC but it'll take time and ABC should give it to him.

He's a personable chap on camera with a clear delivery that wraps up the news in easily understandable terms. On the opening show, which was an "in-depth" piece on Alabama's Governor George C. Wallace, his reporting was straightforward without any editorializing interjections although his vocal tone in the summary sort of indicated the direction of his sentiments.

The ABC news staff was of great help in getting Young's preemier off the ground. Graham Grove, field associate, and Roger Sharp, ABC News' man-in-Birmingham, did a standout job on the Gov. Wallace portrait. Fact that the show came on the heels of the Sunday church bombing in Birmingham that morning put the show right on top of the news.

The timing may not be so opportune on future segments, but Young and the ABC News boys seem to have what it takes to keep each show lively and entertaining. The show's only big problem right now is finding a sponsor. Gros.

Other TV Reviews
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THE OUTER LIMITS

(Galaxy Being)
 With Cliff Robertson, William O. Douglas, Jacqueline Scott, Lee Phillips, Burt Metcalfe, Allyson Ames, James Rawley
 Producer: Joseph Stefane
 Director: Leslie Stevens
 Writer: Stevens
 60 Mins., Mon., 7:30 p.m.
 PARTICIPATING
 ABC-TV (film)

ABC-TV pressed a viewer to the outer limits of patience in the nervous preem of this sci-fi anthology. The special effects boys worked overtime in creating a monster from outer space—albeit a modern, radiated monster, but more incredible than spooky.

From the logo which employs all the flips, bleeps, streaks and rolls that can be inflicted on the tv screen to the close, this Villa Di Stefane-Daystar-USA production tried to make it on wild sight and sound effects. After an hour, a viewer felt as though he were watching the scoreboard of a crazy pinball machine. More drama and less gimmickry will be needed to carry this one through the season.

Too bad, since an excellent cast was wasted. Cliff Robertson, as the boondecks radio station engineer who contacts the creature through wild-eyed experimentation with station equipment, was occasionally able to outshine the blinding effects, as was Jacqueline Scott in a very sketchy characterization as his wife. But "Galaxy Being," as the glowing, blowing creature was identified, carried it to the outer limits of absurdity.

Leslie Stevens script was a nice try, but he took on too much, trying to create a good-guy monster that kills inadvertently and only wants to warn humanity of its dangers to itself. His direction was choppy and, again, so keyed with special effects as to lose control of the dramatics. Bill.

OPENING NIGHT: LINCOLN CENTER FILM FESTIVAL

With Judith Crist, Otto Preminger, David Susskind; Bob Young, host
 Producer: Herbert Dorfman
 Director: David Fein
 30 Mins.; Tues, 10:30 p.m.
 WABC-TV, N.Y.

This ABC-TV flagship staged a neat trailer for the Lincoln Center film festival on its opening night with a combination of excerpts from four of the pic entries and a discussion of the value of the event. If the show could be faulted, it's solely on the ground that it was over-ambitious in trying to cover too much material within its half-hour time slot.

The excerpts from British, Italian, Polish and American pix were brief, but provocative enough to whet viewer interest to see the full productions. The second half of the show revolved around some talk by N. Y. Herald Tribune film critic Judith Crist, producer Otto Preminger, one of the sponsors of the festival, and David Susskind, whose film production of "All The Way Home" is getting a Lincoln Center showcasing.

Miss Crist set the intellectual pot boiling with an attack on the conception of the New York festival and its method of selecting films. Within the space of about five minutes, she could just barely define her position. Susskind, an old pro before the cameras, punched across a fast one-two in his comments. He managed to put in a strong plug for the N.Y. festival while rapping most of the foreign fetes which Susskind claimed, in some alliterative ad libbing, were dominated by "backroom barracudas" and "tussling tycoons." Preminger, another salty observer of the film scene, separated himself from both Miss Crist and Susskind, welcoming any and all festivals as a promotional asset to the film industry.

Bob Young, who's been given an increasing amount of news show assignments, continues to impress as an alert and personable newsman. Herm.

NBC Press Dept. Shifts

In NBC press department changes, Bob Brown, supervisor of press for news and pubaffairs, has moved over to corporate affairs, and Ernie Otto, formerly column editor, takes over the news publicity post.

Taking Otto's former job is Howard Van dumeuler of the press department while Bob Doerr, formerly promo and publicity man for WEWS, Cleveland, joins the network press department.

DuPONT SHOW OF THE WEEK

(The Last Hangman)
 With Ed Begley, Finlay Currie, Noel Purcell, Clive Revill, Robert Geringer, Sally Chamberlain, Carole Lyons
 Exec Producer: Fielder Cook
 Producer: Philip Barry, Jr.
 Director: Cook
 Writer Ernest Kinoy
 60 Mins.; Sun., 10 p.m.
 DuPONT
 NBC-TV (color)

(BBD&O)

O, the Irish and "the terrible trouble" deserve better than this. O, to turn emerald passion into blandness, to play tricks with men and their commitments, brings on the swearing of viewers.

Ernest Kinoy lifted up a glass of good Irish whiskey. He poured well for three quarters of the glass, but in the final quarter, he added water. Insulting!

The players were in fine form. Ed Begley, as the marked man, had just the right amount of terror and pathos. Finlay Currie, Noel Purcell and Clive Revill, as the three old men of the rebellion, played it as if they were living Begley's haunting dream of revenge. It was a superb job up to a point.

Then, along came that bland water. Mr. and Mrs. Suburbia took over and the Blarney stone no longer had its magic. Away it went in the wash.

Kinoy had an original in the "Last Hangman." Bit by bit, he built a story of three old men of Ireland, carrying out a "swearing" that they took. Their "swearing" was this: That they would kill the 10 English soldiers who carried out the hanging of their four Irish comrades.

With insight, humor and originality, Kinoy spelled out the passion and the emptiness, inherent in such a commitment. He was on good, solid sod up to that point. Director Fielder Cook made the cameras and the players sing their tragedy out, as if it all were true.

Then came the final quarter hour. All that good Irish whiskey fouled. It was a game of charades that they were playing. They really didn't kill the 10 soldiers, Begley being the last. They really didn't have the heart to be rebels during "the trouble." They were just old, silly men, stripped of even the dignity of being wrong.

Who was left as the hero? Begley's son, played in the called for bland style by Robert Geringer, living in suburbia, a home filled with gadgets instead of ideas, practicalities instead of passions, a daughter playing the folk song of the rebels, a song robbed of its meaning by the play.

It was the first show of the season for the "DuPont Show of the Week." "Last Hangman" was the first in the drama portion of the series, to be done by Cook and Franklin Schaffner, partnered in The Directors Company, and David Susskind's Talent Associates-Paramount Co. Hurrah to men who get passionate at being robbed. Horo.

THE MAGIC LAND OF ALLAKAZAM

With Mark Wilson, Magician-host; Nani Darnell, Bev Bergeron
 Exec Producer: Wilson
 Producer: Jack Wipper
 Director: Andrew Sidaris
 30 Mins., Sat., 12:30 p.m.
 PARTICIPATING
 ABC-TV, from H'wood

Aimed at the small fry, "The Magic Land of Allakazam" returned to ABC-TV Saturday (14) for its fourth season. With illusionist Mark Wilson making with the sleight-of-hand and varied hocus-pocus, this half-hour has a basic rainy day appeal for the youngsters. However, the format's too lightweight to keep the kids indoors when the weather's fair.

On the initialer emcee Wilson, who doubles as executive producer, developed some amusing situations out of a prop "haunted house." Helping to create atmosphere in this bit as well as others were Rebo the Clown (Bev Bergeron) and Nani Darnell, Wilson's shapely blond assistant.

But when six plugs are tossed into a 30-minute show at varied intervals, it's difficult to sustain interest—even among the kindergarten set. Among bankrollers picking up the tab are the Mattel Toys, General Mills and Sunbeam Corp. Wilson's scientific illusions in one sequence struck an educational note and this should be further accented in future shows. Gibb.

GRINDL

With Imogene Coca, James Mulhol-
lin, Telly Savalas, Kathleen Cor-
dell, William Zuckert, Richard
Wessel, Burt Whaley, Jack Little-
field, others
Executive Producer: Harry Acker-
man
Producer: Winston O'Keefe
Writer-Director: David Swift
PROCTOR & GAMBLE
30 Mins., 8:30 p.m.
NBC-TV (film)

(Leo Burnett)

Imogene Coca, once half of a team with Sid Caesar, who is also starting a fresh television series this season and who got her start as a nitery comedienne, has been out of the medium for a few seasons, probably because of the difficulty in finding suitable formats for her talent. Miss Coca's brand of comedy frequently borders on the satiric and admittedly it's difficult to capture her in a commercial format.

"Grindl" fails to do justice to either Miss Coca or her choice time slot. The name character is a housemaid who floats from job to job winding up as a Miss Fixit. Her characterization is that of a cheerful pixie, and this is only one facet of Miss Coca's art. There seems to be a lot of phases of the comedienne which are ignored. On the initial episode, Miss Coca played detective and in a half hour helped finger an uxoricide, who coincidentally happened to be police chief. There were some moments, of course, but generally, it lacked the heft to justify Miss Coca.

There were some flashes of excellence on the premier. Miss Coca supplied most of them via the characteristics with which she's been identified. The supporting cast and other attributes including writing and direction were good, but the framework was too flimsy.

Jose.

WAGON TRAIN

(The Molly Kincaid Story)
With John McIntire, Robert Fuller,
Frank McGrath, Scott Miller,
Terry Wilson, Michael Burns,
Barbara Stanwyck, Carolyn
Jones, Fabian, guests
Producer: Howard Christie
Director: Virgil Vogel
Writer: Gene Coon
90 Mins., Mon. 8:30 p.m.
PARTICIPATING
ABC-TV (color; film)

Expanded to 90 minutes and tinted up for these ABC-TV affils who are equipped to transmit color, "Wagon Train" rolls into its seventh year (its second on ABC) as an adult western in which axle grease is substituted for schmaltz.

The interest in a roster of top guest names on the preem helped to partially offset the lumbering pace with which the story unfolded. Barbara Stanwyck turned up as a frontier town muleskinner and wagon train supplier equipped with bullwhip and a heart of gold. Carolyn Jones and Fabian appeared as a couple of whites who reluctantly returned to their own people after long captivity by the Comanches, never depicted as more ornery savages than they were here despite a faint call for tolerance audible somewhere in the script. Backing up the guest names were the familiar lineup of prairie schooner regulars, including wagonmaster John McIntire and his new chief scout Robert Fuller, who joined this troupe by way of his "Laramie" experience.

The yarn was an old chestnut and it was spun out with few surprises. Miss Jones, after 13 years of manhandling by the Comanches, returns to Kansas town to kill her husband who deserted her by cowardly flight during an Indian attack. She discovered that her daughter, played in saccharine style by Brenda Scott, was still alive. Through the counsel of Miss Stanwyck and the natural force of love, Miss Jones and her husband, Ray Danton, overcame their mutual repugnance and have ultimately reconciled in their shadow of a chapel in the woods. A subsidiary story line involved the civilization of Fabian, who was most effective when he glowered silently behind his war paint.

Many hits of comic business helped pad out the 90 minutes, but the interpolations did not help sharpen the dramatic point. In fact, the lean, hard McIntire personality came dangerously close to being coy in his dealings with his men, particularly the 15-year-old Michael Burns, a continuing character in this series. If McIntire goes soft, there'll be nothing to stop this venerable outcast of the western genre on tv from biting the dust. Herm.

HARRY'S GIRLS

With Larry Blyden, Susan Silo,
Dawn Nickerson, Diana Williams
Exec Producer: Joe Stein
Producer: Billy Friedberg
Director: Richard Kinon
Writer: Stein
30 Mins., Fri., 9:30 p.m.
COLGATE
NBC-TV (film)

(D'Arcy)

There's a dead giveaway to this one. Even the response from the built-in laugh track was feeble. Actually, there were high hopes, probably inspired by Colgate's avid grabup of the half-hour series for a 26-week firm commitment, that "Harry's Girls" would be off and running as a potential NBC-TV sleeper in the '63-'64 comedy sweepstakes. Judging from last Friday's premiere, however, nothing could be further from the truth.

Based (loosely) on the Gene Kelly "Les Girls" film, this situation comedy series about an American vaudeville act—three gals and Larry Blyden as Harry Burns, the owner of the act—and filmed on the Riviera, had a lot going for it on paper, not the least of which was the Joe Stein tag as both creator and, along with producer Billy Friedberg, as writer-script editor.

But what emerged on the preem segment was a totally unprofessional and lamentably uninspired attempt at comedy. (Actually the initial segment, in which Blyden breaks up the romance of one his gals with a playboy Rajah, was the selfsame Stein script which served as the pilot when MGM tried unsuccessfully to peddle the series a few seasons back). That one, too, had Blyden in the lead, but with a different femme trio, and if memory serves the original pilot had the feel and the Continental flavor that this one lacked.

For all his adeptness and talents, Blyden registered low key throughout. And for all the scenic advantages that the Riviera offered, this one might just as well have been shot in Hollywood. As for the gals, Susan Silo, Dawn Nickerson and Diana Williams, the way they projected was hardly anything to write home about.

Adding insult to injury was the utilization of the gals for the closing Halo commercial without so much as a single-second break.

Even as early vintage tv, "Harry's Girls," as depicted on the premiere, wouldn't stand much of a chance.

Rose.

INTERNATIONAL SHOWTIME

With Don Ameche, host; Munich
Circus
Exec Producers: Joseph Cates,
Larry White
Producer: Patrick Plevin
Writer: Bruce MacDonell
60 Mins., Fri., 7:30 p.m.
PARTICIPATING
NBC-TV (tase)

"International Showtime" was a good television idea the year it started, and it still is. Going into its third season on NBC-TV, it'll have the advantage over its new competition — "Great Adventure" and "77 Sunset Strip"—in that its claim to the timeslot is already established. Prospects look good for as long as topnotch circus acts and ice shows hold out, and that would seem to be indefinitely.

Season's preem glimpsed five acts from the German big top show billed for television as the Marvellous Munich Circus. Host Don Ameche, genially reminding the audience that he seldom deals in hyperbole, stated in his intro that this outfit was one of the best he'd ever seen. Whether that be the case or not, the acts were very good indeed.

There was a slick juggler who dealt in the usual razzle-dazzle of his trade, but heightened his performance with deft touches of humor. The clown, unit known as the Francescos, were superb in timing their knockabout stuff and worked at low comedy as though it were a lofty art, an unusual act of their kind. A tiger tamer had the beautiful felines minding their manners, which as any cat owner knows is impossible. But the real breath-catcher was a wierdo of an aerial act on a space rocket theme, wherein the trapeze whirled round and around the conical ceiling. It was a strange idea, and a thriller.

The closing act, with a dancing horse, was somewhat anticlimactic although proficient and traditional. But the equestrienne was none less than the owner of the circus, and doubtless producer Patrick Plevin figured diplomacy to be the better part of showmanship. Les.

100 GRAND

With Jack Clark, others
Producer: John B. Green
Director: Bill Foster
30 Mins., Sun., 10 p.m.
ALBERTO - CULVER, CONSOLI-
DATED CIGAR
ABC-TV, from New York
(Compton)

Viewers who watched ABC-TV premiere the return of the big-money quiz show Sunday night (15) got a clear demonstration of how rapid a "professional expert" can look when the producer isn't feeding him the answers.

Dr. Joe Coss, selected by the Chamber of Commerce of Downey, Calif., to battle "amateur expert" William Neil of Waterloo, Wis., on Civil War lore, had nothing to offer but an embarrassingly blank expression for virtually every question posed by the plain buff. The Doctor still looked miserably unhappy when emcee Jack Clark collared him as he tried to sneak off camera to tell him he'd won the booby prize of a \$500 U. S. Savings Bond.

Before a dull half hour had elapsed, another "professional expert" had taken his lumps in that crutch-category of the big-money quiz, Opera, and a grim, nervous (to fit the overall mood) host Clark had told the audience for the 100th (ungrand) time that "Our amateur experts are truly experts." But, "We've left no stone unturned," said emcee Clark in one of the night's early cliches, "to keep this show completely honest—and it will stay that way." "100 Grand" touts "qualifying tests and subject judges under supervision of World Book Encyclopedia," (what a way to get a plug), "tests administered by Computech, Inc.," and other trappings of truth (remember the bank vaults?), including affidavits signed by contestants "to meet FCC regulations" and passed along on the show before the viewers' very eyes.

It also has stentorian setting and music. The isolation booth of old has been expanded into a giant, plastic bubble, which looks like a space ship dropped into the Roman Coliseum about to take off. The pro and amateur contestants, armed with questions "created, researched and written" by themselves in secret, face each other in the bubble, and are allowed 10-seconds to mull the query in a simulation of the grimace time of old when the likes of young Van Doren used to screw their faces into a sweat.

Show is musically themed with a dirge and solemn timpani drum beat for the 10-second mull. But the sweat of old has been replaced mostly by blank stares.

Bill.

IT'S ACADEMIC

With Art James
Producer: Sophie Altman
Director: Dan Peters
30 Mins., Sun. 6:30 p.m.
PARTICIPATING
WNBC-TV, N.Y.

Concept of "It's Academic," which preemed over WNBC-TV, N.Y. last Sunday (15), is constructed along the lines of the long-running "GE College Bowl." The major difference is that the new show pits teams of high school students representing different schools against one another as opposed to "Bowl" which features collegiate competition.

Three teams repping three different secondary schools compete against the clock in three rounds for high score in "Academic." Art James hosts the show and reels off a string of questions which are picked by numbers by challenging teams to be asked of competitors. Along with the standard questioning, there is also a visual problem in each batch. The slides got fouled up on the opener, however, and had to be omitted from the contest. Even James seemed to have some difficulty with his questioning as the show got underway.

These things, however, should clear up as the show shakes down for its local run. Prizes are awarded winner's school in the form of encyclopedia sets. Questions cover the usual history, literature, science, sports and such categories and some are real brain teasers. The rapid-fire nature of the question-answer bits keeps the show perking nicely and the studio audience of classmates also contributes to the excitement. The result is a potentially entertaining and educational opus, once the opening bugs are worked out.

Kait.

THE TRAVELS OF JAMIE

McPHEETERS
With Dan O'Herlihy, Kurt Russell,
James Westerfield, Donna Anderson, Sandy Kenyon, Michael Whitney, others
Producer: Don Ingalls
Director: Boris Sagal
Writer: John Gay
60 Mins., Sun., 7:30 p.m.
PARTICIPATING
ABC-TV (film)

"The Travels of Jamie McPheeters," based on the Pulitzer Prize-winning novel of the same title by Robert Lewis Taylor, shapes up as doubtful lead-in to ABC-TV's new Sunday night lineup. Not only facing powerful opposition from the competition, this series about the Great American West at the time of 1849 gold rush is handicapped by its indecision whether to appeal to the youngsters or the adults. It clearly did not play to both audiences on the preem.

The opening stanza introduced the leading characters in some picturesque adventures along the Mississippi River. Too much of it was either routinely conceived or grossly exaggerated and all of it fell short of that Mark Twainish quality it was aiming at.

Kurt Russell, in the title role, did emerge as a high promising pend upon story opportunities. A personality whose future will de-12-year-old, he plays with great charm and assurance as the son of a dreamy, ne'er-do-well doctor, played by Dan O'Herlihy also with considerable appeal. On the opening stanza, O'Herlihy started his journey to California to escape his creditors. On a Mississippi riverboat on the way to St. Louis, Jamie fell overboard and into the clutches of a villainous trio-out of Dickens rather than Twain. Jamie escaped by a ruse and rejoined his father at the start of a westward trek which will provide the groundwork for future segments in this series.

Romantic interest faintly raised its head on the preem via Donna Anderson, as Jennie, whose uncle and aunt were shown coldly shot to death by the same heavies who threatened to kill Jamie and subsequently swindled the doctor out of his money. If these murders were probably routine for the kiddies, what did they make of a not completely innocent sequence in which Miss Anderson undresses before Jamie? There was not much time on the opener to explore Miss Anderson's personality or the other members of the continuing cast.

Herm.

THE JOEY BISHOP SHOW

With Corbett Monica, Joe Besser,
Mary Treen; Milton Berle, guest
Producer: Milt Josephberg
Director: James V. Kern
Writers: Stan Dreben, Ralph Goodman, Fred S. Fox, Iz Elinson,
Ray Singer, Dick Chevillat, Garry Marshall
30 Mins., Sat., 8:30 p.m.
LORILLARD
NBC-TV (film)

(Lennen & Newell)

Joey Bishop has come back for his third season into the primetime arena where only the fittest survive. Once again, Bishop registers as an ill-at-ease performer chafing at a set script which he does not deliver with much conviction.

Bishop personates the role of a tv comic who is host of a "Tonight"-type show. This format should presumably lend some naturalness to the Bishop characterization, but on the kickoff stanza (15) he was saddled with a short-witted, heavy-handed script in which he played straight man to the guest, Milton Berle, and Corbett Monica, who plays his manager and gag writer.

The premise of the opener was Bishop's attempt to persuade Berle to switch a rehearsal date for a tv show because Bishop's wife, played by Abby Dalton who did not appear on the preem, had given birth to a baby. This was the take-off point for Berle to take over as an expert on baby care and much of the humor stemmed from the automated gimmicks used by Berle in his own nursery. The payoff snapper also was obvious.

No matter what the calibre of his lines, Berle's high spirits and dynamism were in sharp contrast to the basically dyspeptic aspect of Bishop. Monica also bounced through his role with a sharpness that does not make the star look better by comparison. Other roles in the situation comedy included Joe Besser, as the janitor, and Mary Treen, as the maid.

Herm.

ARREST AND TRIAL

With Ben Gazzara, Chuck Connors,
Anthony Franciosa, John Larch,
John Kerr, Roger Perry, Don
Galloway, Joe Higgins, Jo Anne
Miya, others
Exec Producer: Frank P. Rosenberg
Director: John Brahm
Writers: Herb Meadow, Paul Mason
90 Mins., Sun., 8:30 p.m.
FORD; LIBBY, McNEILL &
LIBBY; LIGGETT & MYERS
ABC-TV (film)

(J. Walter Thompson)

ABC's not only got a "new" tv network this season, but has also introduced something new in the way of "concepts" by back-to-backing two 45-minute shows under the thematic "Arrest and Trial." It's the network's big bid for Sunday night attention, 8:30 to 10 o'clock, which means smack up against CBS' Judy Garland and NBC's top-rated "Bonanza."

Yet for all its uniqueness as tv patterns go, for all the fact that it boasts such formidable names as Chuck Connors and Ben Gazzara as weekly regulars and for all the fact that Revue have lavished on it some skillful and professional production polish, Sunday night's premiere episode wasn't sufficiently distinctive, different or arresting to inflict any considerable Nielsen damage.

For all its pretensions of venturing into new format pastures, actually "Arrest and Trial" comes out a variation of "Perry Mason" (without the whodunit aspect) and "The Defenders" and there's some question whether, as in the case of its already established precursors, it might not have made for a tighter, swifter-moving presentation as a 60-minute entry.

In brief, "Arrest and Trial" devotes the initial 45 minutes to the commission of a crime and the suspect's apprehension. This is where Gazzara has his innings as Nick Anderson, sergeant of detectives. For the next 45 minutes the show belongs to Chuck Connors as defense attorney for the accused.

Since both Gazzara, the copper, and Connors, defense lawyer, are cast in heroic molds, with the individual scripts designed to elicit viewer sympathy for both in their divergent roles, this could take a bit of doing. Obviously, there's no percentage—or invitation to viewership—in making a chump of Gazzara after Connors steps in to acquit the suspect. Nor, to perpetuate the Gazzara heroism can they sell Connors short when verdict time rolls around.

It's something for the Revue staffers to chew on, and it must be said that they hurdled the difficulty on the initial installment. "Call It A Lifetime," with satisfactory finesse. The episode had Anthony Franciosa gueststarring as a truck driver accused of running down and killing a motorcycle cop. Gazzara nabbed him (in the more interesting half of the show); Connors in the latter and slower half put him on the road to rehabilitation. Gazzara, of course, like Connors, recognized that their "criminal" isn't one at all—just a guy out of an orphanage who never got a break from anyone in his whole life.

All of which is rather pat, and, if Gazzara's always obliged to wind up in the Connors camp, is somewhat restrictive in dramatic content or excitement. There were some engrossing scenes in the early "chase" episodes, enhanced by the desert background, but there was only a minimum of tension and suspense. Unfortunately, it was played mostly for story values (of a vintage long familiar in the arrest & trial genre), lacking any deeper penetration into moral issues or what an indifferent society can do to a guy. It was in the lack of this latter aspect that the program suffered its majority deficiency.

Connors makes the transition from oaters to the courtroom precincts with a style that should win him new adherents. Gazzara was less at ease in the copper role. It remained for Franciosa to carry the major burden of the premiere stanza, and he carried it off well.

Rose.

CBS Ups Rohner

Hollywood, Sept. 17.

Franklin Rohner has been promoted to v.p., CBS-TV business affairs. Hollywood. He reports to Sal Iannucci Jr., v.p., business affairs, headquartered in N. Y.

Rohner has been director of business affairs, Hollywood, since December, 1962. He joined the network in March, 1958 as a member of the law department and since then has won a number of promotions.



Harmon Killebrew
would rather
sit out
night games

...and watch the
COLUMBIA
features
on WTCN-TV!

(Minneapolis-St. Paul)

WATCH FOR THE 'X' FEATURES COMING SOON FROM SCREEN GEMS

Foreign TV Reviews

MAURICE CHEVALIER
With Vera Lynn, Phil Ford and
Mimi Hines, the Irving Davies
dancers, orch under Jack Parnell
Producer: Francis Essex
60 Mins., Sun., 8:25 p.m.
Associated TeleVision, from Lon-

don
Maurice Chevalier, squatting benignly in a basket-chair until he showed his pins for his own act, hosted this slick vaude show with a three-city theme. Francis Essex's production was fluent, with agile use of cameras, and Henry Graveney's sets helped the atmosphere, although occasionally congesting the background.

From the U.S., Phil Ford and Mimi Hines scored in their slick, offbeat routine, which had the toothsome Miss Hines yapping joyously as a canine entrant for a show prize. She also displayed her nice set of pipes in a straight ballad, which only disappointed because the customers might have expected more yocks. Ford's rattling way with the feed lines helped the impact.

Rarely seen on the tv screen, Vera Lynn—who represented the Statue of Liberty for Britain during World War II—made a welcome return. That familiar voice—half nose, half throat—roused that old nostalgia in those receptive to it, and her presentation, although somewhat old-fashioned (when in doubt, she marched on the spot), was all of a piece with her song-along. Her delivery of "A Nightingale in Berkeley Square" showed her command of phrasing, and the act was skillfully phased to suggest the jaunty uplift associated with her. There's fodder for a skein in Miss Lynn.

Chevalier's warmth, geniality, and sure sentiment were unerringly present in his 20-minute solo, which began with a graceful tribute to Marguerite Monnet, the composer of "Irma la Douce" who died last year, and a splendid Parisian ditty illustrated her gifts as tunesmith. Chevalier's nonsense versions of foreign languages when heard by non-speakers charmed as usual, and his gloss on "You Made Me Love You" as sung by husbands at different stages of matrimony, was a click. He also donned feminine wig for a skittish impersonation of a cocotte.

Lively terping from Irving Davies and his troupe and immaculate backing from Jack Parnell's outfit helped this well-judged blend of personalities to jell.
Otta.

NO CLOAK—NO DAGGER

With William Franklyn, Lana Morris, Cyril Luckham, Caroline Blakiston, Hamilton Dyce, Keith Pyott, Anne Hardcastle, Edward Rhodes, Paul Gillard, Peter Thomas, John Law, Freda Bamford, Denis Cleary, Manning Wilson, Elizabeth Digby-Smith
Producer: Christopher Barry
Writer: Duncan Ross
30 Mins., Sun., 5:40 p.m.
BBC-TV, from London

Spy-catching is always good for a thrill or two in competent hands, and Duncan Ross' initialer for a six-part serial was able and skillfully plotted an intricate situation. The main script weakness was lack of individuality in the characterization, none of the people involved rising above stereotypes, and the dialog was also routine, lacking the flash of sudden insights.

Professor Penmore (Keith Pyott) was found guilty of passing on atomic secrets, but his daughter Pat (Caroline Blakiston) and scientific aide Emma Cresswell (Lana Morris) maintained a sturdy belief in his innocence. Crux of the matter was whether they would be proved right, and Emma's fiancé, Ian (William Franklyn), was co-opted into the security service in order to watch and report on his girl friend. Idea was that he would lead the cops to other members of the spy ring. Cliffhanging revelation was that Emma was also an undercover agent, and was briefed to keep an eye on Ian.

Thus, with everyone watching everyone and cryptic looks all round, the tale was suitably devious, even though it could not shake off an impression that it had been written a few times before. The thespians were okay within their cardboard limits, with William Franklyn, Lana Morris, and Cyril Luckham (as the skeptical sleuth) deftly doing what was necessary. Caroline Blakiston, a newcomer, was somewhat ponderous in her dis-

plays of filial devotion, but might settle. Christopher Barry, who directed his own production, set a placid pace.
Otta.

DR. FINLAY'S CASEBOOK

With Andrew Cruickshank, Barbara Mullen, Bill Simpson, John Cairney, Andrew Crawford, June Tobin, Peter Claughton, Brian Carey, Margaret Gordon, Sheila Mitchell
Producers: Campbell Logan
Director: Cedric Messina
Writers: Harry Green, Anthony Coburn
50 Mins., Thurs., 8 p.m.
BBC-TV, from London

The return to the schedules of this medical skein, based on tales by A. J. Cronin, provided an object lesson in dodging the pitfalls of sentimentality inherent in an old-fashioned situation. As before, the series promises convincing Scottish locales, forthright performances from the same trio of regular thespians, and production and direction that are not afraid of strong, but simple emotions. The period flavors of the twenties also contributes its quota of atmosphere.

The initialer, "A Time for Laughing," concerned that staple diet of melodrama, the illegitimate infant. MacBain (Andrew Crawford), a farmer pining for an heir, was delivered one by his wife. But it was, in fact, the result of a brief bit of floorwork with a tinker, O'Shea (John Cairney). The truth had to be passed on to the proud MacBain by Dr. Cameron (Andrew Cruickshank), and he was suitably stricken. But all was solved by a little white lie. Dr. Finlay (Bill Simpson) proved, by a blood test, that O'Shea was indeed the father. But wise old Cameron used the fact of the test to prove to MacBain precisely the opposite.

Cedric Messina's direction of Campbell Logan's production was exact and lively. The partnership of the impulsive young Finlay and the crusty Cameron was smoothly conveyed by Bill Simpson and Andrew Cruickshank, although the latter has an unfortunate habit of using words like bullets, ejecting them so that they rebound and lose their sense. Barbara Mullen, as the doctors' housekeeper, was pleasantly in the picture throughout, aiding the domestic background. Guest thespians, including Andrew Crawford, John Cairney, and June Tobin, were well chosen.
Otta.

Foreign TV Followup

The Sunday Play

BBC-TV's regular weekend play slot which opposes light entertainment on the commercial web, suffers considerable underexposure because it has now become more or less "traditional" for the nation to watch the indie outlet on Sunday nights. But, undaunted, the Corporation is still hurling plays of varying quality into the fray in the hope that something exciting might happen.

"The Creevey Column," by journalist John Prebble, was the latest to be pitted against the heavy odds and, although the likelihood is that it never made any appreciable dent in the commercial boys' summer spectacular shows, the exercise was worthy of the effort, if only because of the authentic atmosphere the piece caught.

"The Creevey Column" gossipated around a newspaper orient page, the journalists who ran it and what it takes to get the column to press. Script sketched in some—sadly, the quality of the script especially in the case of tipoff man Raymond Huntley—but made some drastic technical slips which undermined the authority of the play to an insider (although they may not have been so apparent to those not in the newspaper biz).

Main branch of the diffuse tale concerned how a Greevey Column reporter forced a leading member of the British ban-the-bomb movement to admit he had changed his mind about the movement, thus providing the column with its lead story (subsequently "pinched" for the front page).

This, and other "offshoot" stories in the script, were well put together by Prebble, but he overstepped the mark at times as when he allowed one junior reporter to return from an assignment roaring
(Continued on page 34)

MR. AK-SAR-BEN
With Lee Terry
Producer: Robert Furman
60 Mins., Thurs., 9 p.m.
PARTICIPATING
KETV, Omaha

Latest in a series of local productions involving all types of civic affairs, Omaha outlet KETV hit its peak with an hour tribute to J. J. (Jake) Isaacson, who retired Aug. 1 as executive director of the civic org Ak-Sar-Ben (Nebraska spelled backwards).

Of course, the meat was there because Isaacson is w.k. throughout these parts. But producer-writer Robert Furman patched together the life history through film clips and interviews in A-1 fashion.

Isaacson, the Tex Rickard of the midwest, took over Ak-Sar-Ben in 1932 when it was bankrupt and promoted it into a million-dollar enterprise via horse racing, shows, agricultural promotion, street parades, etc.

There were less than 4,000 members paying \$10 annually to belong to Ak-Sar-Ben when Isaacson moved in; today there are nearly 30,010. For the dough you get some free shows, reduced price tickets to other events—and you just ain't no one in society if you don't go to the annual Coronation, open to members only.

Among the prominent personalities paying tributes to Isaacson were Morris (Bozell & Jacobs), ad agency chief who was a seven-year-old newsboy with him; V. J. Skutt, proxy of Mutual of Omaha and of Ak-Sar-Ben; Spencer Drayton of the Thoroughbred Racing Protective Bureau; Dr. Milo Bail, president of the University of Omaha, who presented Isaacson with an honorary doctor's degree; vet rodeo producer Harry Knight; ex-jockey Eddie Arcaro; Nebraska Governor Frank Morrison; General Curtis LeMay, Air Force Chief of Staff; and General Thomas Power, SAC Chief of Staff.

Only live work was in studio, where interviewer Lee Terry chatted with Isaacson and his wife, Dossie, in between clips.
Trump.

BIAS

With Ted Bryant
Producer: Sam Sharkey
Director: Al Smith
Camera: Ralph Umbarger
30 Mins., Sun. (1) 6:30 p.m.
KING-TV, Seattle

Many Seattleites were probably shocked by this on-the-scene coverage of the problems of Negroes in Seattle, because most local people have always prided themselves on the lack of bias in this Pacific Northwest city. The Negroes' position is not as bad as it is other places, perhaps, but that there is bias was definitely shown in this cross-section survey of current conditions in housing, schools and jobs for the Seattle Negro.

Reporter Ted Bryant did a fine job in querying Negroes from many walks of life—a minister, teacher, dentist, artist, secretary, student, on just what the Negro runs into in Seattle. Housing seemed to be the chief bone of contention. A secretary told of the humiliations suffered when an apartment was rented via the telephone and of devious ways managers try to justify not renting when prospect is found to be a Negro. A dentist, teacher, minister and artist had similar stories to tell.

Acceptance in restaurants, the frustrating conditions met in getting jobs and the small, irritating slights that are met with even in Seattle, where officially, and to a certain extent in practice, conditions are better than in most areas, was well depicted in the interviews. Camerawork was good, with entire program produced on Seattle streets in the central district where majority of Seattle Negroes live. Able hand of producer Sam Sharkey was evident throughout.

Pointing up irony of Negro acceptance in Seattle was the inclusion of interviews with two African Negro students—one from Ghana, one from Nigeria. They discussed their relationships with the Seattle Negro community and showed clearly that their position as foreigners eased many paths in everyday and social life.

Altogether this was a biting, telling delineation of a problem brought home forcefully to a complacent community.
Reed.

THE OLD BARN DANCE

With Red Blanchard, Dolph Hewitt, Arkie the Woodchopper, Bob Atcher, Johnson Sisters, Cousin Tilford, Cindy Scott, Bob & Bobbie Thomas, Sage Riders, Producer: Dolph Hewitt
Director: Norm Nowicki
30 Mins., Sat., 6 p.m.
PARTICIPATING
WGN-TV, Chicago (color)

"The Barn Dance," which has hung on in radio for 39 years and is still going, is finally getting a ride in television. WGN-TV has gussied it up with a classy tint production, and from the looks of the preem show it could be one of the season's sleepers locally. Undoubtedly, it'll also be offered for syndication.

For all the corn of the rural idiom, and for all the folksy lather that seems to be part and parcel of country culture, there's no getting away from the fact that the "Barn Dance" troupe is stacked tall with talent, all of it thoroughly professional. The show moves as briskly as any video variety offering, and the assortment of song spiked with hay-kicking comedy is kith and kin to bigtime showmanship.

Given all these virtues, there's still some cause for skepticism about the chances of a country-western musicale in a city like Chicago. Earlier tv attempts have failed, but the climate does seem better for such a show today than it was in the years before Tin Pan Alley moved the store to Nashville, Tenn. There's a new generation of voting age that has learned to attach an attractive connotation to the term "hillbilly," largely through the breakthrough of the c&w genre in pop music. And television has done much in recent years to break down urban snobbery with such rustics as Tennessee Ernie Ford, Andy Griffith, the "Real McCoys" and, not least, the "Beverly Hillbillies." Chance viewers may find themselves more in tune with the "Barn Dance" idiom than they perhaps realized, and if so they'll be pleasantly rewarded.

Here's what was packed into the premiere opus: a click warmup monolog by one of the nation's unsung comedians, Red Blanchard, who spins such thigh-slappers as that of the gal who sprays her throat before singing—to keep the flies out; vet western singer Bob Atcher warbling "Get Along Home, Cindy"; the yodeling Johnson Sisters mellow-voicing a pretty tune; Arkie the Woodchopper issuing a comic ditty with an assist from the lumbering Cousin Tilford on bass; the father-son team of Bob & Bobbie Thomas instrumentalizing on banjo and guitar; Blanchard returning to croon a funny number called "North to Alaska"; a little do-si-do barn dancing with a lightfooted group of young folk; a spirited rendition of "Boll Weevil" by guestar Cindy Scott, a gal who stands right up and sings; the smooth baritone of "Barn Dance" boss Dolph Hewitt on "I Get the Blues When It Rains"; a sock group effort on "Mama Don't Leave"; and finally the traditional religious payoff with Atcher doing the lyric on "Take a Little Walk With Jesus."

That's a peck o' doings in a 30 minute show, and there's nary a sag nor a self-conscious moment.
Les.

GATHER 'ROUND

With Chuck White, Joe Hunter, Joan & Carol, Troubadours, Psalmeneers, White Singers, Town Criers, Joan and Miles Gibbons, Leslie Wilson, Chuck Cordell
Producer-Director: Dick Ritchie
Writer: Chuck White
30 min. Wed., 8:30 p.m.
PARTICIPATING
WBNS-TV, Columbus

Spotlighting a number of local professional folk singers and instrumentalists, this refreshing half-hour show may be a prelude to a regular monthly series of Sunday afternoon shows on Channel 10. It deserves a large audience.

Three gospel-singing groups combined their talents—The Troubadours, Psalmeneers and the White Singers. The Town Criers presented "Coplas" and the Blue Grass Group, consisting of Joan and Miles Gibbons, 17-year-old banjoist Leslie Wilson and bassist Chuck Cordell, presented the amusing "Copper Kettle." Joan and Carol were especially effective in the plaintive "I Never Will Marry." Joe Hunter scored with his wash-tub bass.

Program was written by Chuck White of the Channel 10 staff. He sang "Gypsy Rover," "This Land Is Your Land" and his own composition, "Gather 'Round." Popo.

THE LOOSERS

With Jack Ware, others
Producer: Ralph Painter
Writer: Jack Ware
Director: Bob Peck
30 Mins. Wed., 9:30 p.m.
KOOL-TV, Phoenix

The Ford Foundation has contributed a \$295,000 grant to a Phoenix organization called the Three M.P., headed by Burt Anderson and John Hughes, to investigate the reasons for and the ramifications caused by the high school dropout tragedy in this area. The study will concentrate on the seven high schools that comprise the Phoenix Union High School District.

This largess has prompted the KOOL-TV's news department, headed by Jack Ware, to move their cameras into the area to see why and to find that remedial action can be taken to reduce the alarming 12% dropouts that occurred in the PUHSD in the '62-'63 term.

Monitored by Ware, a sensitive and intelligent investigator, who displayed a remarkable agility as his chats jumped from interviews with the calcitrant dropouts, the reps from the Ford Foundation and finally parrying questions with Dr. Ward Syemore (curiously, 25 years ago Dr. Syemore earned his doctorate with a thesis titled "The Dropout"), director of PUHSD.

Ware bowed on interviewing seven dropouts and he could hardly have searched for seven subjects who would engineer less sympathy for their problem. They were rude, flip, cynical and indifferent to their problem to the point of being bored. Their unlikely ambitions ranged from acting, disk jockeying, modeling to one hot-rod buff who allowed that he might consider a career as a machinist.

Ware's next target was Messrs. Anderson and Hughes who explained the plans, functions and hoped-for results of Three P. M. but the blockbuster of the program was the interview with Dr. Syemore, a crusty, hard-nosed educator with 30 years of practical experience. The Dr. infers a truism that teachers have long known and parents have always suspected; that our schools are populated by a gaggle of feckdragging, bush league beetniks who have no use for and/or don't give a damn about academic education. He correctly argues that few dropouts come from students whose marks are in the higher echelon but from the students who can't or don't choose to communicate with the instructor. The solution, as Dr. Syemore sees it, is to construct vocational schools for the dropout so they can develop their inherent skills.
O'Haf.

TV Followup Comment

Report from Rome

NBC Rome correspondent Irving R. Levine packed a wide variety of moods and levels of info into his half hour in the web's "Report" series, which may have resulted partially from the fact that the show was a synthesis of ideas that are in a book of his slated for November publication by Doubleday, "Main Street, Italy."

There was the usual "Three Coins in a Fountain" tour of Roman monuments and byways, but Levine salted the standard junket with a debunking narrative that punctured the guide myths. Italians themselves got the jaundiced eye for their markedly have and havenot society, their mad traffic, their mania for liver cures and their "ill temper growing iller," among other things.

Levine moved from the anecdotal to the serious, which is a good route for the telementary, and a vlewler heard of the high cost of living (up 10% in the last year), low unemployment rate (lower than the U.S.) and equally low wages and lowly child labor laws.

A show that began with a kidding of the city's sacred monuments wound on this note, "Rome has been called the Eternal City; in the atomic age, this remains to be seen."
Bill.

Ottawa—CBS's tv-film "The Web of life" won the golden prize—a statue of Pharaoh Ramses—in United Arab Republic's second Intl. Television Festival. Produced in Vancouver.



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HENRY FONDA	ED McMAHON	CLIFTON WEBB
JOAN FONTAINE	HENRY MORGAN	AND
ARLENE FRANCIS		RICHARD WHORF

We are also grateful to Carol Channing for presenting her famed "Diamonds Awards," and to pianist Elliot Hoffman, who entertained, at the gala benefit preview of the exhibition, September 9th at the Downtown Gallery for the Building Fund of the Whitney Museum of American Art.

Our further appreciation goes to Kitty Carlisle, Joan Fontaine, Arlene Francis, Mary Healy, Bess Myerson, Phyllis Newman and Betsy Palmer for serving as hostesses at the preview.

We have saved our special thanks, however, for Edith Halpert, director of the distinguished Downtown Gallery, who contributed her Gallery and staff for the exhibition.

"VISUAL ART BY PERFORMING ARTISTS"

has, in fact, broken all attendance records in the 37-year history of the Downtown Gallery and is being extended for a week, quite literally "by popular demand," through September 21st.

Atlas Telefilm Buys Canada Film Labs For \$1,800,000; Expands TV

Toronto, Sept. 17. All assets and business of Film Laboratories of Canada Ltd. have been purchased for cash by Festival Cinema Ltd., a wholly-owned subsidiary of Atlas Telefilm Ltd. Deal set by Leslie Allen, prexy of AT, calls for an estimated \$1,800,000, with the acquisition in furtherance of tv plans.

Plant covers a four-acre site on Lakeshore Blvd., is located in a Toronto western suburb, has three fully-equipped sound stages covering some 40,000 square feet, color and b&w processing labs, a dubbing theatre etc.

Founder-owner of Film Laboratories of Canada Ltd. was Arthur Gottlieb, who married Gladys Glad, former Follies star and widow of Mark Hellinger. Gottlieb died in Dec. '62.

Present prexy and managing director of Festival Cinema Ltd. is William Taylor, who remains in the post until the Atlas takeover on Oct. 1, after which he remains as g.m. Ralph Foster, vice-prexy of Festival Cinema Ltd., has an inactive interest in the company's operations, being currently the p.a. for CTV Television Network Ltd., first indie trans-Canada web.

Vice-prexy of the new company is James A. Cowan, previously for many years personal rep for the Arthur Rank interests in Canada. Managing director is David Coplan, who held a similar position under the late Gottlieb. (Coplan was g.m. of United Artists in Canada when he was moved to Britain and held the same position there).

BBC-TV REPS SCOUR U.S.S.R. FOR TALENT

London, Sept. 18.

With the ink hardly dry on the Anglo-Russian agreement for freer cooperation in broadcasting—which gives BBC and Soviet tv the chance to make programs as guests of each other—the Russian Minister of Culture, Mme. Yekaterina Furtseva, has given the nod to BBC staffers to scour the U.S.S.R. for talent.

Corporation reps who left last week on the Ruskie talent-spotting trek were Tim Holland Bennett, exec in charge of BBC-TV artists bookings and Humphrey Burton, editor of the cultural BBC show "Monitor."

Latter's visit will also be a fact-finding tour which could pave the way to major exploitation of Soviet artists in this country.

3 Prefer Severance To Getting Jobs Back

Philadelphia, Sept. 17.

WRCV, NBC radio o&o outlet here, dropped three staffers in June—Paul Taylor, Pat Landon and John Franklin—an event reported in daily papers here. AFTRA considered move a breach of contract, but did not make the issue public at time.

As a result of grievance action taken by local, station offered the men their positions back, or if they chose not to return, severance pay in markedly higher amount than they were originally given in the contract.

William H. Deal, executive secretary of the Philly local, announced the company's action and coupled it with another announcement—all three broadcasters had chosen the severance pay.

Hope Pacts Bing, Janet

Janet Leigh costars with Bob Hope and Bing Crosby in "The Bob Hope Comedy Special," airing Dec. 13 over NBC-TV.

Actress makes her tv bow Sept. 24 as special guest on "Andy Williams Show."

Brand's Canada Sponsor

Ottawa, Sept. 17.

Procter & Gamble Ltd. will pick up the tab for CTV's new tv stint, "Let's Sing Out," a folk song show set for Oct. 11 preem.

Oscar Brand will host and segments will be taped in Toronto, Montreal, Winnipeg and Hamilton plus other Canadian universities. Sydney Banks will produce.

Fall & Rise Of Pat Weaver

By GEORGE ROSEN

Eight years after Gen. David Sarnoff deposed him from tv's loftiest heights as president and chief executive officer of NBC, Sylvester L. (Pat) Weaver acquires fresh dramatic implications as president of the newly-formed West Coast-berthed Subscription TV Inc. Only this time out, he'll be going after the cold cash instead of the hot Nielsen's.

Weaver's return (some veteran tv execs still regard him as tv's alltime champ by virtue of his leadership in sparking commercial tv's rise in the early '50s) continued this week as a major topic of conversation on Madison Ave. and in tv precincts. At exactly the time when NBC, CBS and ABC were sweating out the all-important public response and the initial Nielsens when each of the new programs meets the acid test of full regular season competition next week, Weaver once again is moving in again to pioneer a whole new tv medium. (According to the Stanford (Palo Alto) Research Institute Study, the new-born industry holds the potential threat of eclipsing commercial tv in revenue and profits in seven years).

But the interest goes far beyond that of a man who, after eight lonesome and difficult years, seems to have finally landed on his tv feet in what some pay-tv adherents consider a potentially bigger job than the president of a commercial network. (Frank Stanton, the corporate prexy of CBS, on one occasion commented: "Free television as we know it cannot survive alongside pay television").

The focus lies in what feevee advocates see as the larger development of subscription tv after eight years of experimentation, unsatisfactory tests in certain cities, bad public relations and Government resistance—eight years of frustration roughly equivalent to Weaver's own separation from the kind of television he, perhaps more than any other man, helped build to affluence.

Now Subscription TV moves stage center. Whether or not it will be the menacing threat (in just a few years) to displace prime time network viewing in 50% of U.S. homes, as is claimed, must remain very much a moot point. When it is unleashed next July 1 (for the first time anywhere on a fully competitive basis) in Los Angeles and San Francisco, Weaver will at least have some of the tools with which to build a new industry, with attractions not available on free-tv.

There will be the Los Angeles Dodgers and the San Francisco Giants, which henceforth will be blacked out on commercial tv throughout the state of California. Sol Hurok has been pacted for spectaculars. In terms of mass appeal entertainment, first run features released concurrently with theatres, plus Broadway plays, figure in the scheme of programming. Along with that are planned minority, cultural and special interest programs (be they book reviews or stock market analyses) whose appeal is too narrow for broadcasting but deep enough to recruit a small but sizeable number of viewers who will pay to watch.

Unlike a commercial tv channel, which can transmit only one program at a time, Weaver's Subscription TV envisions transmitting three programs simultaneously via coaxial cable into the home, with the viewer selecting—via a specially installed cigar-box-size device—baseball, the latest movie or a Broadway play (or a lecture, dramatic reading, etc.).

Furthermore, the entertainment offerings will be multi-run on one of the three Subscription TV channels for several nights, allowing the tv "patron" to "attend" at the most convenient time.

The Potential

The potential for pay tv was pointed up by Tom O'Neil, board chairman of General Tire & Rubber, who revealed—at a Los Angeles press conference last week—that in his Hartford pay tv experiment about half of the system's subscribers spend an average two hours a night watching. In the first FCC-authorized over-the-air pay tv test, O'Neil reports that subscribers "spend more time viewing than we had thought." If O'Neil can establish that record in a test, involving not first runs of features but the much less appealing first subsequent runs, and without powerful exclusives such as major league baseball, it's believed by some that Weaver could be on the threshold of a major breakthrough. For quite obviously, if Subscription TV clicks in L.A. and Frisco, the new company will expand rapidly to New York, Chi, Philly, Detroit, Boston and elsewhere.

TV execs see as key advantages:

- 1) Reaching for three audiences, instead of one.
- 2) Programming what the people, not what the advertisers, will pay for.
- 3) The financial resources of patronage by a public paying more for topflight entertainment than an advertiser can afford. (A viewer will pay \$1.50 to \$3; an advertiser one to two pennies per home on a cost-per-thousand basis.)
- 4) The guide of 100% accurate "ratings"—based on a census of all viewers (since each subscribing home is billed per-program-viewed through centralized metering and automatic billing). While Jim Seiler, President of ARB (a leading tv rating firm), acknowledges that commercial tv (after 15 years) has yet to define a "viewer," Weaver has this definition of a viewer clearly spelled out—"one who pays."

Thus Weaver's eight years' long crusade to return to tv comes to a somewhat ironic ending. Ironic because his real and persistent quest had been to return to commercial video as the head of a fourth network. To accomplish this, he set up his own small company (with Jerry Chester, now an NBC veepee) in 1956. After months of frustration (there just weren't enough four-channel markets) he served as a tv consultant to Henry J. Kaiser (who paid him over \$100,000 a year); then went with Nelson Rockefeller in his 1958 campaign for Governor. He then moved to McCann-Erickson, first as head of its international company and more recently as Marion Harper's tv advertising factotum.

But for eight years, Weaver had been a "fish out of water," flapping to get back in the tv swim. And now, through the behind-the-scenes efforts of Dun & Bradstreet, Reuben Donnelly, Lear Siegler and Matty Fox, plus the raising of \$28,000,000 (which cannot be acknowledged until the SEC approves the public stock offering, which has reportedly been over-subscribed), Weaver returns to his natural habitat and, once again, is breathing through his tv gills.

And this time with an option of 50,000 shares of Subscription TV stock at \$12 per share, their ultimate worth to be determined by what Weaver can accomplish.

Chi WNBO 'Buys' 16 Minute Spots on Own Station to Plug Shows

Chicago, Sept. 17.

WNBO in effect bought a thick slice of its own prime time last Saturday night (14) to advertise the new NBC sked and the station's local fare. Going by the ratecard, the probably unprecedented "buy" cost the station somewhere in the neighborhood of \$12,000 in preempted commercials.

The Chi o&o dropped all outside blurbs in its 10:15 p.m. movie, "The Sword and the Dragon," and took over the 16 one-minute spots to make a concentrated pitch for the new season. Most of the blurbs were specially produced, utilizing preview and a promotion board designed by promo manager Dave Hart. Gary Clarke, one of the regulars in "The Virginian," flew in to serve as guest host of the previews.

Hank Morgan's WSB-TV Sports Directorship

Atlanta, Sept. 17.

John Heald, newly appointed manager of WSB-TV, made his own first appointment by announcing the signing of Hank Morgan, veteran sportscaster and radio personality, as sports director of WSB-TV.

Morgan's first assignment was his inclusion on station's expanded 6 p.m. "Newsroom Show" and he is reporting the sports segment of the 30-minute Monday through Friday.

He will be around for the 11 p.m. "Newsroom," too, with a five-minute sports slot.

Morgan's sports experience totals up to 18 years.

Jerry Lewis Bans Deodorant Blurbs

Hollywood, Sept. 17.

Teleblurbs extolling the virtues of underarm deodorants and telling viewers how to get rid of bad breath won't be on Jerry Lewis' weekly two-hour show on ABC-TV, being launched next Saturday (21).

The comedian, in a closed-circuit ABC press conference lasting as long as one of his shows, disclosed he has nixed such blurbs in connection with his vidventure. Talking to newsmen here and around the country, Lewis said ABC has backed him up on his position that he won't sell something he doesn't believe in. "I won't take those deodorant commercials or anything distasteful from the standpoint of my own taste. I cringe at some of the things projected in the home," asserted Lewis.

Lewis revealed that he has had discussions with Cardinal Spellman anent his guesting of his show, that these talks will be resumed next month.

Asked about a quote from Ed Sullivan in VARIETY to the effect that Lewis is "nuts" to be trying the two-hour format, Lewis, unfazed, replied, "Ed is the best of his kind in tv. An hour is a helluva long time for Ed. He applies this thinking to two hours, not to the differential involved. I am not going to stand there and do what Ed does, for two hours. I will be involved in many facets of the show."

Questions from the tv newsmen in over 20 cities covered a considerable area, and there were a couple of brushes with the press. A newsmen in Detroit complained that when Lewis was

(Continued on page 52)

WBAP-TV Getting a New 'Image,' Even Down To Suits For Announcers

Fort Worth, Sept. 17.

A new operational concept in television—"ikonogenics" or image control—is being used by WBAP-TV, in the Fort Worth-Dallas area, for an entire overhaul of its looks. Crawford Dunn, the originator of the "ikonogenics" concept, is creating the new WBAP-TV image in a way designed to integrate all of its visual and aural offerings.

More than 2,000 new graphics have been made. Letterheads, brochures, advertising, on-the-air copy, studio, sets, station logs and even the suits worn by station announcers have all been redesigned to conform to the overall pattern. As Dunn explains it, ikonogenics has been practiced for many years by many of the country's top corporations and will result in a "deep, new massive therapy which will produce meaning, insight and a new wholesomeness to the image of WBAP-TV."

'Kibbee Hates Fitch' As Neil Simon Entry

An original Neil (Doc) Simon property, "Kibbee Hates Fitch," will be coproduced by Simon's company, Ellen Enterprises, Inc., and United Artists Television.

Projected series is slated for the NBC-TV '64-'65 season. "Kibbee" is described as a half-hour situation comedy, based on the trials and tribulations of a captain and lieutenant in a fire station whose authoritative positions are reversed off duty. The captain is a tenant in a two-family house owned by the lieutenant.

Radio's Dr. I. Q. (McClain) Fails To Answer Dayton WLW-D's \$64 Question

Dayton, Sept. 17.

Jimmy McClain, who gained nationwide recognition back in the early '40s as "Dr. I. Q." on network radio, apparently failed to answer WLW-D's \$64 question.

George Gray, v.p. and general manager of the local television station, terminated McClain's contract as emcee of the station's Monday through Friday morning show.

And it would not be too surprising if Gray and other station executives looked to that same balcony, where Dr. I. Q. assistants had ladies waiting to answer questions for silver dollars, for a successor.

Gray said the show will be retained, with the same cast minus McClain. Guest hosts will be used for the time being.

The first such host, for the week starting Sept. 23, will be Bob Carroll, who last appeared in Dayton in the title role of the summer theatre production of "Fiorello."

Other guest hosts will be sought from time to time with the likelihood that the show eventually will settle on another new permanent host.

Meanwhile, Andy Marten, Jere Hilz and the Dick Shafer band will continue to mainstay the show, designed to appeal to women.

Gray said that "after presenting 11 months of the Jimmy McClain show we are convinced the viewers in the Dayton area do want a local morning variety program. In recent months, however, it has been the station's feeling that the program should be redesigned in order to broaden its appeal to attract more feminine viewers. Based on this decision, the station decided to terminate the McClain show with the last telecast Friday."

Said McClain: "I hope to stay in Dayton and get into sales again, possibly in radio," he said.

TAP FREEMAN FOR MGM 'GRAND HOTEL'

Hollywood, Sept. 17.

Producer Leonard Freeman has been placed in charge of an MGM-TV project to develop "Grand Hotel" as a 60-min. vidseries for the 1964-65 season. NBC-TV is reported to be interested in the venture.

Freeman, it's understood, has already made a deal with the Fairmont Hotel in Frisco, whereby actual shooting of the pilot will be at that hotel. Series is based on Metro's 1931 film of the same name, which starred Greta Garbo, John Barrymore and Joan Crawford, among others.

Freeman is also preparing "Remington," new series which he created, for MGM-TV.

'CBS Match Play Classic' Airing With PGA Okay

The "CBS Match Play Classic," an elimination tournament with 32 leading pro golfers vying for \$150,000 in prize money, will be presented Dec. 28, Saturday, on CBS-TV.

As explained by CBS-TV sports v.p. William C. MacPhail, the 14 matches covering the first round, quarter-finals and semi-finals will be broadcast Saturdays, 4 to 5 p.m. The final championship round of 36-holes between the two semi-final winning teams will be broadcast Saturday and Sunday, April 4 and 5 from 4 to 5 p.m. Eighteen holes will be shown each day.

Tournament is sanctioned by the Professional Golfers Assn. and a PGA official will referee each match. The invited teams, who were selected from the ranks of the top money winners, and who are expected to participate, are: Jack Nicklaus and Phil Rodgers; Sam Snead and Tony Lema; Bob Rosburg and Fred Hawkins; Art Wall and Doug Ford, among others.

Chris Schenkel and Tommy Armour are scheduled to be the commentators.

Foreign TV Reviews

Continued from page 31

drunk without so much as a grimace from his superiors.

Pace of the show built convincingly, however, and its great strength was the authentically staged newspaper office, a triumph for designer Richard Wilmot. Thesps had plenty of scope in their roles and, along with Huntley's superb characterization as the tipster, Tenniel Evans as the harassed diary topper, Roger Livey as the unsure bomb-bomber and Barrie Ingham as a "star" reporter were first-rate.

Sterling performances also came from Mary Wright as the secretary and Jeremy Young as another reporter.

Snappily directed by Gilchrist Calder, the play did not lack in strength and it was obvious that a lot of trouble had been taken with the small details. It was the one or two big ones that got away that marred the product. **Watt.**

Television Playhouse

Anglia TV came up with a high-powered entry for the "Television Playhouse" skein. With Kenneth More as star, John Mortimer as writer, and William T. Kotcheff as director, "Collect Your Hand Baggage" was enticing in prospect, and it only disappointed on the highest level. The piece was slight in content, but glossily finished, and it provided Kenneth More with a glove-made part which he fitted superbly.

He was Crispin, middle-aged, penniless, and feckless, constantly striving to discount his age by mixing with the younger generation in endless jollity. He went with a group to London Airport for a midnight coffee, and then disclosed that, in a heedless moment, he had asked Miss Chisholm (Jennifer Wilson), his landlady's dowdy and spinsterish daughter, to go with him to Paris.

Of course, she turned up, and Crispin, always without the courage to face hard facts, could not bring himself to disillusion her. His young friends gave him money, he sold his overcoat, he carried a rich American's bags — and finally presented himself for the journey to Miss Chisholm. Payoff was that she was not at the airport to meet Crispin at all. A young man turned up for the rendezvous — and she had never registered Crispin's offer in the first place.

This mangled coincidence was pretty hard to swallow, and it gave the play a disappointing letdown, only partially recovered by Crispin pathetically phoning his ex-wife for company. More got right under the skin of Peter Pan character, awful in his hectic spirits, and he kept him the right side of cadishness. Jennifer Wilson, too, scored as the precise and sympathetic Miss Chisholm, although her looks clashed with her plain description. Other minor thespes were okay, and William T. Kotcheff directed incisively, surmounting a few improbabilities in Mortimer's script with aplomb. **Otta.**

Drama 63

With a title like "The Hooded Terror," this segment of Associated Television's "Drama 63" augured something in the horrific line. But the purpose of scripter Peter Nichols was more subtle. He tried to penetrate the normal externals of two young married couples, and show the violent tensions beneath.

Ruth (Patricia Haines) and Alec (John Wood) had been unsuccessful at child-bearing, and led a cultivated, but unemotional, life in a rural district. Their guests, Ted (Michael Wynne) and Eve (Jennie Linden), were more coarse-grained, and had arrived with their infant child. A visit to a fairground brought them into contact with Roy (John Ronane), who, in a black hood, scratched a living as a fighter in a boxing booth.

He came back for drinks, and thus precipitated a formidable crisis. Roy hankered after a life of settled domestic ease, and was inclined to envy his hosts. But they disillusioned him. Ted turned on Alec, accusing him of being a professional snob and a sexual incompetent. Alec thereupon disappeared and donned Roy's black hood, and saw Ted make a play for his wife. The fearful climax involved Alec and Ruth imitating a pagan ritual in which a baby was usually sacrificed. It started playfully, but developed with strange earnestness so that a doll was smashed.

The other two rushed out, afraid that harm had come to their child. But it was just a symbolic rite. It showed up the neurotic hatred lurking below the smooth surface, and Roy beat a hasty retreat. His, in fact, was the uncomplicated life.

The theme, astutely deployed in Christopher Morahan's observant production, gripped, and it was helped by fine performances from the principal five thespes. John Wood, as the icily controlled Alec, Michael Wynne, as the jealous and flabby Ted, and John Ronane, as the happy go lucky Roy, were all first-class, and were well supported by Patricia Haines and Jennie Linden. **Otta.**

British Com'l TV Summer Billings Hit a Hot Pace

London, Sept. 17.

Billings accruing to the commercial tv network here are perky this summer, insiders report, and while still way behind the bountiful winter coin, the spot dough is rolling in at a healthy pace. According to Media Records statistics — which present an independently produced, broad picture of the flow of advertising loot — total ad revenue brought in by the indies during last July was \$20,412,000. And advertisers paid an additional \$2,245,600 in ad duty. In the previous July the commercial operators took an \$18,368,000 slice of ad appropriation, though the two totals are not necessarily comparable. (MR states that in view of the variance of such things as special summer rates, discounts, bonuses and guaranteed home impressions, the two totals should not be weighed against each other.)

Leading grosser for July '63 was again the Northern weekday station, Granada-TV, which collected \$5,048,400 for the month. Other weekday-only major, Associated-Rediffusion in London, racked up \$3,903,200 while Associated Television's Midlands weekday operation yielded \$1,967,800 and its Saturday-Sunday stint in London produced \$1,215,200, an aggregate of \$3,183,000. ABC-TV, fourth major station, which beams at weekends in the Midlands and the North, harvested \$865,200 from the former and \$1,453,200 from the latter to make a neat \$2,309,400 for the month in question.

Nabe stations on the commercial network played the July numbers game this way: Scottish-TV \$1,212,400; TWW \$859,600; Southern-TV \$1,097,600; Tyne-Tees-TV \$1,218,000; Anglia-TV \$484,400; Ulster-TV \$263,200; Westward-TV \$305,200; Border-TV \$210,000; Grampian-TV \$154,000; Channel-TV (which pays no tv ad duty) \$64,400 and WWN \$81,200.

San Antonio. — B. Marc Somers has been added to the staff of KONO here as new program director and disk jockey. He will take over the 9 a.m. to 12 noon shift on the air. Charlie Van has left the outlet's disk jockey line-up.

British TV's Top 20

(Week Ending Sept. 1)

	Homes Viewing (000's)
Coronation Street (Mon.)—GRANADA	8147
Coronation Street (Wed.)—GRANADA	7637
This Week—AR	6619
The Odd Man—GRANADA	6619
No Hiding Place—AR	6365
Emergency Ward 10 (Fri.)—ATV	6365
Love Story—ATV	6172
Television Playhouse—ANGELIA TV	6110
Alfred Hitchcock Hour—ATV	5614
Emergency Ward 10. (Tues.)—ATV	5601
March on Washington—ITN	5601
The Frank Ifield Show—ATV	5601
Armchair Theatre—ABC	5473
Play of the Week—GRANADA	5346
Ready, Steady, Go!—AR	5111
Stars & Garters—AR	5096
Morecambe & Wise Show—ATV	5092
Lucky Stars—ABC	5092
University Challenge—GRANADA	4964
Professional Boxing—ATV	4945

Steve Blauner To SG

Steve Blauner, former GAC exec and personal manager, is moving over to Screen Gems as general production exec.

He takes over his new post in Hollywood Oct. 14, working under Bill Dozier, Screen Gems v.p. in charge of Coast activities.

Fight Looms For Split of Yankees TV Ballcast Fees

Minneapolis, Sept. 17.

Calvin Griffith, Minnesota Twins American League baseball club president, has announced he'll lead a fight at the December league meeting to make the New York Yankees fork over to visiting team opponents a "fair" share of the estimated \$600,000 the Gotham club receives for their home games over the CBS and NBC television networks.

As it is now, as far as the American League is concerned, the Yankees' home games comprise the vast bulk of such baseball tv network programming on weekends and the Yankees split nary a cent with the visiting club opponents, although, as Griffith points out, there couldn't be any baseball program without the latter.

None of these "Game of the Week" Saturday and Sunday tv telecasts is seen in this territory because Griffith is able to keep the area's tv stations from handling them. They'd conflict with and hurt Twins' home games attendance and its own telecasts which are confined entirely to this area. That's the reason given by him for turning thumbs-down on the networks' "Game of the Week." As big league baseball operates he's able to do so.

The local Time-Life non-network WTCN-TV exclusively televises 50 Twins games per season and also feeds them to some other of the area's stations. There is tremendous interest hereabouts in big league baseball and the Twins are paid a substantial fee for the games' telecast rights. Griffith, however, insists the sum is trivial in comparison to what network televising of contests yields.

Twins do not share any of its tv fees with visiting teams and neither do other big league clubs with similar deals. Relative to this, Griffith pointed out "we all have different tv policies on a local level."

Griffith says the Twins have been on eight of the network telecasts this season without getting a dime for their necessary participations.

"One team alone can't put on the network show," he said. "It, of course, takes two and when we're the No. 2 we henceforth want to get paid our fair share of what the networks pay."

Charlotte, N.C.—As part of a move to expand fall sports coverage, WSOC-TV and Radio has added Bill Currie, veteran Carolinas sports announcer to its staff. Channel Nine will expand its sports coverage by including an early report in the 6-6:30 period, plus additional intensive coverage of all collegiate, scholastic and professional sports of interest in the area.

TV-Radio Production Centres

IN NEW YORK

Bill Lodge, CBS-TV v.p. of affil relations and engineering, back from Coast trip... **Bruce Minnix** tapped to direct "In the Last Place," full hour Jewish High Holy Days special on CBS-TV Sept. 29. It'll star **Sylvia Sidney**... CBS News correspondent **Robert Trout**

emceed Greater N. Y. Fund's 25th anni luncheon Monday (16) at Waldorf-Astoria... **Parker Fennelly** (Titus Moody of the Fred Allen radio series) signed for "Route 66" segment next season... **Phil Silvers** back to Coast after a week in N. Y.... **Fred Silverman**, CBS-TV director of daytime programs, back at his desk after a two week tour with U. S. Armp Reserves at Camp Drum, N. Y.... **Sid Garfield**, director of special projects for CBS-TV press info, back from the Coast... **John J. Kennedy** has joined Peter M. Roebuck & Co. as exec in charge of tv film production, as well as in a sales capacity.

Lowell Thomas named to the board of directors of Smuggler's Notch Skiways in Jeffersonville, Vt.... **Bill Randle** will teach a course in "American Folk Culture" at Columbia U. during 1963-'64... **Walter Cronkite** will be awarded an honorary degree of Doctor of Laws by Bucknell U. tomorrow (Thurs.). Cronkite also will deliver the convocation address at the ceremonies marking the formal opening of Bucknell's academic year... **Will Thomas** named western division sales manager of Allied Artists Television... **Jan Peerce** set for "American Musical Theatre" outing to be aired by WCBS-TV in October... **Bill Stout** of KTLA, Los Angeles, news staff signed as narrator-interviewer for the forthcoming hourlong tv special, "Krebiozen," which **William Kronick** is producing and directing for Wolper Productions.

Barney Martin, tv stand-in for **Jackie Gleason**, completed an Alfred Hitchcock episode, titled "Blood Bargain"... **Martin Gabel** assigned to narrate the documentary tv adaptation of "The Making of the President 1960," which author **Theodore H. White** also scripted for Wolper Productions... **Arthur Hill**, starred in Broadway's "Who's Afraid of Virginia Woolf?" will be host-narrator of "But Never Forget," CBS TV broadcast devoted to a remembrance of suffering at Buchenwald, Dachau, and Mauthausen concentration camps, on "Look Up and Live," Sept. 22. The three former Nazi camps will be revisited on the broadcast.

Max E. Buck, NBC-TV sales veepee, will speak at annual meeting of the Federal Wholesale Druggists Assn. of the United States & Canada at the Greenbrier Sept. 25. Subject: "There's Nothing Like a Dame"... **Leo Gutman** named veepee of FST Advertising, the ad-promo subsidiary of Four Star... **Albert Boyars**, pubrelations director of Trans-Lux, joins the ad-publicity department of MGM Sept. 23 as coordinator of special projects... NBC-TV has renewed "People Will Talk" Four Star daytime quiz show that premiered July 1.

WHLI, Hempstead, L. I. has launched a "Youth & Music" series featuring L. I. high schools... **William Quinn** named production supervisor for NBC News creative projects... **Jack Lescoulle** challenged golfer **Arnold Palmer** to a match for showing on the "Today" show. Lescoulle, an 18-handicapper, shot a 92 and lost to Palmer's 69. Lescoulle and **Johnny Carson** play in a charity golf match Sept. 21 at Tenafly, N. J. against **Sam Snead** and **Julius Boros**... NBC Radio veep **Marian Stephenson** to Washington Saturday (21) for talk before Business & Professional Women's Clubs... NBC-TV "Today" writer **John Lord** moving over to net's new "Sunday" series as associate producer. **Robert Cunniff** replaces Lord on "Today"... **Willy Mays** was guest Thursday (12) at NBC preview of "A Man Called Mays"...

"Today" meteorologist **Mark Davison** talks about his coin collecting hobby before cameras on show Thursday (26)... NBC Press' **Ethel Kirsner** to Europe on vacation... **Richard Boone** will narrate 90-minute Project 20 on Korean War... **John W. Kluge**, Metromedia president, named "Man of the Year" at Pulse Inc.'s 22nd annual luncheon Oct. 16 at the Plaza, N. Y.... WABC-TV news director **David Shefrin** elected to the board of directors of the Child Study Assn.... WABC Radio has named **Ketchum, MacLeod & Grove** as its ad agency after terminating its deal with **Daniel & Charles** a couple of weeks ago... **Lamont L. (Tommy) Thompson** named exec v.p. of Television Advertising Representatives... **Tony Santino**, account exec with Metro TV Sales, transferred to the San Francisco office... **Nathan, Johns & Dunlap**, marketing and packaging firm, have formed **Rolling Productions** to produce tv shows... **Nitery hypnotist Pat Collins** guests on NBC's "People Will Talk" Sept. 17-18.

IN CHICAGO

Joseph Brady, once of WBBM, has replaced **Dan Sorkin** as WCFL's morning man. Sorkin gets another crack at tv now via WBKB, and if he satisfies in his tryout may pick up where **Marty Faye** left off. Faye had to give up his Saturday night show on doctor's request... **Mort Edelstein**, ex-Chicago American, joined WBBM-TV's news staff as asst. assignment editor... WGN-TV plucked **Beverly Marston**, former kindergarten teacher in the Chi school system, as the "Romper Room" schoolmarm... **Neil Boggs** tapped as host-narrator of "Channel 5 Newsreel," which fills **Dorsey Connor's** old spot on WNBQ... **Ruth Ratny**, erstwhile veepee of the Fred Niles blurb-industrial shop, signed on with Powell, Schoenbrod & Hall Advertising as broadcast creative director... WBKB installed a 30-minute femme-slanted information potpourri at 12:30 p.m. with **Gordon Barnwell**, **Lynne Walker** and **Norm Ross**... **Gene Filip**, asst. news director of WGN Inc., clocks his 25th year with the stations this week... **Bob Lewandowski** hiatuses his "Press Internationale" on WBKB Sept. 29 to make a three-week tour of Israel for a possible documentary... WYNN community relations director **Etta Moten Barnett** is giving a dinner meeting of Chi chapter of American Women in Radio & TV at her home next week. Her boss, **Jay Schatz**, will address the group.

IN LONDON

Granada-TV brought back its acclaim-winning weekly documentary spot "World In Action" which now holds the 9:45 p.m. slot on Wednesdays... BBC Radio snared **Marcel Marceau** for a program with British playwright **Bernard Kops** in which they will discuss aspects of the theatre... **Geoff Lewis** left Institute of Practitioners in Advertising where he has headed up the PR side for some years... **Francis Megahy** joins Associated Television as documentary writer and director... **Jill Browne** exits ATV's "Emergency Ward 10" temporarily to star in a touring stage version of "Rattle Of A Simple Man"... **Humphrey Fisher** appointed BBC's rep in Australia and New Zealand... Rank org's first colorvision mobile unit to the Continent to give demonstrations at the British Industrial Trade fair in Zurich... **Jim Cuthbert**, formerly with the Independent Television Authority and ATV, now joins Rank-Bush Murphy electronics as marketing controller.

IN WASHINGTON

New officers of the Washington chapter of American Women in Radio and Television were inaugurated Tuesday (17). FCC Chairman **E. William Henry** gave a short speech. Other guests were White House press secretary **Pierre Salinger**, U.S. Information Agency Director **Edward R. Murrow**, Asst. Sec. of State for Public Affairs **Robert Manning** and his deputy **Mrs. Katie Loucheim**. New AWRT prez is **Simone Poulain** of State Dept. **Mary K. Fisher**, WMAL-TV is veepee. (Continued on page 47)

THIS 12-PAGE ADVERTISEMENT

STAR TIME

1963-64 GUIDE TO TELEVISION'S FINEST SCHEDULE OF ENTERTAINMENT, NEWS AND INFORMATION



CONTAINS EXCERPTS FROM THE

STAND BY: NBC NEWS

Somewhere in the world, news is always happening. And the intricate processes that bring the raw news to the point of broadcast, keep the lights burning at NBC News headquarters every night in the year. But what counts, finally, is what goes onto the air, into people's homes and heads. At NBC, this means that over one-quarter of the entire television network schedule, last year, was produced by NBC News—an unprecedented volume. To produce this volume NBC maintains the largest broadcast news operation in the world. In all, the NBC News organization numbers over 800 skilled professionals, based in some 75 countries. This year, it is undertaking a bold, new venture in broadcasting the news—the one-half hour, five-day-a-week Huntley-Brinkley Report.

For some time past, this news show has been winning extraor-

dinary critical and public acclaim. As a result, these two serious and untheatrical reporters have, like it or not, become TV "celebrities." But they are the first to attribute the success of their show to something beyond what is called the "chemistry" of their joint appearances. As one of them has said, "We look only as good as the team is good."

The team is good, and growing better—and bigger, to meet the challenge of providing 30 minutes of news every Monday through Friday. A staff of 45 is committed to the enlarged Huntley-Brinkley Report with field producers in London and Tokyo for specially produced news features; in addition to the regular overseas bureaus, and domestic bureaus in New York, Washington, Chicago, Los Angeles, and Miami.

For the first time, thanks to the

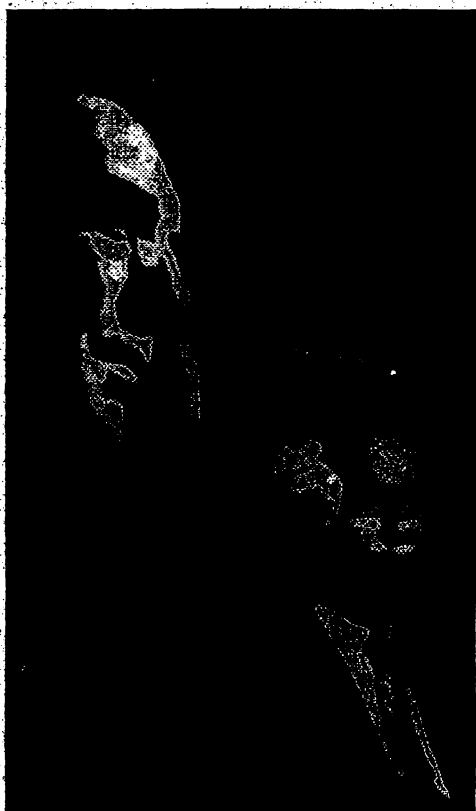
work of many hands, the public may view the news via television in full depth and breadth on a day-to-day schedule. The new Report covers the news in the succinct style the two reporters have made famous. And it can probe into the background of the immediate news with documentary vignettes exploring personalities, underlying issues and contexts, as well as "features" on arts, fashion, sports and odd items in the news. Many reports, eventually, will be sent from overseas by regular instantaneous transmission via satellites. Between now and then, NBC News has increased its film facilities to handle the increased flow of information.

The pace ever quickens, the demand ever grows. The NBC News day has always been a hairbreadth ahead of the clock. Now it goes ever faster.

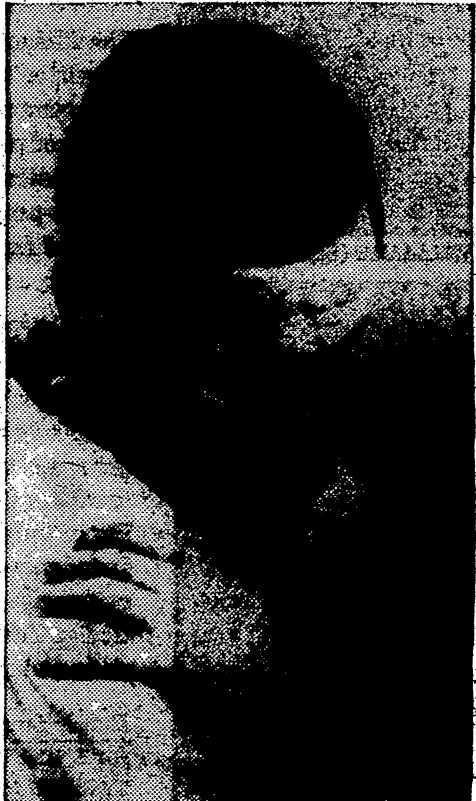
FULL-COLOR, 40-PAGE SOUVENIR

MONDAY

"As Monday goes, so goes the week...."



7pm NYC (6:30 LA) HUNTLEY-BRINKLEY (9/9)



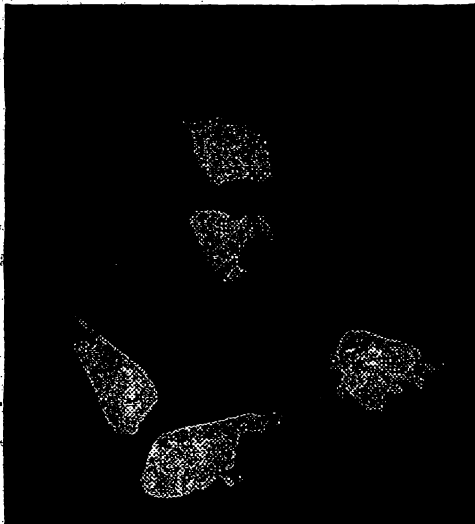
7:30 pm MONDAY NIGHT MOVIES (Sept. 16)



9:30 pm HOLLYWOOD & STARS (Sept. 30)



10:00 pm MITCH MILLER (premiere: Sept. 23)



11:30 pm NYC (11:15 pm LA) TONIGHT

True—and NBC's Monday brings **The Huntley-Brinkley Report**, the enlightened way to start your evening viewing, Monday through Friday. For Monday amusement, **Monday Night at the Movies** leads off our bill of fare, and it's a cinematic chef d'oeuvre. Here are the big films of the 50's: the ones you kicked yourself for missing, and the ones you wanted to see a second time. To whet your appetite, we'll say that the list begins with *Love is a Many Splendored Thing*, *David and Bathsheba* and *Executive Suite*. All are television "firsts," and when the originals are in color, that's how we'll broadcast them.

After the films, stay with us for **Hollywood and the Stars**, a new series of behind-the-scenes entertainments with Joseph Cotten as host-narrator. The love goddesses from Theda Bara to Liz Taylor... the great screen lovers, Bushman to Brando... the tough guys, including Bogart and Cagney... it's the whole, fabulous Hollywood story.

Sing Along with Mitch comes next, complete with tenors, baritones, basses and beard. Not to ignore Louise O'Brien and Leslie Uggams, who, with a line of TV's cutest chorines, complete Mitch's feast for the eyes and ears of us all.

NBC Television keeps up its late-hour liveliness every Monday (and Tuesday through Friday, too) with **Tonight**. Johnny Carson continues in the driver's seat, Skitch's gang operates in the tuneful realm, and the guests are people you've always wanted to meet. Meet some—tonight.

Reminder: listed times are correct for NYC & LA. See newspapers and TV GUIDE for your local schedule.

MAGAZINE WHICH HAS FORMED

TUESDAY

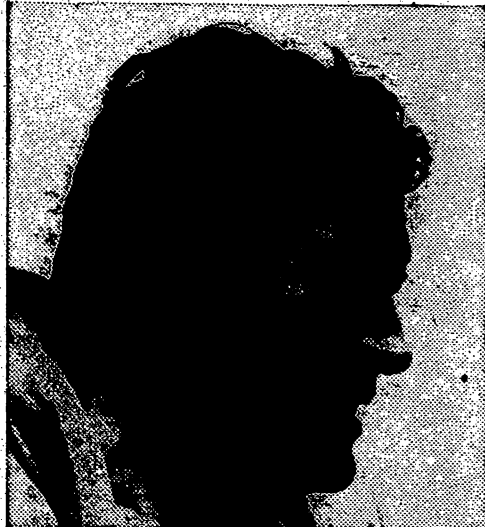
"Tuesday is to be the day...."



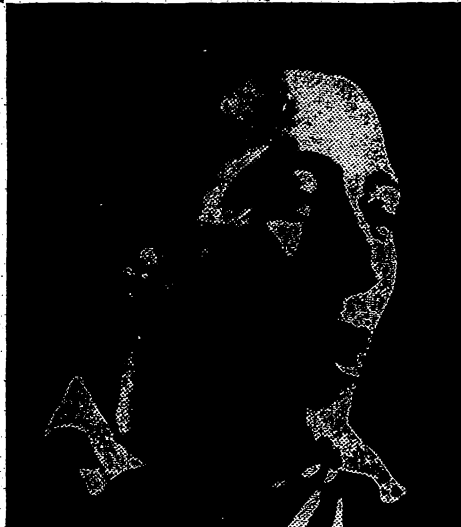
7:30 pm MR. NOVAK (premiere: Sept. 24)



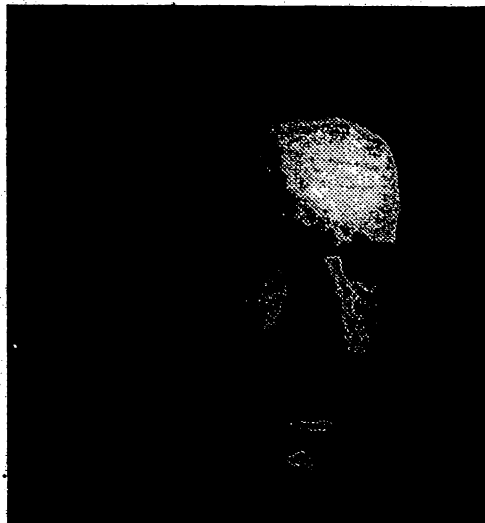
10:00 pm TELEPHONE HOUR (Oct. 8)



8:30 pm REDIGO (premiere: Sept. 24)



10:00 pm ANDY WILLIAMS (Sept. 24)



9:00 pm RICHARD BOONE (premiere: Sept. 24)



10:00 pm ACTUALITY SPECIALS (Jan. 7)

Thus, diarist Samuel Pepys noted that the world was expected to end on a Tuesday in 1667. It didn't, and so we have NBC Television, not ending the world, but taking you well-nigh out of it Tuesday nights. It starts with James Franciscus as **Mr. Novak**, who's a hip, handsome, two-fisted—high school English teacher! And extremely dedicated, too, although Dean Jagger as the canny principal sometimes has to curb his high spirits. This dramatic team gets a big assist from a live-wire student body of 1200, whose problems and escapades give the solid plots plenty of action.

Empire's many fans of last season will be hailing Richard Egan in **Redigo**, a new adventure program. It's true that station wagons outnumber stallions and skirts may be rustled more frequently than steers, but Jim Redigo proves weekly that today's West is still a man's world.

The Richard Boone Show brings television's first full-season repertory company in an extraordinary group of original dramas. Boone is the creative dynamo behind this unique project and has recruited some of the nation's outstanding writing and acting talent for it.

The Bell Telephone Hour returns on Tuesday, star-filled and various as always. This season, in addition, **The Andy Williams Show** will share the space with Bell, along with a number of Actuality Specials featuring prominent NBC News correspondents on camera. Whichever enterprise is holding forth on a particular Tuesday night, the hour bears close watching. So do all the others.

Reminder: listed times are correct for NYC & LA. See newspapers and TV GUIDE for your local schedule.

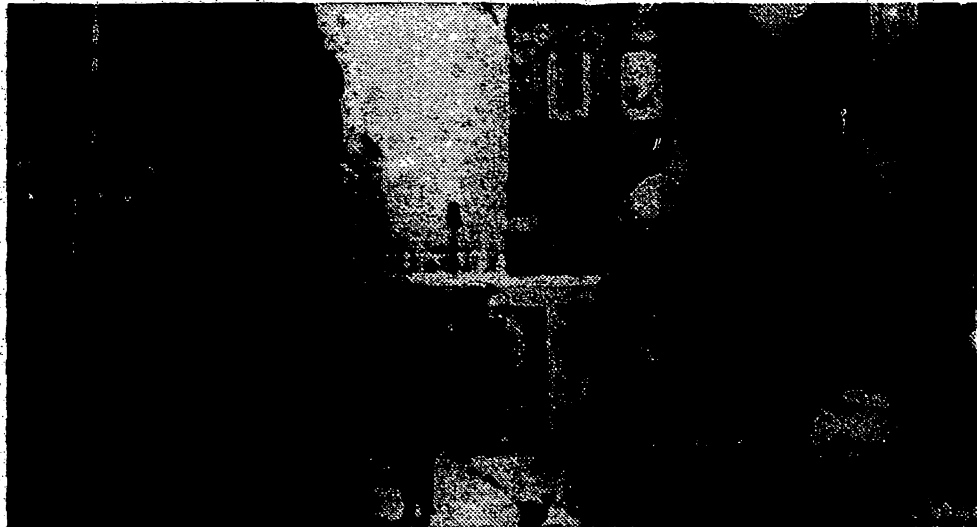
THE THEME OF THE NBC FALL

WEDNESDAY

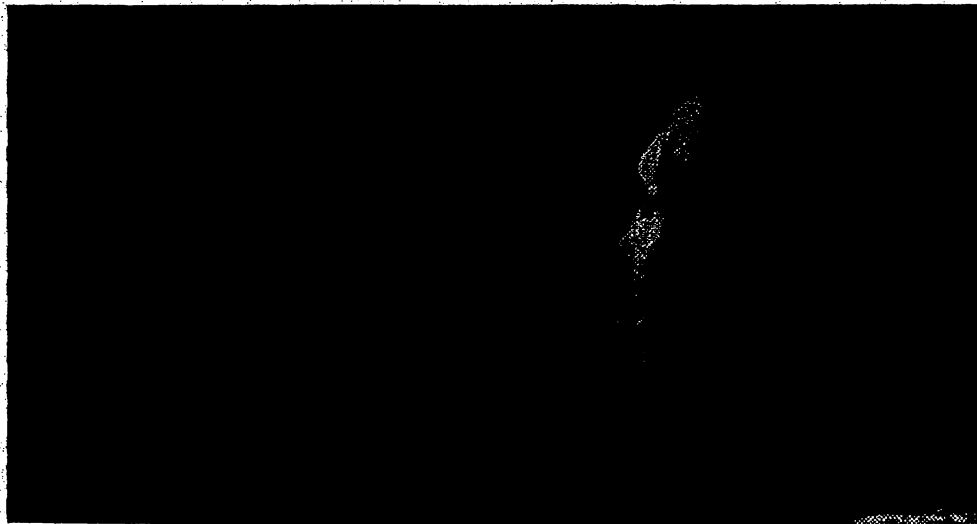
"Wednesday is the best of all...."



7:30 pm THE VIRGINIAN (premiere: Sept. 18)



9:00 pm ESPIONAGE (premiere: Oct. 2)



10:00 pm THE ELEVENTH HOUR (premiere: Oct. 2)

Best for wedding, according to the old English rhyme. Very good for watching NBC, too. Wednesday's a drama-lover's dream—adventure all evening long. First off, there's **The Virginian**, the famed fictional cowboy whose notable transition to television occurred last season. James Drury in the title role and Lee J. Cobb as Judge Garth head the strong cast of regulars, and guest stars are the standard policy. This Fall, the 90-minute series will shed light on the events that brought our mysterious hero West to Medicine Bow. A must for all who like action lean-in-the-saddle, and, as color set owners know, it feeds the eye as well as the imagination.

Espionage is the spine-tingling title of NBC's new Wednesday night suspense series, investigating the shadow-world of international undercover agents, soldiers in a deadly, secret war that never ends. These stories, shot in European locations, have the impact of newfilm and the tension of cloak-and-dagger drama. **Espionage** is probably the boldest profession, and if spies ever have a dull day, you won't see it here.

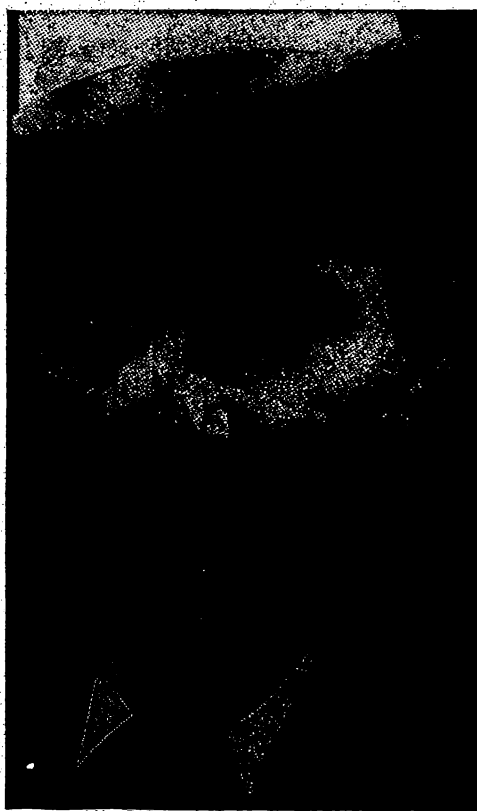
Some people stay right at home and lead dangerous lives. That, in short, is the dramatic premise of **The Eleventh Hour**, in which, this season, the distinguished actor Ralph Bellamy will play forensic psychiatrist L. Richard Starke. Jack Ging returns as Paul Graham, clinical psychologist. The two bring warm human understanding and psychiatric insight to crises that hit the troubled and emotionally ill, often at—the eleventh hour.

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CAMPAIGN—ONE OF THE MOST

THURSDAY

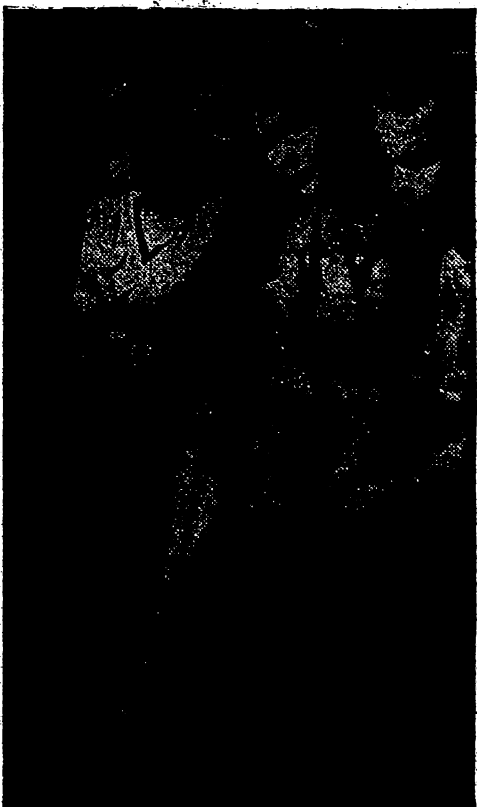
"How thou dost prattle on of Thursday...."



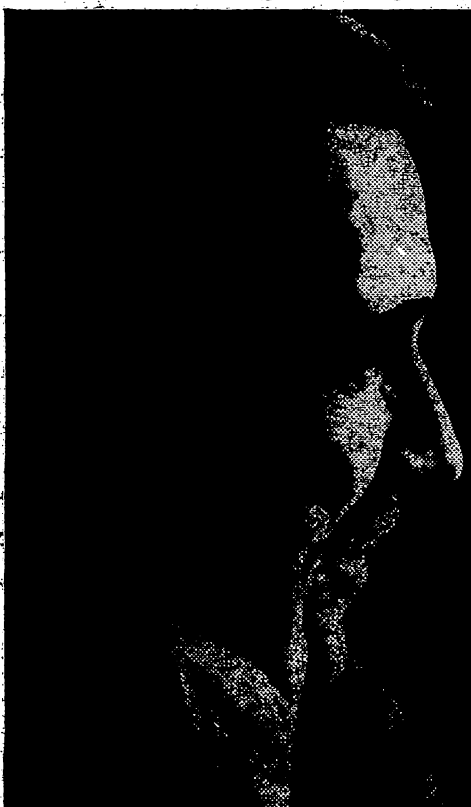
7:30 pm **TEMPLE HUSTON** (Starts: Sept. 19)



8:30 pm **DR. KILDARE** (premiere: Sept. 26)



9:30 pm **HAZEL** (premiere: Sept. 19)



10:00 pm **KRAFT** (premiere: Oct. 3)

Indeed we do, and with good reason. NBC's Thursday night is an enticing blend of all the entertainment arts—drama, comedy, music and variety. **Temple Houston**, our first case in point, marks a novel path for the adventurously inclined. Hollywood's magnetic young Jeffrey Hunter limns the title role, as a young lawyer traveling through the Southwest practicing rough and ready frontier law before the circuit-riding judges of the post-Civil War period.

A residency at Blair General awaits **Dr. Kildare** this Fall. Although America's favorite young M.D. will still labor under Dr. Gillespie's keen scrutiny, this means more responsibility for Dr. Kildare and a broader scope for the scalpel-sharp dramatic series, starring, of course, Richard Chamberlain and Raymond Massey.

Svelte and glamorous she's not, but **Hazel** is nevertheless the favorite TV heroine of millions. As played by Shirley Booth, Hazel's a domestic gem beyond price—generous (she'd give you the shirt off Mr. Baxter's back), loving (what would Harold do without her?) and outspoken (thank goodness!). Hazel returns this Fall in a fresh series of comic adventures, and as before, the Baxter family will share the pleasure with all of us.

Post-Hazel, Thursday brings the new **Kraft Suspense Theatre**—featuring top stars in original dramas with meaningful themes developed through action and suspense, and filmed in color. Seven Thursdays in the year, **Perry Como's Kraft Music Hall** takes over, with guest stars, spectacle, dancing, laughter, and songs, songs, songs as only Perry can sing them.

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EXTENSIVE ADVERTISING AND

FRIDAY

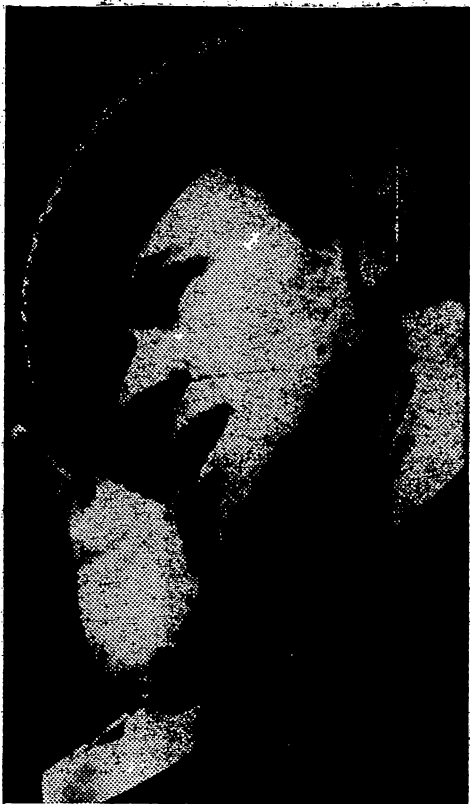
"Right as the Friday...."



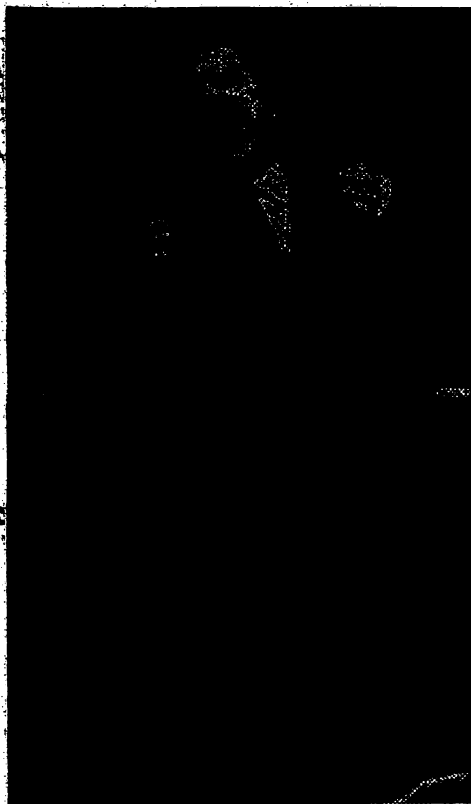
7:30 pm INT'L SHOWTIME (starts Sept. 13)



8:30 pm BOB HOPE (premiere: Sept. 27)



9:30 pm HARRY'S GIRLS (premiere: Sept. 13)



10:00 pm JACK PAAR (premiere: Sept. 20)

Chaucer's phrase from *The Knight's Tale* does service here to remind us that "right" is the right word for the NBC Friday night's tale, starting with **International Showtime**. Master of Ceremonies Don Ameche and his crew coursed two continents last summer, and you'll see fabulous finds from the circus capitals of Europe and the Far East on your home screens.

Meanwhile, back in Hollywood, the multitude of projects included in **The Bob Hope-Chrysler** series have been moving forward under Bob's benign eye. There will be a Hope show every week, ranging from the dramatic "One Day in the Life of Ivan Denisovich" to the razor-sharp wit of a typical Bob Hope comedy-variety show, with Hope as host on every one—and he'll also play a couple of dramatic parts.

A lighter part is Larry Blyden's in **Harry's Girls**, as the fast-stepping manager of three delectable dancers on European tour. The new show is Blyden's first TV situation comedy, and the girls—Dawn Nickerson, Susan Silo and Diahn Williams—are talented, fresh and amusing newcomers, and very easy on the eyes.

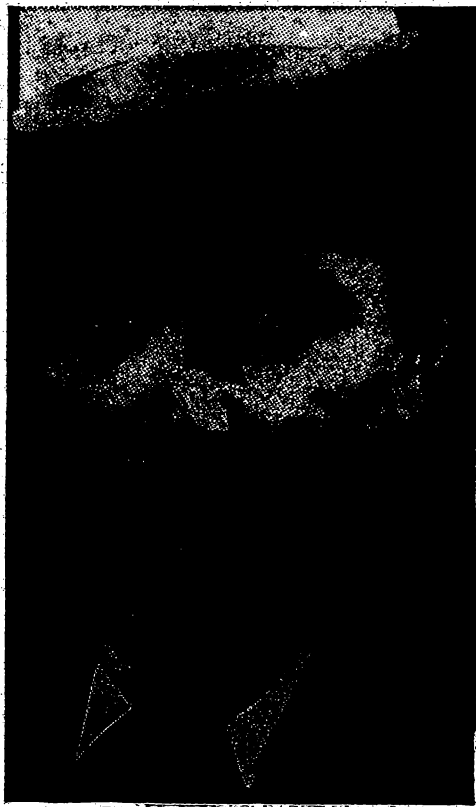
The rightness and lightness of our Friday nights are neatly enhanced by **The Jack Paar Show**. This season as in the past, the brightest stars in show business will nowhere glow so brilliantly as in the presence of the Seer of Studio 6B, Jack Paar himself. This applies to conversation as well as performances, both of which will be doubly dazzling to those who see them in NBC's living color. But even in black-and-white, Jack Paar's a must—to see, and to talk about next day.

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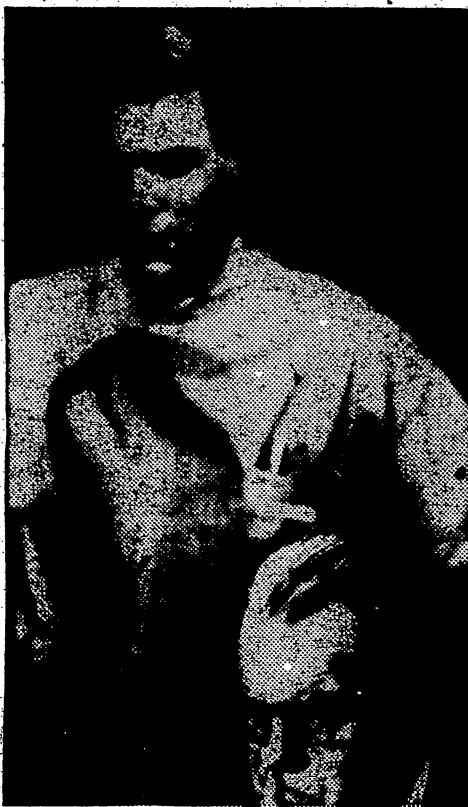
CAMPAIGN—ONE OF THE MOST

THURSDAY

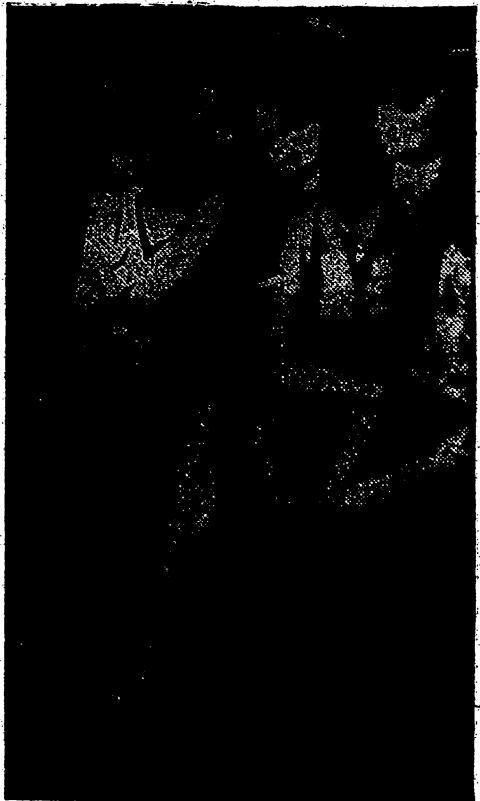
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EXTENSIVE ADVERTISING AND

FRIDAY

"Right as the Friday...."



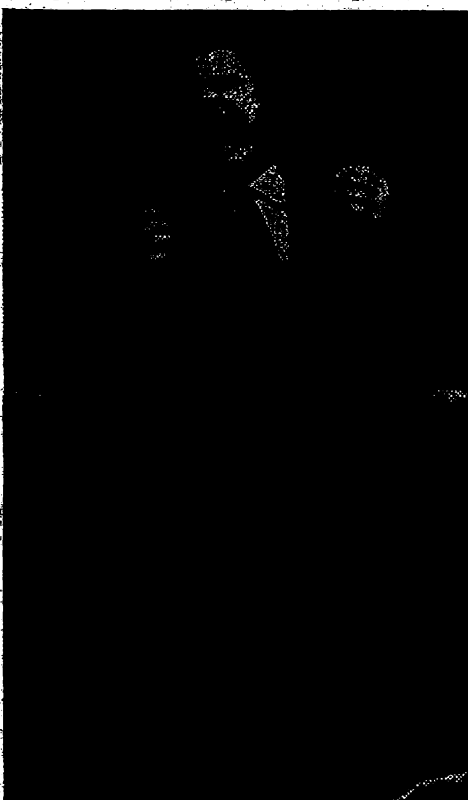
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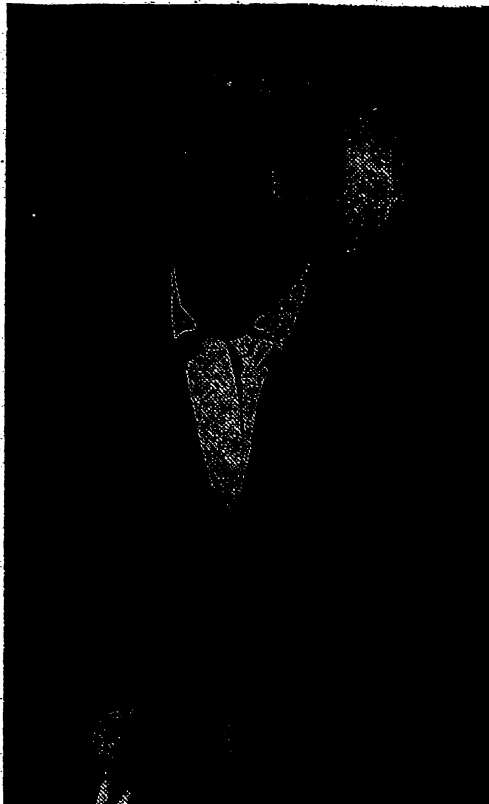
PROMOTION CAMPAIGNS EVER

SATURDAY

"How pleasant is Saturday night...."



7:30 pm **THE LIEUTENANT** (premiere: Sept. 14)



8:30 pm **JOEY BISHOP** (premiere: Sept. 14)



9 pm **SATURDAY MOVIE** (premiere: Sept. 21)

So wrote a lady poet, long before NBC got round to making Saturdays really special. This Autumn, the pleasantries get a crisp start with **The Lieutenant**, a new, stunningly realistic hour dramatic series on the peacetime Marine Corps, with Gary Lockwood as the young Looie whose assignments range from his base in California to the furthest reaches, and Robert Vaughn as his leathery superior officer. If you thought Marine Corps' adventure ended with Korea, this will open your eyes.

We suggest you *keep* them open for **The Joey Bishop Show**, NBC's second Saturday night hit. Fall finds comic Joey Barnes and his spouse, Ellie (played by charming Abby Dalton), being proud but oftentimes puzzled parents. The newest member of the cast, Joey, Jr., weighed in at seven pounds, nine ounces—and he's out to steal twice his weight in scenes. But Joey, Sr., has an ace up his cuff—more stand-up comedy routines.

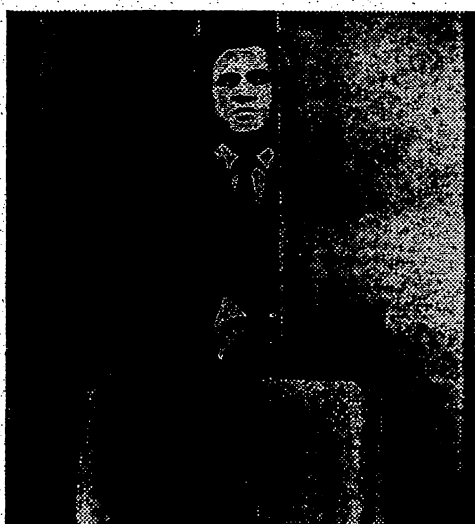
Survivors from pre-television times will recall when the Saturday night movie was standard American ritual, along with the Saturday night bath. NBC revived it (the movie part) last season, and this coming Autumn **Saturday Night at the Movies** will present a fresh package of films from the fabulous Fifties. Among them are such successes as *Daddy Long Legs*, *A Man Called Peter*, and *How to Be Very, Very Popular*; the stars include the likes of Richard Burton, Leslie Caron and Marilyn Monroe. These movies will be playing for the first time on television, and many, of course, will be in color.

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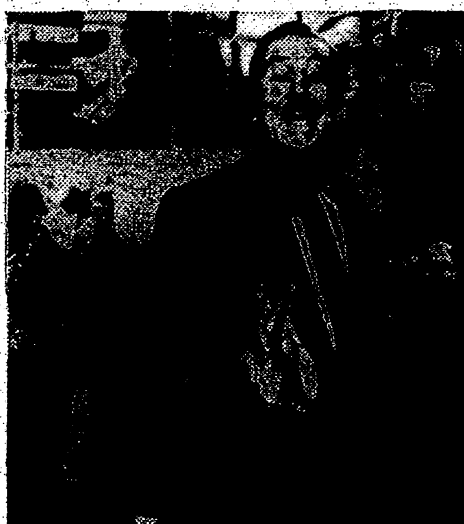
CREATED FOR A TELEVISION

SUNDAY

"All the calm Sunday that goes on and on...."



7:00 pm BILL DANA (premiere: Sept. 22)



7:30 pm WALT DISNEY (premiere: Sept. 29)



8:30 pm GRINDL (premiere: Sept. 15)



9:00 pm BONANZA (premiere: Sept. 22)



10:00 pm DU PONT SHOW OF THE WEEK (premiere: Sept. 15)

Calm, yes. But many other things, too, on NBC Television this Fall. Come sundown, Sunday's serenity will be rippled by laughter with a Spanish accent. The cause will be comic Bill Dana's happy creation, José Jiménez, as a hotel bellhop on **The Bill Dana Show**. Cry javoc!

On José's heels is **Walt Disney's Wonderful World of Color**. A suspense story from Paris, a musical of old Vienna, jungle adventures as only Disney can do them, and, of course, new miracles of animation. In other words, it will be the mixture as before: when you have a perfect blend, why change it?

And if you haven't, why not find it? Which is what Imogene Coca has done, ending a long search for a starring comedy role, with **Grindl**. Grindl is a free-lance gal-of-all-work—a specialist at finding closet skeletons and bel-frey bats on every job she holds.

Bonanza rides into view next, returning in full glory—and full color—for another season. Voted the nation's favorite series last Spring, it's the Western that's cooler, firmer, faster on the draw, more fully packed with adventure. Millions have switched to Bonanza, and you'd better, too. Or else.

After the Western, we go Eastern. **Du Pont Show of the Week** presents distinguished dramas that make it the Broadway of television, and they are matched by the keen actuality of its documentaries. In sum, Du Pont provides a grand climax to the pleasures of Sunday evening.

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SEASON. LOOK TO NBC FOR THE

THE LIVE, LONG DAYS

Mondays through Fridays most fathers and children are out of TV range after the "Today" show, and women become the majority audience. We find that they fancy a bit of drama and a fair supply of

daytime news, but above all they enjoy meeting people. Audience-participation shows, built around a contest, a conversation, or a game, are welcome company in the housewife's busy (but sometimes

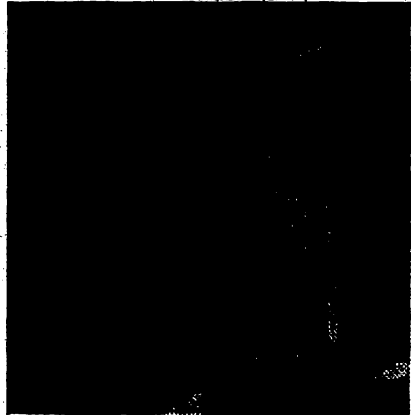
rather lonely) world. This Fall, she will discover two such additions to the NBC daytime schedule, "Missing Links" and a new morning program that brings back the popular Merv Griffin as host. Both shows are part of NBC's unprecedented three hours of color programs each weekday.



10:00 am **SAY WHERE**. Art Jaffe is host.



10:30 am **WORD FOR WORD** starring Merv Griffin premieres Sept. 23 (color).



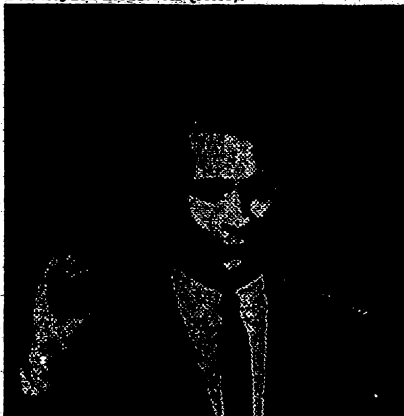
11:00 am **CONCENTRATION**, with Hugh Downs. A new time period, beginning Sept. 9.



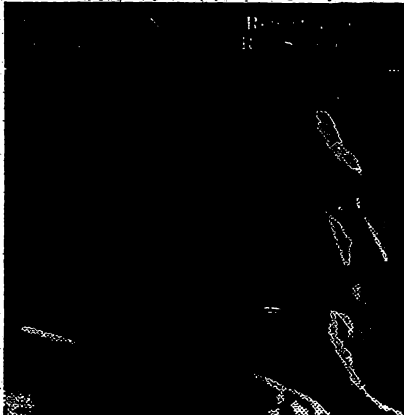
11:30 am **MISSING LINKS**. Game show, premiering Sept. 9 (color).



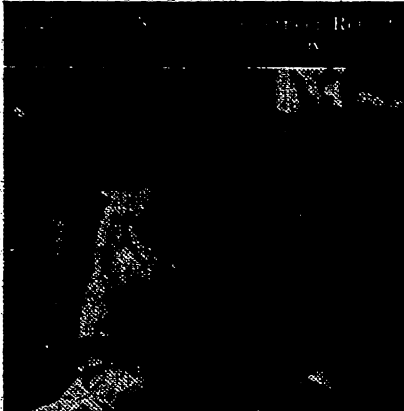
12:00 Noon **YOUR FIRST IMPRESSION**. Bill Leyden moderates (color).



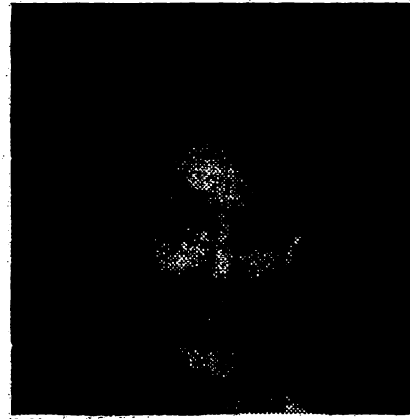
12:30 pm **THE PRICE IS RIGHT**, with Bob Barker. (In color after Sept. 30).



2:00 pm **PEOPLE WILL TALK**. Fun and games with Dennis James (color).



2:30 pm **THE DOCTORS**. A complete hospital drama every week.



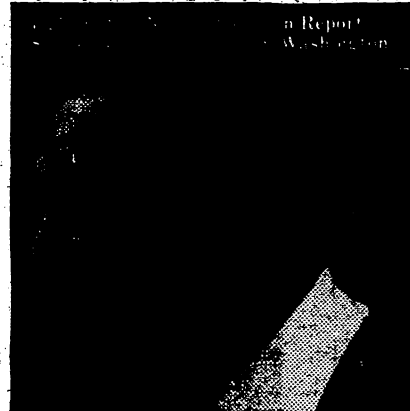
3:00 pm **THE LORETTA YOUNG THEATRE**, with Miss Young as hostess-star.



3:30 pm **YOU DON'T SAY**. Tom Kennedy referees, with celebrities and guests (color).



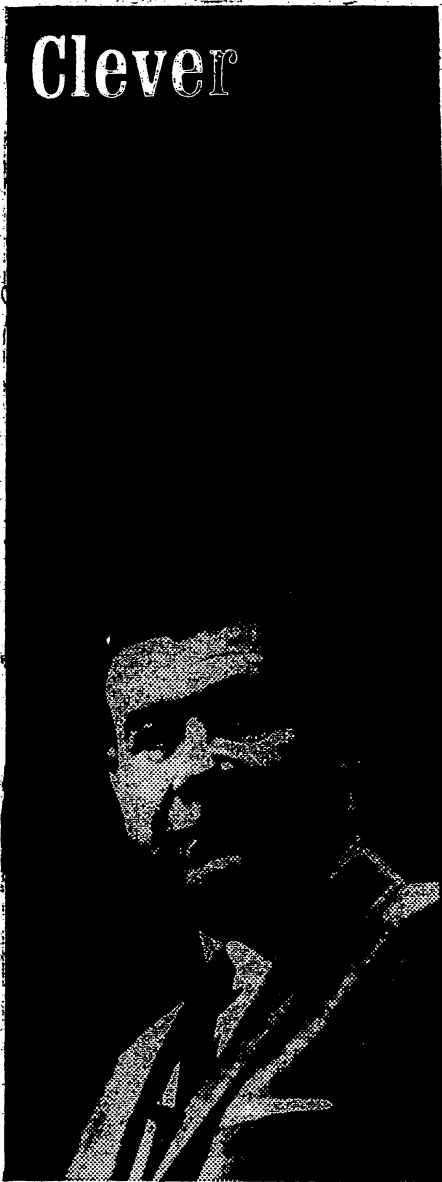
4:00 pm **THE MATCH GAME**, with Gene Rayburn, celebrities and guests.



4:30 pm **MAKE ROOM FOR DADDY**. Situation comedy, starring Danny Thomas.

BEST COMBINATION OF NEWS, IN-

Clever



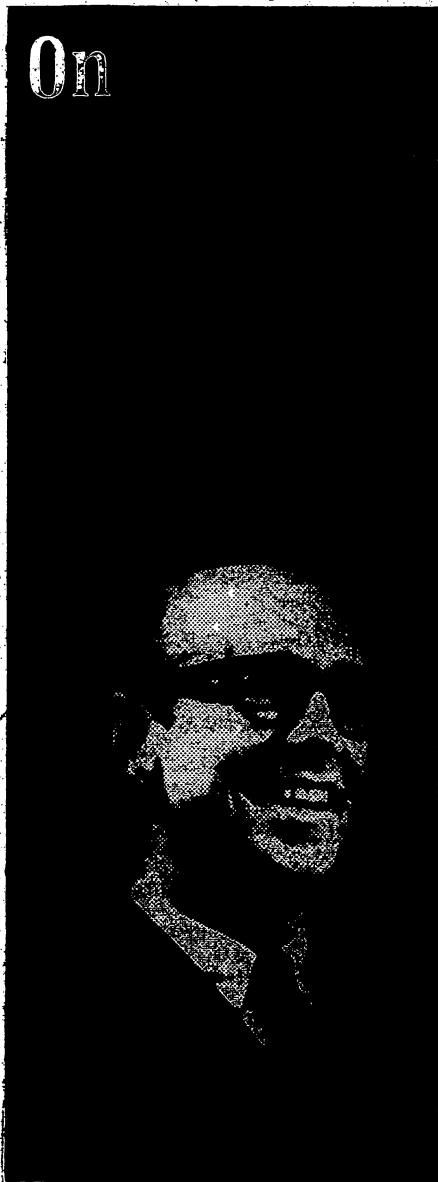
4:00 pm SUNDAY, television's news magazine with Frank Blair. Starts Oct. 20.

Sunday newspapers are very fat cats compared to the weekday editions—a phenomenon that once caused Wally Cox to wonder why *The New York Times* always found more news that was fit to print on the Sabbath. One answer is that Sunday is when most newspaper readers, like most of us, have the most time.

Television viewers, too, have time for more than the headlines on Sunday. There's leisure to lean back and let the TV set detail the newest novels, fashion's latest folderol, what's big in art galleries and sports stadiums across the country.

All this fits the premise of NBC's "Sunday," a one-hour week-end television news magazine that begins on October 20th. "Sunday" is aimed at a light, unhurried view of the week's happenings, with emphasis on music, art, sports, theater and other topics that regular news broadcasts seldom

On



5:30 pm G-E COLLEGE BOWL with Robert Earle. In Color. Starts Sept. 22.

have time to cover in much detail.

The new program's host is NBC Newsman Frank Blair, well known to early birds for his eleven-year assignment on the "Today" show. In keeping with the "magazine" concept, the "Sunday" program is establishing regular departments, conducted by staff members.

Veteran NBC News White House correspondent Ray Scherer is responsible for interpretive reports of the week's events. Younger viewers will be treated to a weekly explanation of a complex news subject, illustrated with film animation and narrated by NBC News correspondent Robert Abernethy. The Washington scene, including social notes and fashion news, will be covered by Nancy Dickerson, and the world of sports, by Joe Garagiola.

"Sunday" critics will appear regularly, to praise or bury new ventures

Sunday



6:00 pm MEET THE PRESS, weekly interviews with national and world leaders.

in their respective spheres of interest. Among the critics are Aline Saarinen, Cleveland Amory, and NBC's Edwin Newman. And behind the scenes, the worldwide resources of NBC News will be made available to "Sunday's" staff.

On the Fall NBC schedule, "Sunday" is a near neighbor of the newly arrived "G-E College Bowl," which last year won an Emmy as "the outstanding program achievement in the field of panel, quiz or audience participation." Sober as that sounds, it's a fast-paced show filled with as much excitement and competitive spirit as many a more muscular contest. And it will be seen in color.

Since "G-E College Bowl" in turn is followed by our long-running (and headline-garnering) "Meet the Press," it's clear that "Sunday" is in good company. In fact, NBC is wearing its Sunday best this Fall.

FORMATION & ENTERTAINMENT.

"Greece: The Golden Age"



DATELINE, ANYTIME, ANYWHERE

When Greece was in her glory, Athens had a population of about 300,000. This fall, perhaps 75 times that number will be watching a television program about the Golden Age of Greece. At NBC, the concept of news embraces all actuality, past, present, and probable future. The 40-odd subjects of one-hour news specials this year include the training of a professional football star, private art collections, the Paris-to-Istanbul railroad, developments on the frontiers of medicine, and the life and culture of India. Also this season the widely acclaimed portrait of "The Kremlin" will be rebroadcast in color.

When the chiefs of NBC News approve a program like "Greece: The Golden Age," or "The Kremlin" they commit over \$100,000—sometimes as much as a quarter of a million—to one production. Why do they do it?

The answer seems to lie in a mixture of pride and conscience. NBC News pioneered this type of programming when it still seemed off-beat and of limited public interest. Today the audiences for these shows are respectable, even by television's giant yardstick. As William McAndrew, executive vice president of the NBC News Division, says, "Our province as newsmen embraces anything of significance that happens anywhere at any time."

It has never been a newsmen's style to count the costs or difficulties when important events are happening. Should he respond differently because the important events happened last month, or 2,500 years ago? NBC News thinks not.



"The Kremlin"

From The Production Centres

Continued from page 34

Phyllis Lawler of Society of American Florists is treasurer, Dudley Harmon of CBS is recording secretary and attorney Lorie Molnar is corresponding secretary. Directors are Sophie Altman of WRC-TV, Mary Ann Guyol, League of Women Voters and Ruth Walter, Voice of America. . . WTOP radio has new game for its football fan listeners. It consists of a football field drawn on baseboard and listeners can draw action as they listen to the game

IN PHILADELPHIA

WFIL-TV will telecast a schedule of four Temple University football games, with sports director Les Keiter handling the play-by-play. The games are Temple vs. Kings Point, Sept. 28; Bucknell, Nov. 2; Susquehanna, Nov. 16; Gettysburg, Nov. 23. . . Frank Hall, WRCV-TV's special events director, will again act as radio-tv coordinator for Fire Prevention Week activities Oct. 6-12. . . Dr. Margaret Mary Kearney, educational director of WCAU-TV, was an honored guest at the American Women in Radio and TV's southwest area conference, Houston. . . American National Heart Assn. has named WFIL-TV a recipient for one of its six national Howard W. Blakeslee Awards for outstanding reporting on diseases of the heart and blood vessels, specifically "The Man Made Heart" program on station's "Frontiers of Knowledge," Jan. 22. WRCV-TV's "Concept," written, produced and directed by David Brenner, kicks off series tonight with "Philadelphia's Tutorial Project," a report on local collegians' efforts to decrease high school dropouts by private instruction. . . "Open Line to Nick Skoritch," featuring the Phila. Eagles coach with Tom Brookshier, former Eagles back now WCAU's sports director, begins Friday (20) 7:30 p.m.

IN DETROIT

Bob Hardt, WXYZ newsman specializing in local news coverage, now will handle station's "Morning Report" cross-the-board. . . Joe Hildebrand, formerly of WCAR, has joined the WJBK sales staff. . . Sue Yeager housewife and mother of two, is WXYZ-TV's "Sunny Seven" for September and will give the station's public service announcements. . . New WWJ-TV series is "Classroom," produced in cooperation with major colleges and universities in station's coverage area. The early morning educational programs on a variety of subjects will be an cross-the-board. . . Dick Osgood, WXYZ's movie critic, is hosting a movie preview party for "Wines and Lovers" at the Mercury. Tickets will be mailed to those listeners who write to the station for them.

IN ST. LOUIS

Don Fischer will take over as promotion manager for KTVI-TV effective Monday (23). He will come to St. Louis from Miami's WKLT where he handled promo and p.r. for the last seven years. . . Henny Youngman appearing at the local Playboy Club and making the rounds of the radio-tv interview shows. . . KSD radio's Sterling Harlins celebrating his 25th anni with that station. . . Mark Russell, executive director at KMOX-TV, tabbed as chairman of the St. Louis Ad Club's annual (Oct. 29) Gridiron Dinner. . . KWK radio will air 10 games from the Missouri U. grid schedule this year, starting with the Saturday (21) tilt with Northwestern.

IN PITTSBURGH

Ray Scott, the voice of the Minnesota Twins and the Minnesota Vikings, will be a guest of honor at a banquet here at Webster Hall, Thurs. (26) when Post-Gazette sports editor Al Abrams will be honored as "Sportsman of the Year." Joe Tucker, WWSW sports director and dean of Pitt sportscasters, will be the emcee. . . WTAE's executive news editor, George Thomas, is teaching journalism this year at Pitt's Point Park College. . . WIIC will have its annual Family Fishing Contest on Oct. 5 and 6 at North Park. . . The same station will have its annual downtown parade on Thurs. (19) with Dan Blocker leading the list of celebrities. Last year, Richard Chamberlain was the parade leader and the event brought in more people downtown than had been seen since the Pirates won the World Series. . . WTAE had over 1,000 guests at its "Happy TV New Year" blowout at the Penn Sheraton on Fri. (13). Many ABC-TV biggies and officials connected with the "Fight of the Week" attended the affair. "Fight of the Week" emanated from the Civic Arena on Sat. (14). KDKA pulled in 2,400 requests for a tour packet on 12 announcements on its nightly "Party Line." "Party Line" has been on KDKA for 13 years and has the largest nighttime radio audience in the city. It was the originator of the telephone talk programs around the country.

IN CINCINNATI

George Palmer, staffer of Taft Broadcasting's WKRC-TV, made an 11th-hour filing as a Democratic candidate for Cincinnati councilman. Running for reelection is Charles P. Taft of the traditional Republican Taft family, a standby on the neutral Charterite ticket. . . Charles W. Grady, in broadcasting for 21 years and with WZIP since 1960 as program director and announcer, took leave to enter theological and divinity schools at U. Chicago. . . Central Trust Co. is tigger for the new travel series, "It's A Wonderful World" hosted by John Cameron Swayze, in color weekly on WLWT. . . WKRC second Pops Concert at Coney Island's Moonlite Gardens, conducted by Carmen Dragon, had an audience of 3,500, slightly less than for the first two-hour program. The station's new health series 15-minute show Wednesdays at 9:30 a.m. has staffer Jane Lynn asking questions from mothers with answers by Cincy health commissioner Dr. Kenneth McLeod.

IN CLEVELAND

Terry Considine, Plain Dealer radio-tv scribe, marries Brian Williams of the same paper, and then leaves to take over production of the Bob Neal morning disk stanza at WERE. . . WJW-TV's Ernie Anderson had his Ghoulardi picture pasted on Bay Village high school gridders' helmets. . . WCLV and WOBC, both FM's, have teamed up with the former giving the Oberlin College outlet its best-of-air stanzas for rebroadcasting. . . Bob Waldrop, WDOK's announcer, hospitalized after heart attack. . . Perry Beaumont, KYW sales, exiting for ministry (Methodist) curriculum at Baldwin Wallace. . . General Managers Carl George, WGAR; Richard Klaus, WERE; Jack Thayer, WHK, and vice president F. A. Tooke, Westinghouse, named to local UNICEF board.

IN MINNEAPOLIS

Time-Life Broadcast was well represented at Radio-TV News Directors' annual national confab held here last stanza. In addition to Sheldon Peterson of local WTCN-TV and Radio, attending were Robert Gamble, WFBM, Indianapolis; Pat Higgins, KOGO, San Diego; Dick Cheverton, WOOD, Grand Rapids; James Bennett, KLZ, Denver, and Richard Krolick, head of program and promotion activities for Time-Life's New York office. . . KTCA-TV Twin Cities educational tv station which observed its sixth anni last week, producing six films analyzing the motion picture art for people working in the visual arts. Series titled "The Captive Eye" will show new film techniques. Dr. George Amberg of U. of Minnesota is producing and directing the films under a grant from the Hill Family Foundation.

HENRY GETS 'EM OUT

Top-Tier Industryites to Show Up For Waldorf Talk

N. Y. industry debut of FCC chairman E. William Henry takes place Sept. 24, when Henry for the first time addresses a luncheon meeting of the International Radio and Television Society (IRTS).

As planned, it will be a blue-ribbon affair, with the largest group of top industry execs assembled in the dais in the organization's history. Size of the affair prompted IRTS prexy Sam Digges to move the event from the Roosevelt Hotel, where IRTS luncheons usually are held, to the Waldorf ballroom.

Among those accepting bids on the projected three-tier dais are: Gen. David Sarnoff, chairman of the board, RCA; Robert Sarnoff, chairman of the board, NBC; Robert Kintner, NBC prexy; Dr. Frank Stanton, CBS prez; James T. Aubrey, CBS-TV prexy; Leonard H. Goldenson, prez, American Broadcasting-Paramount Theatres; Thomas W. Moore, ABC-TV prexy, top leaders in advertising agencies, execs of group operations, indie producers, FCC commissioners, educational tv leaders and David J. Mahoney, exec v.p. of Colgate-Palmolive, among others.

Sinatra Tourney As 2-Day TV Entry

Hollywood, Sept. 17. Fourth Network Inc. has been formed as a new tv programming service, and deals are already being made with advertisers, both regional and national.

Prexy of FN is John R. Vrba, who formerly was veepee and manager of KTTV Productions, and also was veepee in charge of sales for the channel.

FN's initial presentation is a national, live telecast of the Frank Sinatra golf tourney in Palm Springs Nov. 9-10. The meet is a \$60,000 charity affair, is the most recent addition to the official PGA tour. Sinatra will be on-camera host for the two-day coverage, aided by Dean Martin, Gary Morton and other stars.

FN has already cleared the Sinatra tournament on 125 stations, and guarantees advertisers 85% coverage of tv homes, Vrba reported. He said FN will also do live coverage of the annual Palm Springs Golf Classic Feb. 1-2, and that the USC-Ohio State football game will also be sent east via Fourth Network.

Fourth Network plans to present general entertainment attractions, documentaries and sports, also specials, reported Vrba. Various other program deals are currently in negotiation.

The exec said encouragement to form FN "has come from leading advertising executives, programming specialists and station operators. We have the staff necessary to handle major tv events, and our experience in the business has proved to us that the right attraction will deliver an audience, no matter which network produces it."

While with KTTV last year, he lined up the Bing Crosby golf tourney which was funneled over 120 stations by KTTV on a live basis.

Associated with Vrba in the operation are Robert M. Davis, Donald C. Johnson and Robert Collobatto. All are veepees, and Johnson is secretary to FN also. Vrba was with KTTV for 14 years, was on the board of directors of Television Bureau of Advertising two years, and prior to that was co-chairman of the sales advisory committee of TvB.

Bob Sarnoff's 'New Breed of Man'

NBC board chairman Robert Sarnoff Monday (16) told a gathering of 600 Detroit top corporation execs that a "new breed" of manager is going to be needed in American business.

"A few years from now," said Sarnoff, "the remotest operation at home and abroad will be subject to the same management scrutiny as the flagship plant. And managerial decisions will be programmed immediately into the whole enterprise."

The NBC chieftain said the new-generation executive will need to know science and technology "in reasonable depth to appreciate and react to the impact of research and engineering development."

Sarnoff was the main speaker at the annual dinner of the Torch Drive Corporate Leadership Division in Detroit's United Foundation drive.

The "new breed" execs, he said, will have to be "No longer just jacks of all trades masters of none, but jacks of all and masters of many."

Schaefer Beer TV Gamble Brews Up a 'Fancy Payoff' Media Story —On Other Madison Ave. Fronts

By BILL GREELEY

"We've got a client that will shoot craps with us," says Tom Villante, account supervisor on Schaefer beer at BBDO. His statement is representative of a gamble that has paid off for everyone, even viewers.

First and foremost role of the dice in this \$3,000,000 game (trade estimates put Schaefer's measurable media tab at \$2,800,000 a year and Villante says its actually more) was on the "Schaefer Award Theatre" four years ago.

As any New Yorker who has been punched silly by the up to 20 blurbs that can be packed into a feature film unspooling knows, "Award Theatre" is a presentation of first-run (on video) features with only four commercial interruptions.

That great sportsman Walter O'Malley, owner of the Brooklyn Dodgers, couldn't have known he was giving area viewers a break of sorts when he took his club to the long-greener pastures of Los Angeles. Schaefer had been the longtime Dodger alternate sponsor, and the move loosed the funds for "Schaefer Award Theatre" and the "Schaefer Circle of Sports," which is a far-out scheme in itself as sports bankrolling goes.

Anyhow, in 1959, Schaefer tried four "Award Theatre" presentations—"It Happened One Night," "Arsenic and Old Lace," "Mr. Smith Goes to Washington" and "Sergeant York." Not only did the pix pull primetime ratings in the fringe hour ("Award Theatre" is slotted in the 11:15 p.m. "Late Show" time, either on the eve of a national holiday or a weekend night), but it pulled a pile of viewer mail and station calls with nothing but praise, especially for the thoughtful placement of blurbs.

"Award Theatre" is now presented nine times a year and this year is in Boston, Philly, Cleveland, Syracuse and Scranton as well as New York.

In New York (and the example carries to the other markets), "Award" has an average rating of around 25, which means close to 4,000,000 viewers, and is consistently in the top 10 of all tv shows. Of the thousands of mail responses the show has pulled over its four years, Villante says there has not yet been one negative letter.

And, he says, "We get 99.44% adults," while he points out that a recent Nielsen breakdown shows that baseball in New York (the Mets on WOR and the Yankees on WPIX) plays to an estimated audience that breaks down to 20% kids, 33% men and 44% women (keep in mind those afternoon games on that big femme following). The first "Award" presentation, incidentally, was "It Happened One Night," and it pulled a 22.7 Trendex for a 70% share of audience.

Schaefer gets first crack at the new titles in the CBS feature vaults. Bill Lacey at the station, whom Villante considers a top authority on features-to-video, recommends several pictures which the account man screens for final selection. Box office is not necessarily a prime consideration in "Award" pix. "Twelve Angry Men" and "Paths of Glory," as examples, were zip by theatrical terms, but rating mints on "Award."

Thorough promotion is important, says Villante, and the pix

are backed with a media campaign with distinctive illustration for each feature by Robert Peak.

In sports since the Dodgers (and sports are an absolute necessity in reaching the beer drinker, says Villante). Schaefer bankrolls everything from soccer and billiards to the majors, like basketball and the ponies (latter on a 52-week basis both flats and buggies). Often the rating is slight, but soccer, for example, opened up Schaefer accounts previously untapped in New York's German and Polish nabes. Needless to say what sponsoring of Puerto Rican baseball in winter has meant (and the company, which knows it catches a lot of regular baseball buffs for the English commentary on video, advises Spanish-speaking viewers to tune in their radios for play-by-play in their language).

Withal, Schaefer is currently running four times ahead of the average industry sales. But if the beer company rolled the dice on such as "Schaefer Award Theatre" and made out in prestige and sales, why haven't other sponsors latched on to the idea? "We've offered the plan to other sponsors in the mid-west and west," says Villante, "but when they gauge the budget against the four messages (that's besides an intro and close), they can't see the benefits. If you're going to use a sliderule on a deal like this, forget it."

Hot Spot

TvB reports national and regional tv spot up 18.5% in the second quarter of 1963 compared to the same period of '62.

Total gross time billings for the quarter were \$223,106,000 against \$189,433,000 in the like period a year ago.

Biggest gains were made by automotive (23%), clothing etc (57%) confections and soft drinks (32%) and household paper products (43%).

ABC's Pauley Tips Affiliates On Program Changes

ABC Radio is expanding its "Flair Reports," "Tom Harmon Sports Show" and news programming on weekends starting next month. Beginning Oct. 27, four "Flair Reports" segments will be added on weekends, the Harmon show will be lengthened to 15 minutes and new news shows will be added.

ABC Radio prexy Bob Pauley disclosed the new programming plans at the web's annual affiliates meeting in New York yesterday (Tues.). ABC Radio's sales v.p. Ted Douglas reported that billings for the incomplete third quarter of this year were already 56% ahead of full third quarter of last year. Each quarter this year has shown a corresponding increase over last year's business.

Approximately 100 reps of ABC's eastern affiliates attended the session. There have been four regional meets in the last 10 days.

London Agencies

London, Sept. 17.

Rowntree & Co. to test a new brand of instant coffee in the Yorkshire area. Called Coffee Break, new product will be launched on tv with Garland-Compton handling the chores. . . Harold "Simmy" Sims, group account exec with Smee's Advertising died last week, aged 57. He had been with the agency 30-plus years. Peter Day and Preston Donaldson appointed directors of BBDO here. . . Break into the \$60,000,000 plain cracker market scheduled for October by Nabisco Foods, handled by Hobson Bates & Partners. Promo is claimed to be the largest ever planned in this line of biscuit biz and will employ 30-second tv commercials over the whole indie web. . . For the first time Electrical Development Association is contemplating via Mather & Crowther, 60-second plugs in prime time over the commercial network for center heating. . . International Serum Co. changed agents to Savard, Baker Ltd.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

LOS ANGELES

STATIONS: KCOP, KNXT, KNBC, KTLA, KABC, KHJ, KTTV. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	KNXT	782,700	29	1.	New Breed (Sat. 6:00)	KABC	ABC Films	320,000	11	Weird Weird World	KTLA	151,000
2.	Dick Van Dyke	KNXT	733,300	28	2.	Sea Hunt (Sat. 7:00)	KNXT	Economee	306,800	12	Fight; Gallant Men	KABC	292,900
3.	Candid Camera	KNXT	684,000	24	3.	Aquanuts; BB (Tues. 8:30)	KTTV	Economee	288,400	11	Skelton; Talent Scouts	KNXT	484,200
4.	Ed Sullivan	KNXT	600,300	23	4.	Valley Days; Father (Wed. 7:00)	KNBC	U.S. Borax	272,500	12	Big News; CBS News	KNXT	353,100
5.	Password	KNXT	587,700	23	5.	Across 7 Seas (Tues. 7:00)	KNBC	Crosby Prod.	220,500	9	Big News; CBS News	KNXT	314,600
6.	What's My Line	KNXT	584,700	21	6.	M Squad; BB (Mon. 8:30)	KTTV	MCA	210,500	8	Lucy Show	KNXT	574,100
7.	Lucy Show	KNXT	574,100	23	7.	Stagecoach West (Sun. 6:00)	KABC	Four Star	207,200	8	Meet The Press	KNBC	236,700
8.	Andy Griffith	KNXT	555,200	22	8.	Hennessey (Fri. 7:00)	KNBC	NBC Films	203,400	8	Big News; CBS News	KNXT	351,600
9.	To Tell The Truth	KNXT	538,400	21	9.	Thriller; Dogout; BB (Tues. 7:30)	KTTV	MCA	182,300	7	Combat	KABC	387,600
10.	I've Got a Secret	KNXT	531,300	21	10.	Highway Patrol; Groucho; BB (Thurs. 9:30)	KTTV	Economee	173,100	6	Dick Van Dyke	KNXT	733,300

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

1. What's My Line	KDKA	343,800	37	1. Tightrope (Fri. 10:30)	WTAE	Screen Gems	222,500	21	Jack Paar	WIIC	172,500
2. Candid Camera; Focal	KDKA	340,100	37	2. S. Allen; BB; News (M-F 11:15)	KDKA	WBC	128,800	13	Wea; Movie; Startime	WTAE	75,500
3. Gunsmoke; Baseball	KDKA	320,400	33	3. Peter Gunn; Pres. Trip (Tues. 10:30)	WTAE	Official	115,600	10	Brasserie; Wrapup; BB	KDKA	239,500
4. Password; Baseball	KDKA	292,600	30	4. Ripcord (Mon. 10:30)	WIIC	UA-TV	73,900	8	Stump Stars; BB	KDKA	254,100
5. Hillbillies; Focal	KDKA	284,000	24	5. Zane Grey Theatre (Sat. 6:00)	KDKA	Four Star	71,100	9	Wrestling	WIIC	80,300
6. Nurses	KDKA	262,200	27	6. Highway Patrol (Mon-Fri. 5:45)	WTAE	Economee	69,700	6	Early Show; World; BB	KDKA	81,300
7. Stump Stars; Baseball	KDKA	254,100	27	7. Roller Derby; Golf (Sat. 5:00)	WIIC	Seltzer	64,800	7	Show; Dance Party	KDKA	46,000
8. Dick Van Dyke; Focal	KDKA	251,300	25	8. Yogi Bear (Thurs. 7:00)	WIIC	Screen Gems	59,600	4	World Tonight	KDKA	84,300
9. Brasserie; Baseball	KDKA	249,800	25	9. Sea Hunt (Mon-Fri. 6:30)	WTAE	Economee	55,100	8	World Tonight; CBS News	KDKA	64,600
10. Ben Casey	WTAE	224,800	22	10. Tombstone Territory (Sat. 6:30)	KDKA	Economee	50,000	6	Wrestling	WIIC	92,500

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

1. Candid Camera	WJBK	387,100	31	1. Shannon (Fri. 10:30)	WXYZ	Screen Gems	190,700	16	Jack Paar	WWJ	321,300
2. Bonanza	WWJ	359,300	26	2. Everglades; BB (Fri. 7:00)	WJBK	Economee	155,600	13	At The Zoo	WWJ	112,800
3. Password	WJBK	337,500	28	3. Lawman (Mon. 7:00)	WWJ	Warner Bros.	122,700	9	Phil Silvers	WJBK	58,700
4. Price Is Right	WWJ	328,300	23	4. Weekend (Tues. 7:00)	WWJ	Arrowhead	108,000	8	M. Hammer; Cochran	WXYZ	66,800
5. What's My Line	WJBK	322,300	27	5. Hennessey; Squad; Sullivan (Tues. 7:00; Sun. 9:00)	WJBK	NBC Films	102,600	9	Weekend	WWJ	108,000
6. Beverly Hillbillies	WJBK	319,100	25	6. Deputy; Weather (Mon-Fri. 6:00)	WWJ	NBC Films	99,600	8	Bonanza	WWJ	345,700
7. Andy Griffith	WJBK	313,500	25	7. Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	94,400	8	News; Wea; Edit; Spts	WJBK	88,400
8. Jack Paar	WWJ	309,400	24	8. Profile; Matinee (Sat. 3:00)	WWJ	Trans-Lux	81,100	7	Surfside 6	WWJ	84,600
9. Gunsmoke	WJBK	283,600	23	9. Highway Patrol (Mon-Sat. 6:30)	WJBK	Economee	79,300	6	Afternoon Movie	CKLW	107,300
10. J. Benny; Picture; BB	WJBK	281,000	22	10. Surfside 6 (Sat. 6:30)	WWJ	Warner Bros.	78,400	6	Surfside 6	WWJ	72,300

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: JUNE 14 - JULY 11, 1963.

1. Dick Van Dyke	KPIX	343,100	28	1. Step Beyond (Wed. 7:00)	KPIX	ABC Films	137,100	13	Biography	KRON	86,900
2. Bonanza	KRON	308,100	25	2. Sea Hunt (Tues. 7:00)	KRON	Economee	124,900	10	M Squad	KPIX	110,100
3. Candid Camera	KPIX	303,100	24	3. Ripcord (Mon. 7:00)	KPIX	UA-TV	112,400	10	Flying Doctor	KTVU	76,600
4. Beverly Hillbillies	KPIX	301,000	23	4. True Adventure (Tues. 7:30)	KTVU	Teledynamics	111,500	10	Combat	KGO	164,100
5. Perry Mason	KPIX	284,700	24	5. M Squad (Tues. 7:00)	KPIX	MCA	110,100	12	Sea Hunt	KRON	124,900
6. Andy Griffith	KPIX	273,100	21	6. Third Man (Fri. 10:30)	KGO	NTA	107,300	10	Jack Paar	KRON	195,000
7. Ed Sullivan	KPIX	269,800	24	7. You Asked For It (Thurs. 7:00)	KTVU	Int'l TV	105,200	10	Across 7 Seas	KPIX	77,400
8. What's My Line	KPIX	269,600	22	8. San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	104,100	10	Fight; All American FB	KGO	116,900
9. Password	KPIX	247,100	23	9. I Search For Adventure (Tues. 8:00)	KTVU	Banner	100,200	9	Combat	KGO	163,300
10. Dr. Kildare	KPIX	243,200	23	10. Biography (Wed. 7:00)	KRON	Official	86,900	7	One Step Beyond	KPIX	137,100

French TV a 'Reprise'

Continued from page 25

Last Five Minutes," the literary interview program with contemporary writers "Reading for All," "Art and Magic of the Kitchen," "The Female Magazine," a 25-minute police series item "Inspector Leclerc," "Cine panorama," a look at new films and pic personalities, and "Paris Club" via visits with celebs from all walks of show biz.

Many quiz programs will go on in their early evening slots as well as variety shows which will feature new pop singers getting up shows or retransmissions of parts of hit revues, music hall shows or tuner legit offerings.

News programs will be under Raymond Marcellac and there will be Paris-centered offerings as well as time allowed for regional news outlets. More heavyweight appraisals will be left for later slots with general news for the early evenings and afternoons. Every Friday will have a deeper roundup program and once a month an essay-type affair "The Front Page" on one subject with some lesser sidelights.

Being government-run, it will also stress educational aspects for moppets, adolescents and more advanced students. School stunted programs will also be stepped up. Youth will get a look at selected

quality tendencies in all forms of show biz and the arts as well as their own quiz shows. Science programs and a look into why France has snared no Nobel Prize in 25 years will also be treated. Sports will continue to get plenty of time.

Dramatic offerings of classics, avant garde entries and plays written especially for tv will rate and get some prime time. Several 15 minute and half-hour series with such titles as "David Copperfield," "Uncle Tom," "Jean Christophe" and "General Dourakine" are also in the offing.

Yank skeins like "Adventures in Paradise," with Gardner McKay, Steve McQueen in McQueen's "Wanted, Dead or Alive" and others, will get airings in French-dubbed versions. French are also coming up with filmed half-hour and hour shows made either by the state tv arm Radiodiffusion Television Francaise itself or by regular film producers for local tv with rights for foreign sales kept.

As for features, local producers are still worried about competition and trying to keep pix off the air or at least not at prime time or on filmgoing days. They are worried about rumored sales of big back-

log Yank pix to the RTF. However over 50 pix will be used as well as special series dedicated to outstanding filmmakers who will intro their own pix.

WNAC

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"Summer Stock," "People Against O'Hara," "Ruby Gentry," "Angels in Outfield," "Conspirator," "Mogambo," "Don't Go Near Water," "Somebody Up There Likes Me," "I'll Cry Tomorrow," "It's a Big Country."

Also: "Conspirator," "Blackboard Jungle," "Golden Age of Comedy," "Big Hangover," "Silk Stockings," "The Actress," "Go For Broke," "Ambush," "Battle Circus," "Lone Star," "In the Good Old Summertime," "Royal Wedding."

Some of the films in the package have been showing in theatres around the Boston territory as MGM reissues.

Atlanta—Dick Edwards, a director on WAGA-TV staff, has been named production manager of Storer chain link, replacing Ray Gaber, who has moved to station's local sales staff. Before coming to WAGA-TV in 1962 Edwards was senior-producer director at KTBS-TV, Shreveport, La.

Philly Educ'l TV Bows

Continued from page 27

tv classroom instructions this year free.

The Philadelphia Board of Education has contributed \$300,000 to the WHY-TV operating fund. Participating school districts are asked to pay \$1 per year per pupil. Philadelphia with 200,000 public school children is contributing \$1.50 per.

Richard S. Burdick, who wrote and directed Kay Kyser's "College of Musical Knowledge," is executive v.p. and general manager. The educational station's needs have been set at \$1,100,000 for the first year. Burdick said, of which \$800,000 has already been contributed.

"Beaming daily lessons into classrooms for 300,000 children in the tri-state area," he said, "Is the biggest scholastic experiment ever attempted here."

Politics as well as rivalry between the states accounted for

the long delay in setting up WHY-TV, until the FCC decided last year that the area's millions were entitled to educational tv rather than a fourth commercial station.

Howard K. Smith

Continued from page 23
layout in an austere streamlined setting, to make these political portraits as sharp as possible. Miss Whedon said that the high quality videotape equipment now available in Europe will be used abroad rather than film.

Lester Pearson, the Canadian Prime Minister, will kick off "Issues and Answers" Sept. 22. Madame Ngo Dinh Nhu, sister-in-law of President Diem of South Viet Nam, is due to make her first tv appearance in the U.S., on "Issues and Answers" either Oct. 6 or 13. Charles P. Arnot, ABC news southeast Asia correspondent for ABC, sent word to New York that "Madame Nhu has instructed the Viet Nam embassy that ABC should have top television priority when she visits the U.S. in October."

THE JERRY LEWIS SHOW



*Saturday Night
September 21!*

"LIVE"
2 HOURS
EVERY
SATURDAY
NIGHT ON
A.B.C.
TELEVISION

Siemanowski

Continued from page 24

regular basis, as opposed to the usual once-in-a-while basis, for such a vehicle as "Chronicle."

Producer Sheers is at work on an hourlong visit to Blackpool, England, the beach resort area, where, according to Siemanowski, there's a fierce determination to have a good time. It will be titled "Oh, Be Joyful." Sheers also will do two half-hour shows, one on Les Halles, the open market in Paris, the other on the Italian film industry. The one on the Italian film industry will not be devoted to the big productions, but the smaller ones.

Producer Kellerman has an hour project on the Civil War, titled "The House Divided," and it will be based on original documents of the Civil War, letters and diaries. Kellerman also will do a half-hour show on Hans Christian Anderson, to be telecast for the Christmas holidays on Dec. 25, and to be titled "A Danish Fairy Tale."

Bush has three shows on his production agenda, one of which will be an hourlong program devoted to five major breakthroughs in science within the past 15 years. Bush also is doing an unusual program, a half-hour devoted to three oldsters, in their 80's and 90's, reminiscing about their lives. One of the participants is Mrs. Finkley, an aged Negro whose parents and grandparents were slaves, the other being Mr. Dickey, of Kansas, and Mr. Merri, an old New Englander. Title of the show is "Tap Roots: Finkley, Dickey and Merri."

A half-hour will be devoted to a "straight-in" comic, Judge Kessinger, who does the Rotarian circuit. Lee Mays will be producer of "Four Views of Caesar."

Syndie Features

Continued from page 27

sisting of about 30 pix, will have another group, more near 40 pix, in mid-November. Seven Arts Associated, which recently acquired the Universal post-'48 library and a sizeable number of 20th-Fox post-'48's, will continue to release pix on the basis of what it calls an orderly release pattern. The pattern will call for a new package every six to nine months. With its recent acquisitions, Seven Arts Associated feels it has product for the next six or seven years. New product, too, will be coming from the motion picture producing arm of Seven Arts Associated.

For the Hollywood majors, there appears to be a three- or four-year period between theatrical and tv distribution. Pix today aren't nearly made in the quantity of past years, the Coast based majors though will continue to be able to supply their respective tv distribution arm with fresh groups of cinematic, in relatively small numbers.

Need for more pix and the growing sophistication of station buyers, as well as audiences, has broadened the market for foreign pix, or as the foreign distributors like to call them, with justification, "international pix." Pix in this category range from festival award winners to the sex and scandal specs.

SG's Features

Continued from page 27

clude such markets as WTCN-TV, Minneapolis; WNHC-TV, New Haven; WKRC-TV, Cincinnati; KLZ-TV, Denver; WITI-TV, Milwaukee; WBEN-TV, Buffalo; WLW-D, Dayton; WLAC-TV, Nashville; WMCT, Memphis. Additional sales were made to KALB-TV, Alexandria, La.; KTVO, Ottumwa; WSAU-TV, Wausau; WDBJ-TV, Roanoke; WJRT, Flint; KIVA, Yuma; WHBF-TV, Rock Island; WFBG-TV, Altoona; WREX-TV, Rockford; and KRTV, Great Falls.

Sales of the post-'48 package were made this summer to WMT-TV, Cedar Rapids; WTAF, Marion, Ohio; WINR-TV, Binghamton; WMTV, Madison; WDBJ-TV, Roanoke; KIVA, Yuma; WLAC-TV, Nashville; KXJB-TV, Fargo; WPRO-TV, Providence; KVTY, Sioux City; KCMT, Alexandria, Minn.; WTVW, Tupelo; KVAL-TV, Eugene; and KRTV, Great Falls.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pit periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Sacramento-Stockton • STATIONS: KCRA, KXTV, KOVR.

• SURVEY DATES: JUNE 14 - JULY 11, 1963.

KRCA Total Area Homes: 69,800
Metro Rating: 16
Share of Audience: 35

MONDAYS 7:00-9:30
Program: CINEMA THREE

- June 17 "DON'T GO NEAR THE WATER"
Glenn Ford, Ann Francis
1957, MGM, MGM-TV
- June 24 "VIVA ZAPATA"
Marlon Brando, Jean Peters
1952, 20th Century-Fox, NTA
- July 1 "YANKEE DOODLE DANDY"
James Cagney, Joan Leslie
1942, Warner Bros., United Artists
- July 8 "GOLDEN GIRL"
Mitzi Gaynor, Dale Robertson
1951, 20th Century-Fox, Seven Arts

KXTV Total Area Homes: 49,900
Metro Rating: 12
Share of Audience: 33

TUESDAYS 7:00-8:30
Program: COMMAND PERFORMANCE

- June 18 "RETURN OF THE FRONTIERMAN"
Julie London, Rory Calhoun, Gordon MacRae
1950, Warner Bros., Seven Arts
- June 25 "ADVENTURES OF HUCKLEBERRY FINN"
Mickey Rooney, Walter Connelly, W. Frawley
1939, MGM, MGM-TV
- July 2 "LASSIE COMES HOME"
Roddy MacDowell, Donald Crisp, Edmund Gwenn
1948, MGM, MGM-TV
- July 9 "THEM"
James Arness, James Whitmore, Joan Weldon
1954, Warner Bros., Seven Arts

KCRA Total Area Homes: 104,400
Metro Rating: 25
Share of Audience: 46

WEDNESDAYS 9:00-11:00
Program: THREE STAR THEATRE

- June 19 "NO TIME FOR SERGEANTS"
Andy Griffith, Nick Adams
1958, Warner Bros., Seven Arts
- June 26 "TOP SECRET AFFAIR"
Kirk Douglas, Susan Hayward
1957, Warner Bros., Seven Arts
- July 3 "INDISCREET"
Cary Grant, Ingrid Bergman
1958, Warner Bros., Seven Arts
- July 10 "STRANGERS ON THE TRAIN"
Robert Walker, Ruth Roman
1951, Warner Bros., Seven Arts

KCRA Total Area Homes: 59,000
Metro Rating: 12
Share of Audience: 30

THURSDAYS 7:00-8:30
Program: MOVIE OF THE WEEK

- June 20 PREEMPTED
- June 27 "THE LITTLE SAVAGE"
Pedro Armendarez, Terry Rango
1959, 20th Century-Fox, Seven Arts
- July 4 "YOU CAN'T CHEAT AN HONEST MAN"
Edgar Bergen, W. C. Fields
1939, Universal, Screen Gems
- July 11 "ATTACK OF THE CRAB MONSTERS"
Richard Garland, Pamela Duncan
1957, Allied Artists, Allied Artists

KXTV Total Area Homes: 73,200
Metro Rating: 21
Share of Audience: 39

FRIDAYS 9:00-11:00
Program: PREMIERE MOVIE

- June 14 "HASTY HEART"
Ronald Reagan, Patricia Neal, Richard Todd
1950, Warner Bros., Seven Arts
- June 21 "THE LOST WEEKEND"
Ray Milland, Jane Wyman
1945, Paramount, MCA-TV
- June 28 "HAIL THE CONQUERING HERO"
Eddie Bracken, William Demarest
1944, Paramount, MCA-TV
- July 5 "HOLIDAY INN"
Bing Crosby, Fred Astaire
1942, Paramount, MCA-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Bronco 7:00-7:30	KOVR 30,300
To Tell the Truth 7:30-8:00	KXTV 59,700
I've Got a Secret 8:00-8:30	KXTV 60,900
Lucy Show 8:30-9:00	KXTV 82,400
Stoney Burke 9:00-9:30	KOVR 98,000

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Across Seven Seas 7:00-7:30	KCRA 42,800
Combat 7:00-8:30	KOVR 60,300

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Beverly Hillsbillies 9:00-9:30	KXTV 113,800
Dick Van Dyke 9:30-10:00	KXTV 97,300
Naked City 10:00-11:00	KOVR 42,100

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Perry Mason 7:00-8:00	KXTV 62,700
Donna Reed 8:00-8:30	KOVR 62,100

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Sing With Mitch 9:00-9:30	KCRA 84,200
77 Sunset Strip 9:30-10:30	KOVR 68,000
Hootenanny 10:30-11:00	KOVR 58,800

WBBM, WBBK

Continued from page 27

through opinion surveys. In brief it works this way: the station poses the questions in a special program, and the home viewer participates by answering on a ballot that is published in the daily papers that day. Two weeks later, there's a followup program on which the results are tabulated and analyzed; and after that the findings are published and distributed to the organizations and government agencies that may be concerned.

No one, probably not even Steiner, was absolutely convinced of the home viewer's willingness to participate until last week—and even then the clincher came about by an accident of sorts.

On Monday (9), WBBM-TV offered a 15-minute special after its 10 p.m. newscast, titled "Feedback: Stage One." Here Steiner presented a list of 13 issues currently in the news, ranging from the racial revolution to little league baseball, and instructed the viewer to vote for five issues that they would like to be sampled on in future "Feedback" outings. The program was merely an exploratory one to ascertain which topics are of greatest concern to the community here at present. But the station made one miscalculation, and it proved a fortunate one. It ran too quickly over the topic list, and didn't give the home viewer enough time to ponder his choices.

Immediately the switchboard got busy, and personnel at the station swear they answered 500 phone calls, each wanting to have the list read again. To head off additional calls, the station interrupted the late movie three times during the night to show the list of topics again. With calls still coming in the next morning, veep general manager Clark George ordered the entire "Feedback" program repeated three times on Thursday (12) and once on Friday to cover all segments of the audience. Airings were at 7 a.m. (Friday), 12:15, 5:15 and again at 10:15 p.m., with ballots published again in the daily gazettes.

Reached for comment, George said, "I think we can conclude from this experience that people watch tv very carefully, that they have confidence in it and that above all they want to have a voice in determining what goes on in tv. We didn't know what kind of response we'd get from the program, but what has happened convinces us that people do want the opportunity to express themselves, to participate, make themselves heard. Apparently people want more from television than basic entertainment—although they unquestionably want that too."

Irish TV

Continued from page 25

British independent group, TWW, to cooperate on series called "Celtic Challenge" and there is to be a step-up in home production. "Broadsheet," nightly magazine, is dropped for a brief personality spot each evening; a pop disk show "Top Ten" is slotted to compete with BBC and ITV transmissions on the same lines, a "Late, Late Show" (starting at 10:15 p.m.) and a new Sunday night hourlong family entertainment headed by radio gabber Joe Linnane. Latter will take over from radio the "Question Time" quiz which Linnane has handled for several years.

More attention is to be paid to provincial program to build up number of viewers in rural areas. One in two urban white collar homes owns a tv set, but only one in six farm homes.

ABC-TV Sales

Continued from page 25

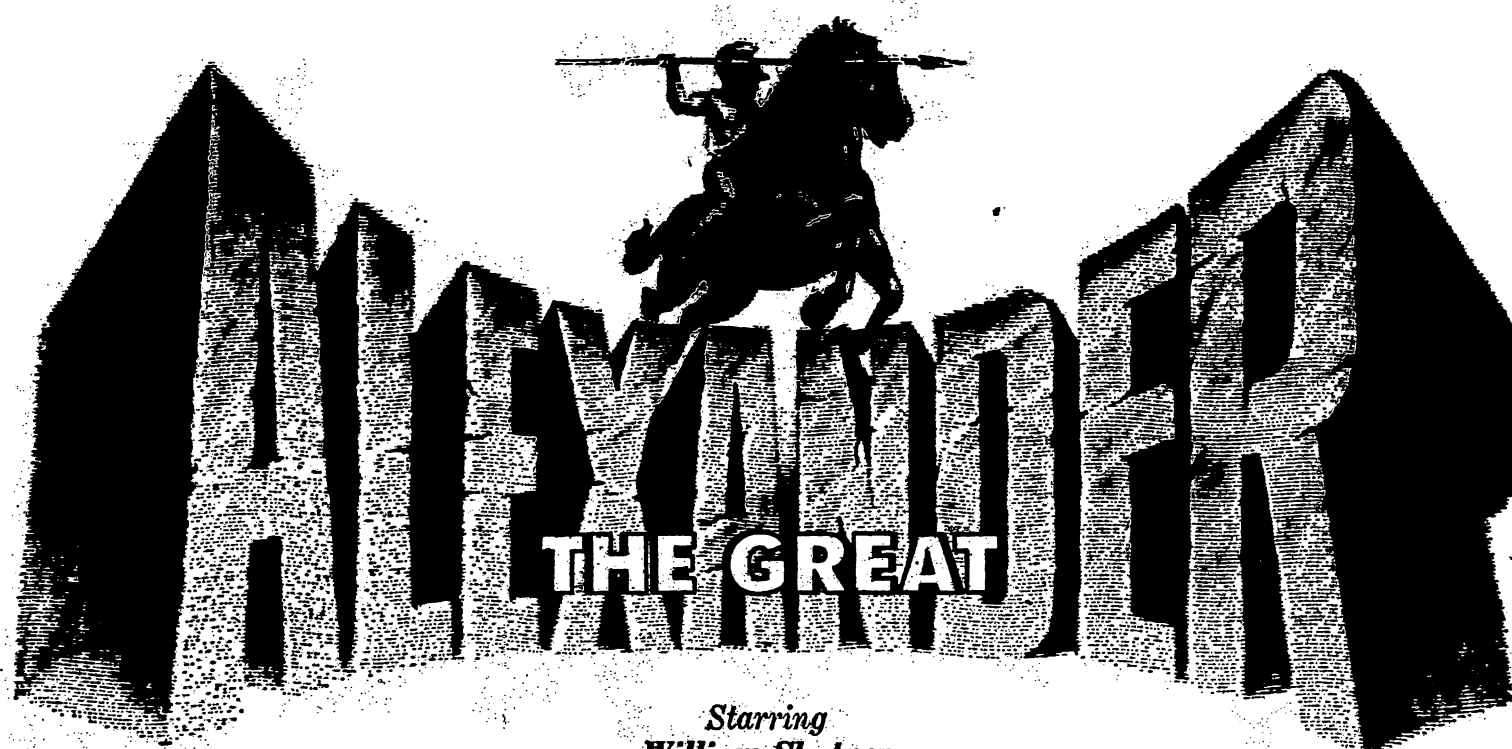
nut, which split its ad coin between ABC and CBS-TV, and Maxwell House Coffee, which split its commitments between ABC and NBC-TV. Several other odds and ends of business makes ABC's fourth quarter a virtual sellout.

Several ABC-TV sales have already been made for the first quarter of next year. Over \$2,000,000 in business has been written with Miles, Thomas Leeming, DuPont and Noxzema.

(Continued on page 54)



Television's Most Distinguished Effort for 1964-65



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William Shatner*

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*Edith Hamilton
"The Echo of Greece"*

*Pilot Script Written by
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*Albert McCleery
- Producer*

*Selig J. Seligman
Executive Producer*

One Hour Weekly for ABC-TV • NOW IN PREPARATION

BBC-TV's 'Think Big'

Continued from page 23

and "provoking" the audience and providing them with the kind of excitement not easily to be found in the theatre. At the same time, Newman wants to make BBC so acceptable to the tv writer that "they just won't want to work anywhere else."

One unique aspect of the "Festival" skein is that plays will vary in length—anything, according to Newman, from 50 minutes to 135 minutes.

In addition to the "mammoth" play, further evidence of the "Think Big" trend at BBC is revealed in the fact that it is to mount a 52-week serial, "Dr. Who." Skedded for the vital Saturday "bridge" period between sports-casts and the teenage shows "Juke Box Jury," the serial is to be hinged on a scifi axis involving four central characters who undergo a variety of experiences each of which takes some weeks to work out.

On the light entertainment front, one of the BBC's strongest programming aspects, the Corporation is not only reviving many of its big hits like "The Black and White Minstrel Show," "Billy Cotton Show," Michael Bentine series, Harry Worth half-hours, Brian Rix shows, etc., but is now on the hunt for "big time" international names of the calibre of a Nat Cole or a Sammy Davis, Jr.

Controversial "That Was The Week That Was" is reslotted in its Saturday night berth having been re-barbed (and remodelled to some extent) and light entertainment topper Tom Sloan is prepping another i.e. show "out of the same school of thought"—though not satire—involving five actors and one actress under the title of "The Company Of Six."

"The Good Old Days," a long-running costume song-and-dance show, is to get the big treatment and will be developed into a bigger offering and slotted in midweek prime time.

The six-episode "Comedy Playhouse" series—which provided BBC with its biggest-ever hit "Step- toe And Son"—is to be stepped up to a 13-segment series with different comedy writers contributing shows, each of which will be a pilot.

One of the few aspects that has not undergone any hypno on BBC-1, is the use of U.S. material. This is principally because the "strong buys" BBC is currently running—"Lucy," "Kildaire," "Defenders," "Dick Powell Theatre," Dick Van Dyke and "Wells Fargo"—are holding key berths throughout the week already and, short of stepping up its (self imposed) quota of foreign material, BBC-TV can hardly do more in this direction.

Significant scheduling changes being brought about in the fall include the shift of the primetime newscast from 9:15 p.m. to 9 p.m. where it will directly oppose Independent Television News on the commercial channel. Move allows program controller Hood to mount three big programs after the newscast whereas in the past he has been confined to two. And in view of the fact BBC treats the night newscast as a "watershed" which divides "family time" from "adult time," Hood is lengthening the latter's crack of the whip.

Overall, the BBC's fall line up,



Mgt.: William Morris Agency

with its new "Think Big" emphasis especially designed to capture the peak time ratings, smacks of a drive never before known from the web. The purse strings have been opened wider, the spirit of battle is running high. But with the commercial boys well aware that "the gloves are off," only the fall battlefield will determine the vital issue, whether BBC-1 with its new look productions, has the requisite staying power.

Mort Werner

Continued from page 23

hotel room early one a.m.—"and here was this nut with a mustache talking to birds."

It was just before NBC's launching of "Today," and Werner went straight to the Philadelphia station to talk to Kovacs. Kovacs wasn't named for "Today," but Werner talked the network into putting the comedian on in the morning opposite Arthur Godfrey, where NBC had bombed with everything it tried. It amounted to solid practice for Kovacs, says Werner, and the comedian moved on to firm tv and feature film status before his untimely death in a Coast auto crash.

Werner moved from Kaiser to Young & Rubicam agency, then back to NBC as program chief, then a couple of years ago. First assignment: name a new talent to take over the "Tonight" show.

He settled on and pitched Johnny Carson to the network's top brass. And Carson was a talent who had been around for a long time with again only moderate success. "Tonight," now sold out and drawing its biggest audiences yet, was the right vehicle, says Werner.

Screen Gems

Continued from page 26

co-productions will be under the charge of Herbert Sussan, SG international production chief, who as head of NBC "specials" and producer-director of "Wide, Wide World" had done considerable lensing here.

SG is becoming increasingly active in international co-productions as a result of the spearheading of Lloyd Burns, the outfit's vice president in charge of international operations. It was Burns, with the assistance of Joel and SG Japan manager Yoshikata Mizoguchi, who did the spadework for the upcoming joint productions here, Krantz cited. He pointed out that SG now co-produces better than 10 tv hours weekly in Canada, has co-productions going in Australia and France, and will soon launch a similar venture in West Germany.

While here, Krantz is also screening Japanese product in hopes of acquiring some completed shows for SG global distribution.

IONESCO'S TV BALLET

Denmark's Most Ambitious Offering: Also Going To Eurovision

Copenhagen, Sept. 17.

Eugene Ionesco, playwright pioneer of the so-called "absurd theatre," has just completed his appearances in a tv filming here for later Eurovision broadcasting. Ionesco talks on the film for four minutes about the Danish ballet version of one of his plays that will constitute the main part of the Eurovision program, probably Denmark's most ambitious to date.

The play is "La Lecon" (The Lesson) and dancer Fleming Flindt of the Royal Danish Ballet, has done the choreography which Ionesco declares himself "more that happy about."

'Farmer's Daughter' Gets Pre-Prem Merit Salvo By Nat'l Audience Board

Programmers at the "new" ABC-TV have received a tranquilizing shot in the arm for the pre-prem jitters with encouraging returns on one show in the web's flock of new entries. The comedy, "The Farmer's Daughter," was screened by the National Audience Board in Hollywood last week, scoring the highest rating ever given a video series by the survey group.

Average positive score for the Screen Gems series, based on questionnaire responses to 11 evaluation factors, was 94%, entitling the show to the NAB Award of Merit.

Designed to measure the reaction of civic and community leaders, the survey was attended by 54 Los Angeles representatives of such organizations as the California Federation of Women's Clubs, Mormon Church, Lutheran Church, Whittier PTA, Masonic Educational Club, United Church, YMCA, American Legion Auxiliary, U.S. Air Force Mothers and Eastern Star among others.

In graded evaluations—from strongly agree to strongly disagree—"Farmer's Daughter" was highly endorsed by the Board's audience panel. A total of 99% of the voters said they would recommend the show to friends with 1% offering no opinion. Likewise, virtually the whole panel voted the show suitable for viewing by the entire family. Panel recommended that the show should be moved to an earlier hour for whole-family viewing.

And 98% of the panel felt the actual Washington, D.C., backgrounds added to the reality of the series while lending historic and factual significance.

Voters praised performances, with virtually all in high favor of the individual work of star Inger Stevens and William Windom.

Brit. Electronics: Pye In the Sky

London, Sept. 17.

Things are on the up and up for British tv manufacturers according to C. O. Stanely, boss of the Pye of Cambridge electronics empire. In his company's annual report for the year ended March 31, 1963, he records that the current year's trading has so far shown "an appreciable advance" in both volume and profit and, unseen circumstances aside, he expects the trend to continue. In short, the boom is on.

For the 62-63 year, Pye group trading profit rose sharply from \$7,550,846 to \$12,371,962. When it is considered that majority of this profit increase springs from non-consumer goods, the impact of a boom in the consumer side of the biz should see the company in clover.

When BBC triggers its 625-line, UHF network next April, it could, Stanley estimates, start the climb to a total industry turnover over three years of something like \$770,000,000, possibly rising to \$950,000,000.

He says after BBC-2, will come pay-tv, a national educational channel, 24-hours-a-day sound broadcasting (maybe a competitor to BBC Radio into the bargain) and, finally, color tv. He looks forward to 10 years good business.

Fort Worth — Bob Ethredge, farm director for WBAP, has been elected by the board of directors of the Vocational Agriculture Teachers Assn. of Texas to receive the Distinguished Service Award of the group in recognition of his support of the vocational agriculture program through his work as farm director.

Inside Stuff—Radio-TV

Producer Irving Mansfield, director Greg Lockwood, arranger-conductor Harry Sosnik and writer George Foster were in Hollywood over the weekend to tape the final, 12th, program of CBS's "Talent Scouts" for airing Tuesday (17). This was the program which the network elected to use as a pre-season showcase for various upcoming telecasts, including Red Skelton, who resumes in the Tuesday time slot for which the Mansfield package was the summer filler.

Phil Silvers, Judy Garland and Danny Kaye were among the figures appearing in the finale to "present" performers as their discoveries, under the "Talent Scouts" format.

Sosnik made the trip to Hollywood Friday (13) on leave from his regular post as Director of Music at the Ted Bates Agency. It was his third summer with the package and he continued with the permission of Rosser Reeves of the Bates shop.

WPAT, N.J., the good music station, is so taken with the original score composed for CBS-TV's "East Side-West Side" that prior to preem date of the series, the station has scheduled the score for airing this afternoon (Wed.) and Friday (20) evening at 9 p.m.

Conductor-composer Kenyon Hopkins did the music for the series, to debut Monday (23).

Broadcasters' Foundation, which last spring named WHN, the New York Storor outlet for this year's Golden Mike award and then rescinded it, has now named KDKA, Pittsburgh, recipient.

Renaming of a winner followed naming of a new Foundation board this summer, headed by Clair R. McCollough, prexy of Steinman stations and former prexy of the Broadcast Pioneers, parent org to the foundation which benefits needy industries.

Golden Mike will be presented at a banquet in New York Feb. 10.

At a special luncheon in Minneapolis last week, the Radio Television News Directors Assn., as one of its annual conference events, presented to Mitchell V. Charnley, U. of Minnesota journalism professor, what it considers to be one of radio and tv's highest awards.

This was its "distinguished service" award of which the only previous recipients have been Frank Stanton, CBS president, and Gen. David Sarnoff, RCA chairman.

Charnley, a U. of Minnesota teacher since 1938, is a broadcast journalism pioneer, a former Association for Education in Journalism president and the author of three radio-tv journalism books.

The Goodson-Todman celeb art show for the benefit of the Whitney Museum reportedly broke all attendance records last week at the Downtown Gallery and has been held over through Sept. 21.

Show, featuring paintings by 38 top performers of tv and other media, had a black-tie, \$10-a-head preem Sept. 9.

Bill Jorgensen, Cleveland, KYW-TV's news voice, paid tribute to rival Warren Guthrie when the latter was removed as 11 p.m. news voice at Storer's WJW-TV. Said Jorgensen: "He proved that television had a place for the educated man... that literate and sensible talk... that the audience respected a rich vocabulary and a command of English grammar. He made a contribution to television journalism when it desperately needed contribution. His temporary absence from television will be a reminder that 'popularity' is not necessarily a synonym for 'quality.' Guthrie, for over 12 years at WJW-TV as the Sohio newscaster, also is head of the speech department at Western Reserve University.

The estimated audience which saw the Liston-Patterson fight on BBC-TV on July 23 was around 13,000,000 viewers and not 4,956,000 as reported in a story out of London in the Aug. 14 issue. The latter figure was Television Audience Measurement's estimate of the number of receivers tuned in to the BBC transmission. The program was rated number five in TAM's top 20 for that week.

ABC-TV's coverage of the Winter Olympics in Austria early in 1964 is getting an unusual promotional support from Ski, a magazine for the slalom aficionados. The mag is devoting its December issue to "How To Watch the Winter Olympics on ABC-TV," with maps of camera locations and other explanatory material.

Jerry Lewis

Continued from page 33

there on a recent p.a. he wouldn't give him an interview. Lewis said he knew nothing about it. Another complained when he was in Hollywood recently he tried to interview Lewis, but never got past the Paramount puffery. Lewis, obviously annoyed at Par's overzealous "protection," appeared to make a mental note of the matter. When one newsmen accused Lewis of refusing to give sufficient details about his upcoming show, the comic cracked, "if you haven't had enough out of this already to write 1,000 words, you ought to become a shoe clerk."

Liston's Brit. A-R Stint

London, Sept. 17.

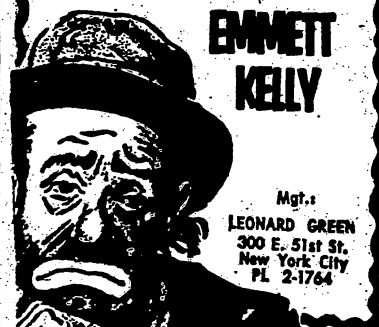
Sonny Liston, America's heavyweight boxing champ, has agreed to "shape up to lash-tongued comedian Bernard Braden "light-weight champion of words" for a half-hour bout arranged by Associated-Rediffusion.

Result of the unique scrap should emerge on Thursday (19) on the indie web when, if it goes the distance, will be screened 9:55-10:25 p.m.

Group W's 'Sea Power'

A series of 65 half-hour tv show, "Sea Power," is being produced for Group W, the Westinghouse chain, by WJZ-TV, Baltimore, with the cooperation of the U.S. Naval Academy and the Department of the Navy. The series will be shown early in 1964 on the five Group W stations as well as in syndicated markets.

Win Baker is exec producer and John Baker is director of the series. Two specialists in naval history, Professors E. B. Potter and H. O. Werner, will narrate the shows.



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Canada's Duke

Continued from page 24

night hourlong dramas. Why? "I believe North America has much more exciting tensions and far more exciting tensions and far more possibilities. I feel deeply committed to North American tv." Any U.S. offers? "A couple of openings which I didn't follow up because I wasn't specially interested. But some U.S. tv productions are the best in the world. Given the right conditions I would do a show or a series there."

Duke thinks Richard Boone's planned series "has the possibility of being exciting—if it's not watered down. The next challenge is to win the same freedom for tv drama as enjoyed by those hard-hitting public-affairs shows. They can accurately report news, but drama can't do the same. It's not supposed to represent life but some sort of world of illusion. I think a very necessary part of drama is a sense of outrage and shock. All that is now combined out of most tv drama, with the result that it's just middle-class soap opera."

"Now," says Duke, who is 34 and started in tv 10 years ago with CBUT in his native Vancouver, before the station opened, "the people who respect the medium and want it to mean something should get things done to make it mean something. Ever since the McCarthy era it's been assumed that tv must mirror a completely static world, that it must be 'family entertainment' in the widest sense of the word. If it became lively and vital, I think the best writers would go into the medium."

Sponsors, thinks Duke, must be weaned off the idea that the public will not accept a tough notion. "I say it will—and it may not be the sponsor but the network, the story editor or the producer himself who says 'No!' Television must get to that exciting point where people actually feel everything possible—where there are no closed doors or windows on the world, but everything to be explored."

"Instead of tv bringing up the rear, it should be developing an aggressive gang of producers who will say, 'Let's make this medium lead all others!'"

Season's first "Quest" (Oct. 1) will be a second look at "The Establishment" from Stroller's Club, N.Y., a seg directed by Duke. All its items will be new to tv and two brand-new. Second: "Two Soldiers" by George Ryga, who wrote "Indian." It'll be taped on location, which Duke thinks should be done with drama much oftener than it is—"Tape gives a more live look, keeps drama electric and nervous. It also opens up a lot of locales impracticable for film." This seg, for Oct. 8, is being directed by George McCowan. Oct. 15 will see "Dave Broadfoot at the Inquisition"—a w.k. Canadian comic at Howie Bateman's prosperous Vancouver coffee house. Duke directed that himself this summer. (Harvey Hart, ex-CBS and now directing for Revue in Hollywood, will direct a "Quest" seg for Duke this season.)

Soon after that comes the mixed-cast "Living Premise" from off-Broadway, with Godfrey Cambridge and Diana Sands. Company flew to Toronto to tape it yesterday (Mon.) Later comes a selection of sketches from six editions of Toronto's "Village Revue" with Barry Baldaro and Carol Robinson. (Sixth is currently in 10th week at Sylvia Shawn's Theatre in the Dell, Toronto cabaret.) Also "Eli the Fanatic" by U.S. novelist Philip Roth, starring U.S. actor Joseph Wiseman. There'll also be jazz shows, one of them with U.S. blues singer Jimmie Witherspoon; and of course the "City of Night" episode.

Tap Frank Gifford As WCBS-TV Sports Director

WCBS-TV, N.Y., which recently named Joseph T. Loughlin as director of its embryo station news department, has selected Frank Gifford as its sports director.

N.Y. Giants halfback and Jerry Coleman also report sports news for the CBS-TV o&o N.Y. flagship. Gifford's appearance and responsibilities will in no way interfere with his playing schedule for the Giants during the current pro football season.

Coleman, former N.Y. Yankees second baseman, is currently a New York Yankees sports announcer for CBS Radio.

Cleveland—With the hiring of Randy Hall from KDKA, WERE has realigned its deejay lineup with Hall taking over the 10 a.m.-2 p.m. spot moving the Baxter-Riley gabfest to 2-6 p.m. Dex Card shifts to 6-9 p.m., and Mike March takes on newscasts from 9 through midnight.

KCMO Ordered To Tell AFTRA Contract Terms Of Individual Members

Washington, Sept. 17.

The AFTRA Kansas City local is entitled to know the terms of contracts signed by its individual members with KCMO Broadcasting, Kansas City, Mo., a National Labor Relations Board trial examiner ruled.

The examiner ordered KCMO-FM-AM-TV, owned by Meredith Broadcasting Co., to give the Kansas City local complete details of contracts with three employees who agreed not to perform on other stations in the Kansas City area.

Examiner Stanley Gilbert said the three contracts with AFTRA members were "legitimately involved in collective bargaining" and the union had a right to see them.

He rejected the station's argument that disclosure of salaries paid to the three employees would create office jealousies.

British Border-TV to Big Indies: 'We're All In This Together'

London, Sept. 17.

At a time when the commercial video business in this country is about to enter a new phase, John Burgess, chairman of Border-TV, has made a plea for unity among the indie contractors who have, in the past, been anything but co-operative.

According to Burgess, the era of tremendous growth and rugged individualism has closed. The industry has now grown up, he states, and has become an accepted part of national life.

Burgess' plea for unity comes in Border-TV's annual report for the year ended April 30, 1963. Describing the new levy—due to come into effect from July next—as a "swinging" tax, he said it would be "wishful thinking" to believe the duty that would take some

\$50,000,000 out of the industry's income will not affect the small stations (even though the tax doesn't apply to ad income under \$4,200,000).

He also thinks it would be foolish to hope that the smaller companies will recoup the 11% surcharge on ads currently charged by the Government in the shape of the tv ad duty.

In future, he states, the financial margin of operating a small indie station is going to be "dangerously narrow."

If stations such as Border-TV are to continue, he warned, the agreements for buying programs from the network must be "realistic."

For the first full year of transmission by Border-TV (ended April 30) the company made a profit, before tax, of \$76,787.



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Radio-TV News Directors

Continued from page 25

which, the speaker said, plague the broadcasting industry. One such, he pointed out, is the way the consumer print media "strikes out at any weaknesses exhibited by our industry."

"As a legalized industry, broadcasting must conduct itself under a constant spotlight," Hurlough pointed out. "This is a fact of life and in my 30 years in broadcasting I haven't met anyone yet with an answer as to how this can be changed."

Hurlough also mentioned that "broadcasting has a continuing aggravation in the pressure of so many that they can operate better than we." In this regard, he said "I know of no industry that finds so many serious and sincere people who never were inside a station and yet are absolutely convinced they could run a better news room, a better program service and a better station."

One reason cited by Hurlough for "broadcasting's bruises" is the public itself.

"If Mr. Minow and Mr. Loevenger find they disagree on the 'wasteland's' vastness, while both share aesthetic tastes and are men of refinement and culture, yet are unable to agree on what broadcasters should do about it, then our confusion can be better understood," he said. "Mr. Minow believed, and sincerely, that we should constantly program to elevate the public taste."

"On the other hand, Mr. Loevenger confesses that he does not like all that he sees on tv and admits he prefers his radio, but Mr. Loevenger does not believe it's the FCC's proper function to cause the broadcasters to program according to edict. Mr. Loevenger recognizes that other may have decidedly different tastes."

Supporting the Loevenger stand, Hurlough told of MBS affiliating with a station that's No. 1 in one of the top 50 markets despite the fact it's a rock 'n' roller. The decision to go through with the affiliation was based on the fact that teenagers, who love rock 'n' roll, are a part of the public and should not be denied the kind of entertainment they want, providing that others not wishing such entertainment have other places on the dial to seek it.

TV and radio news department executives attending the meet were told by various speakers about the past year's developments in connection with their business and that newscasting has attained a high quality, but there's still room for further improvement.

Members heard from CBS official Theodore F. Koop, of Washington, that broadcasting newsmen can be proud of their achievements — "the quality of radio and tv news-

casting is good and rapidly improving."

Koop also told the gathering, among other things, that broadcasters' "renewed attempt to have Congress repeal the FCC so-called 'fairness doctrine' is making a little progress, but not enough."

He expressed the opinion that, while news broadcasts' content now are professional, there still are grounds for legitimate criticism. The convention was told by him that "the important newscasting test is the high aim, the sincere desire to give the American people the best possible report of current events."

Professionalism standards for electronic journalists are, in his opinion, "good, old fashioned honesty, objectivity, fairness and balance, maturity and a sense of responsibility."

William G. Garry, the organization's president, declared "journalists should take a strong position on the government's attempts to provide additional guide lines for news reporting."

Ambitious Drama Sked On Tap For Canada's 90-Min. Festival Series

Ottawa, Sept. 17.

Reflecting recent French-Canadian moves for either more recognition or a pullout from confederation, CBC-TV's four-year-old, 90-minute weekly prestige "Festival" (now Wednesday instead of Sunday night) shows its first French-language production Oct. 30. It's Moliere's "Doctor in Spite of Himself," done by Montreal's internationally known Theatre du Nouveau Monde, produced by Franz Kraemer. Robert Allen remains exec producer, as he's been from the start.

Moliere gets into the act again Nov. 27 in an English-language musical version of "Le Misanthrope" with music and lyrics by Stan Daniels, Toronto. Produced by Norman Campbell (who also transplants his Stratford, Ont., "Mikado" to tv Oct. 2, opening the season), it'll star one of Canada's top actresses, Toby Robins in her first singing role, with James Douglas and Leo Ciceri.

Melvyn Douglas is being brought in to star in "A Very Close Family" by Canadian playwright Bernard Slade. Harvey Hart, now producing for Revue in Hollywood, returns to handle that and Arnold Wesker's "Roots," starring English thespians Geraldine McEwan and Margery Withers. U. S. players Joan Hackett and Keir Dullea come in for Fletcher Markle's adaptation of Katherine Anne Porter's "Pale Horse, Pale Rider," produced by Eric Till. Toronto-born actor Lou Jacobi stars in Max Frisch's "Firebugs," produced by Marion Prizick. Other producers include Paul Almond, George McCowan and David Gardner.

Portland, Me. — WCSH-TV is the only station in Maine now doing an hour of early evening news. The 6-6:30 p.m. local segment includes more emphasis on regional news, sports and weather.

ATTENTION! TOP TWENTY RADIO-TV MARKETS

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VARIETY

ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime piz periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 50)

KCRA

Total Area Homes: 84,500
Metro Rating: 18
Share of Audience: 34

SATURDAYS 9:00-11:00

Program: SATURDAY NIGHT MOVIES

June 15 "BENEATH THE 12 MILE REEF"

Robert Wagner, Terry Moore
1953, 20th Century-Fox, 20th Century-Fox TV

June 22 "WHITE WITCH DOCTOR"

Susan Hayward, Robert Mitchum
1953, 20th Century-Fox, 20th Century-Fox TV

June 29 "SAILOR OF THE KING"

Jeffrey Hunter, Michael Rennie
1953, 20th Century-Fox, 20th Century-Fox TV

July 6 "PRESIDENT'S LADY"

Susan Hayward, Charlton Heston
1953, 20th Century-Fox, 20th Century-Fox TV

KOVR

Total Area Homes: 51,700
Metro Rating: 11
Share of Audience: 45

SUNDAYS 5:00-7:00

Program: MOVIE GREATS

June 16 "EDDIE DUCHIN STORY"

Tyrone Power, Kim Novak
1956, Columbia, Screen Gems

June 23 "OPERATION MADBALL"

Jack Lemmon
1957, Columbia, Screen Gems

June 30 "BELL, BOOK AND CANDLE"

James Stewart, Kim Novak, Jack Lemmon
1959, Columbia, Screen Gems

July 7 "SERPENT OF THE NILE"

Rhonda Fleming, Raymond Burr, Wm. Lundigan
1953, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-9:30	KXTV 82,000
Lawrence Welk 9:30-10:00	KOVR 75,200
Gunsmoke 10:00-11:00	KXTV 86,100

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Deputy: D. Gillis 5:00-5:30	KXTV 24,400
You Asked For It 5:30-6:00	KCRA 34,500
Death Valley Days 6:00-6:30	KCRA 54,100
Channel 3 Report 6:30-7:00	KCRA 42,100

EDW. RYAN HEADS NEWS DIRECTORS

Minneapolis, Sept. 17.

Edward F. Ryan, general manager of WTOP News, Washington, D.C., is the new Radio and Television News Directors' Association's president, succeeding William G. Garry, WBKB, Chicago, Ill. Ryan was elected at the 18th annual convention in Minneapolis last week.

Other officers chosen were John Thompson, NBC News, Los Angeles, first v.p.; Bruce Palmer, KWTU, Oklahoma City, Okla., tv v.p.; Harry McKenna, WEAN, Providence, R.I.; radio v.p., and Lee White, KROS, Clinton, Ia., treasurer. It was reelection for the last named.

WFAA-TV 15-Man Crew Sets Up Shop at Fair; Heavy Production Sked

Dallas, Sept. 17.

WFAA-TV will provide the most thorough television coverage ever attempted from the State Fair of Texas, beginning Oct. 5 and continuing through the Fair's conclusion, Oct. 20.

Ed Pfeiffer, station manager, announced that three programs daily will originate from the Fair, plus special production on a fourth feature.

Under the supervision of Jay Watson, program director; Jim Pratt, production manager, and Chris Irby, chief engineer, a 15-man crew will wheel WFAA-TV's massive mobile cruiser into the Fair Park to establish what will amount to a small size television station.

Virtually every local program on WFAA-TV will originate from the Gas Exhibit Bldg. studio being constructed at the Park, among these being the "Julie Benell Show." Don Norman and Ed Hogan, motion picture cutins and some specials planned for "Mr. Peppermint."

A "dream" kitchen will be specially constructed by the Lone Star Gas Co. for use by Julie Benell during her two-week stay at the Fair. Her daily programs will emanate from this kitchen as well as a "living-room-den" area also to be included in the gas building set.

BBC-TV 'Realism' Invites Protests

London, Sept. 17.

While all the shouting and wailing from concerned organizations and social bodies has spurred the Government to instruct the Independent Television Authority to draw up a "code of violence" to be adhered to by indie station producers, it is the BBC-TV shows which are inciting phone calls of protest.

For it is an obvious fact that certain BBC-TV programs are developing on "tough" lines in the Corporation's quest for realism in shows. "Taxi," a Sid James starrer, is a current example. In one recent episode a prolonged beating was highlighted which drew an avalanche of dissent from viewers. "Z Cars," a highly successful cop series, also borders on the brutal in its "reflection of life" format. And there are several other instances where viewers have found cause to object to BBC's "tough line."

While program controller Stuart Hood admits the Corporation went a bit overboard with the controversial "Taxi" sequence, on the broad outlook he believes that to make any impact on the public his programs have got to have "edge," or as another BBC upper echelon exec puts it, "showmanship."

AUSSIE TV NOW

'SNEAK-PREVIEWING'

Melbourne, Sept. 17.

Australian Broadcasting Commission have taken the unusual step (for Down Under) of holding a press preview of one of its forthcoming presentations.

Program in question was Verdi's opera "Simone Boccanegra" of which they're obviously justly proud. They seem to have done a fine job all round with some pretty impressive photography for an Aussie production.

Title role is taken by Aussie Covent Garden baritone John Shaw who's recently been making a concert tour in his homeland for

the A.B.C. Leading femme role is sung by Aussie soprano Nance Grant, and leading roles are played by ballet dancer Robert Pomie and actor George Whaley with voices dubbed.

Production is one of the costliest put out by the A.B.C. Opera won't be shown in Melbourne till Oct. 17 and will be seen in other Aussie cities at varying dates after then.

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ASCAP, With 17 Upcoming Musicals, Hitting Biggest B'way Tally Since '30s

The American Society of Composers, Authors & Publishers will be hitting a hot Broadway musical stride this coming season. With 17 ASCAP shows definitely set for the 1963-64 season, the Society will be having its biggest Broadway representation since the early 1930s.

Even such banner seasons as 1945-46, when 15 ASCAP musicals were presented, and 1961-62, which had 14, will be outpaced when the final score for this season comes in. In fact, this season looks to be a pacesetter on all counts. Broadcast Music Inc., too, has a record number of legituners on schedule for the coming year. (BMI's legit activity was spelled out in the Sept. 4 issue of VARIETY.)

In ASCAP's showtune spurge this season will be a record number of young cleffers who will be making their Main Stem debuts. These include Jobe Huntley, composer of "Tambourines To Glory" (published by Chappell); Harvey Schmidt and Tom Jones, collaborators on "110 In The Shade" (Chappell); Leonard Adelson and Sid Kuller, co-lyricists of "Zenda" (E. H. Morris); Ervin Drake, composer-lyricist of "What Makes Sammy Run" (Music Publishers Holding Corp.).

Also Timothy Gray, co-lyricist of "High Spirits" (Cromwell); Eddie Lawrence, lyricist of "Kelly" (Chappell); Mark Sandrich Jr. and Sidney Michaels, composer and lyricist of "Ben Franklin In Paris" (E. H. Morris); and Charles Aidman and Naomi Hirshhorn with some original songs added to the folk music adaptations in "Spoon River Anthology" (Music Publishers Holding Corp.).

Other relative newcomers to the Broadway musical field include Langston Hughes, librettist and lyricist of "Tambourines To Glory"; Martin Charnin, co-lyricist of "Zenda"; Jerry Herman, composer-lyricist of "Dolly: A Damned Exasperating Woman" (E. H. Morris); Charles Strouse and Lee Adams, collaborators on "Golden Boy" (E. H. Morris); and Moose Charlap, composer of "Kelly."

Among the more experienced young ASCAP writers, who've already gotten in solid Broadway ticks, are Stephen Sondheim, composer-lyricist of "Side Show" (Chappell) and Bob Merrill, lyricist of "Funny Girl" (Chappell).

Veteran songsmiths who'll be on the Broadway boards this season are Meredith Willson, composer-lyricist of "Here's Love" (Frank); Howard Dietz and Arthur Schwartz, collaborators on "Jennie" (Music Publishers Holding Corp.); Vernon Duke, composer of "Zenda"; Noel Coward, composer-lyricist of "The Girl Who Came To Supper" (Chappell); Jule Styne, composer of "Funny Girl" and "A Girl To Remember" (Chappell), the latter in collaboration with Betty Comden and Adolph Green; Hugh Martin, composer of "High Spirits"; and Jimmy Van Heusen and Sammy Cahn, composer and lyricist of "Hobson's Choice." No publisher deal has been made on "Hobson's Choice" yet.

CAP'S WALLICHS ON N.Y.-LONDON-PARIS O.O.

Glenn E. Wallichs, board chairman and chief executive officer of Capitol Records, left his Coast base yesterday (Tues.) for a three-week business trip to New York, London and Paris.

In N.Y., Wallichs will supervise final details at the company's new exec offices in the Sperry-Rand Building on the Ave. of Americas. For the past several years, Cap's exec offices in N.Y. have been at the Mutual Building on Broadway at 55th St. The shift to the Sperry-Rand offices will take place over a weekend at the end of this month without a day's loss of business.

From N.Y., Wallichs flies to London to attend a meeting of the Electric & Musical Industries (EMI) board, of which he is a member. He will spend the week of Sept. 30 in Paris huddling with officials of Pathe Marconi, Cap's associate company in France.

Before leaving for Paris, Wallichs will be joined in London by his wife, who will fly from California on Sept. 26. They'll celebrate their 30th wedding anniversary on Sept. 27.

ASCAP's Coast Meet

The fall meeting of the Coast membership of the American Society of Composers, Authors & Publishers has been set for Sept. 26 at Beverly Hills' Beverly Hilton Hotel.

At the meeting, reports will be given by ASCAP president Stanley Adams; director Frank Connor, for the executive committee; and George Hoffman will give the treasurer's report.

House Judiciary Committee Backs Jukebox Repeal

Washington, Sept. 17.

The House Judiciary Committee reported to the House it could find no "logical or equitable justification" for continuing the jukebox exemption. The formal Committee report followed up the earlier vote for the bill repealing the exemption and placed the legislation one step closer to House action.

The bill's backers hope they can schedule a hearing soon before the House Rules Committee which must approve the legislation before it goes to the House floor for a vote.

Dissenting reports, calling for the bill's defeat, were filed by Reps. Byron Rogers (D-Colo.) and Roland Libonati (D-Ill.). Rogers said music copyright owners already have two chances to collect from mechanical reproduction. "Why now should we give them a third one," he asked.

Libonati, an old foe of repeal, said the bill would "enhance the monopolistic position of ASCAP."

The majority report was filed by Rep. Edwin Willis (D-La.), chairman of the Copyright subcommittee which first considered the bill.

"It is difficult to perceive," the report said, "why the jukebox industry should be immune from paying for the performance of music," since all other coin-operated machine owners have to pay for their stock of cigarettes and food.

Repeal of the juke exemption "will result in a fairer, more uniform and more rational scheme" of copyright protection, the report added.

The report noted that the average annual net income for jukebox owners was \$11,000 and repeal would "merely place" them "on the same statutory footing as a whole host of other users of copyrighted music."

In contrast to this view, Libonati said "the critical economic impact to the (jukebox) producers far outweighs the minimal benefits that might accrue to a handful of composers through the performing rights societies."

He said the subcommittee only passed the bill to "get relief from the pressures for enactment of a law favoring those special interests," demanded by the American Society of Composers, Authors & Publishers, Broadcast Music Inc. and SESAC.

"Under the broad terms of the bill," Libonati charged, "the sky is the limit. The service organizations will go on a foraging expedition to reap the harvest, regardless of the effect on the financial structure of the industry."

Ellington Recovering From Illness at Damascus Debut

Duke Ellington was hit with a minor illness the day after his successful debut in Damascus, Syria, last Monday (9). Ellington and his band are on a tour sponsored by the U. S. State Dept.

The 64-year-old bandleader was confined to bed with a high temperature and a stomach disorder. He was expected to be back at the podium within the next day.

His 15-piece orch drew 17,000 Arab and Western fans to Syria's first big band jazz concert. The applause was mixed with Arabic yells of "Ash al Duke" (Long live Duke).

Wm. Farr, CRSC's Head Of Merchandising, Shifts Execs in Staff Shuffle

William Farr, director of merchandising at Columbia Records Sales Corp., realigned his exec staff and functions last week.

Under the new setup, Bruce Lundvall as original cast catalog merchandising manager will now be responsible for creating and suggesting ideas for sales communications, promotional material and programs in the merchandising of Col's original cast show albums, language series, pre-recorded tapes and the lowprice Harmony line.

In addition, he'll recommend repertoire and packaging concepts for his product lines. Formerly, Lundvall was assistant product manager for pop products.

Also, Peter Munves, formerly product manager for Masterworks Sales, will now be merchandising manager for the Masterworks catalog; Joseph Norton, formerly product manager for pop albums, will now be merchandising manager for the pop catalog; David Roemer, formerly product manager for single records, will now be merchandising manager for single records.

Dick Smith, previously manager of product services, will now be manager of merchandising services; while Sal Forlenza, formerly regional promotion manager in the New York area, will be manager of field communications responsible for editing and publishing the CRSC house organs, Insight, Newsletter, Sales Manager's Agenda, Wrap Up, Sales Tips, and other field communications.

Colpix Gets 'Track To Liz TV Special

The original soundtrack of the upcoming CBS-TV special, "Elizabeth Taylor In London," will be released by Colpix Records. The program will be aired Oct. 6.

The telecast was written by S. J. Perelman and the background music was written by John Barry. Johnnie Spence arranged and conducted the music.

Miss Taylor, who will act as guide to London, will also read from the works of William Wordsworth, Elizabeth Barrett Browning, Sir Winston Churchill, and the writings of Queen Elizabeth and Queen Victoria, among others.

The special was produced by Television Productions of America Inc. with Phillip D'Antoni and Norman Baer as exec producers. D'Antoni and Baer are co-owners of the tv production company.

2 'SPECS' IN MINN. U. MASTERPIECE SERIES

Minneapolis, Sept. 17. U. of Minnesota upcoming 45th annual Artists Course's Masterpiece series will include eight attractions, two of which it's terming "spectaculars." Heralded as such are "Stars of the Bolshoi Ballet" with its own symphony orchestra, Nov. 25, for an initial Twin Cities appearance, and the Blackwater Highlanders returning Oct. 28 for a second local engagement.

Metopera contralto Jean Malreire opens the season in October. Others set are Israeli pianist David Bar-Ilan, also in October; violinist Mischa Elman, Feb. 5; mezzo soprano Betty Allen, Feb. 26 (billed as a bonus because the series is supposed to comprise only seven offerings); basso George London, March 11, and pianist Rudolph Serkin, April 27.

Considering the fare's quality and the season ticket scale (same as last season and starting as low as \$8 for the eight attractions), the series rates hereabouts as a state promoted entertainment "bargain." It also makes for tough amusements competition and discourages individual concert impresarios from entering the local field.

Masterpiece offerings are housed in the 4,800-seat Northrop Auditorium on the campus. Northrop Auditorium also is the Minneapolis Symphony Orchestra's home.

Strong Opposition to Stiff Hike in 802 Annual Dues May Wipe Out New Rate

Fanfare for Mitchell

Washington, Sept. 17.

Government and music luminaries have been invited to fete Howard Mitchell on his 15th annl as music director of the National Symphony Orchestra, Sept. 20.

Invitees include impresarios Arthur Judson and Sol Hurok and National Cultural Center chairman Roger Stevens.

Local guests will be headed by D. C. Commissioner Walter Tobriner.

'Zenda' Becomes Cap's Orig Cast Album 'Prisoner'

Capitol Records has snagged the original cast album rights to the upcoming Broadway musical "Zenda." It's Cap's second Broadway cast album deal for the 1963-64 season, the other being the Jule Styne-Bob Merrill tuner, "Funny Girl," which will star Barbra Streisand.

"Zenda," which began its pre-Broadway run in San Francisco Aug. 5 at the Curran Theatre, will be put into the groove by Cap during its run at the Philharmonic Auditorium in L.A. which begins Sept. 24.

Though a firm date for the recording has not yet been set, Cap plans to have its original cast album on the market when "Zenda" opens on Broadway Nov. 26 at the Mark Hellinger Theatre. A similar pre-Broadway opening grooving was made by RCA Victor last season with "Oliver," which also began its run on the Coast.

"Zenda," based on Anthony Hope's novel, "The Prisoner of Zenda," is being produced by Edwin Lester of the L.A. Civic Light Opera. The musical stars Alfred Drake, Anne Rogers, Chita Rivera and Carmen Mathews. The music is by Vernon Duke, and lyrics by Leonard Adelson, Sid Kuller and Martin Charnin. Edwin H. Morris is publishing.

Marks Music Widens Focus on Film Scores

Edward B. Marks Music is stepping up its activity in the film music field. Taking off several months ago with the score from "Mondo Cane," firm has wrapped up the music from "8 1/2," "Woman of The World" and is now readying a push on "Venere Imperiale."

"More," the main theme from "Mondo Cane," already has 32 versions in singles and albums. United Artists released the soundtrack set. RCA Victor has the track to "8 1/2" and Decca has the "Woman of The World" soundtrack. London Records is prepping release of "Venere Imperiale."

Marks also is moving into videoland with the score for the new CBS-TV series, "East Side West Side." Music for the series was composed, arranged and conducted by Kenyon Hopkins.

And on the Broadway tuner end, the firm will have the score for Alexander Cohen's upcoming production of "Baker Street." Music for the tuner was written by Marion Grudoff and Ray Jessell wrote the lyrics. Marks is currently repped on Broadway with the Anne Crosswell-Lee Pockriss score for "Tovarich."

Victor Holds Arnold

Eddy Arnold, who joined RCA Victor in 1943, has signed his seventh contract with the company which will now take him over the quarter-century mark. During the past two decades, some 30,000,000 of Arnold's recordings (singles and albums) have been sold throughout the world. Arnold's recording sessions will continue to be supervised by artists & repertoire director Chet Atkins in Nashville.

The storm of protest rising over the vote last week to raise the annual dues for membership in Local 802, AFM, makes it doubtful now whether the new financing scheme will hold up. It's expected that the tooler group opposed to the hike will make an all-out effort to organize a quorum to revoke the new ruling at the next bylaw membership meeting to be held in February.

The hike, which abolishes the 1 1/2% tax on earnings and boosts dues from \$24 to \$80 annually, is slated to go into effect Jan. 1, 1964. Since membership dues are paid on a quarterly basis, it's anticipated that many 802-ers will hold back payment under the new schedule to see what happens at the February meeting. If members pay the dues under the new system and the raise is rescinded, the Local will credit the payment to their account.

The \$80 fee includes a \$6 per capita tax recently levied on members of all American Federation of Musicians' Locals. The \$6 per capita tax, which was decided upon at the AFM meet in Miami last June, is now being challenged in the U.S. Courts.

The exec board of 802 has taken the position that "the membership has the right to propose and dispose." In Allegro, the union's periodical, the exec board stated that the method of financing the operation of a union should be determined solely by its membership, because the membership directly bears the cost and it accepted the change "without comment."

Opponents of the dues raise claim that it would be a hardship on members who had little work and could cause a membership dropout. Those in favor of the elimination of the 1 1/2% tax on earnings and the raising of the dues claim that it eliminates an unfair burden on working musicians who have been "carrying" the other members benefitting from union privileges.

The vote for the raise was held by secret ballot among the more than 1,000 members who turned out for the meeting last week in New York's Palm Gardens. (There are about 29,000 musicians listed on the 802 rolls.) The secret ballot procedure resulted in a rhu-barb after the count was taken showing that the members present were about two-to-one in favor.

As the members were applauding their own actions, a contingent headed by Charlie Mingus, jazz bassist, approached the dais and announced that the secret ballot vote increasing the dues was illegal due to ballot stuffing. He was followed by other members including jazz pianist Billy Taylor, who also challenged the legality of the dues increase due to violated voting procedures.

Among the other resolutions passed at the meeting were 1) the quorum was reduced to 250 (from 500), and 2) the number of bylaw meetings a year was raised from one to three.

The opponents of the dues raise figure that the lowering of the quorum and the extra bylaw meetings will give them a better chance to successfully challenge the new financial setup.

COL NAMES SCHICKE EDUCATIONAL CHIEF

Charles Schicke has been upped at Columbia Records to the post of director of educational services. Schicke, who had been national promotion manager for Col's Masterworks division, will now be responsible for developing and maintaining relationships with educators, their institutions and Columbia Records Sales Corp.

He'll also develop and implement marketing techniques for educational institutions, and he'll recommend development of new products or services for the growing educational market. In all these functions, he'll report to Kenneth Glancy, CRSC veepee.

Before his national promotion job with Masterworks, Schicke had been manager of merchandising, sales and classical artists & repertoire for Epic Records, Col's subsidiary label.

Presley's 'Golden,' Francis' 'Italy,' Checker's 'Person,' Williams' 'You,' Bros. Four's 'Folk' Top New LPs

ELVIS PRESLEY: "ELVIS' GOLDEN RECORDS—VOL. 3" (RCA Victor). Still a disk-selling phenomenon, Elvis Presley's latest packaging of a dozen of his classic singles is a natural for a big payoff on the retail level. The takeoff is guaranteed by the inclusion of such highly spinnable items as "It's Now Or Never," "Fame and Fortune," "Good Luck Charm," "Are You Lonesome Tonight" and others that received strong spinning runs when first released. The first volume of Presley's "Golden Records" was issued in 1958, the second in '60, and it's amazing how well he holds up.

CONNIE FRANCIS: "MALA FEMMINA & CONNIE'S BIG HITS FROM ITALY" (MGM). In addition to being one of the hottest disk thrushes in the U.S., Connie Francis has also made an important dent in the Italian market and this album shows why. She has a flair for the Italo phrase which even makes such American clicks as "Fly Me To The Moon," "Where The Boys Are" and "Don't Break The Heart That Loves You" come out fine in the Italian language. "La Paloma" and the French standard, "Un Violoncelle Dans Le Cœur," help give the package an all-around international flavor that will do well all over.

CHUBBY CHECKER: "IN PERSON" (Parkway). Twister Chubby Checker continues his string of rhythmic platters with this album which was recorded during a live concert by the wailer at Somers Point, N.J. The crowd on hand keeps the session particularly lively with rhythmic hand clapping and lotsa screaming while the singer-hooper is presumably terping. Many of the tunes included will be familiar to Checker disk fans, but there's a new excitement for this session with the live audience element. This could be another winner for the energetic performer.

ROGER WILLIAMS: "FOR YOU" (Kapp). This is another slick piano session from the keyboard of Roger Williams. With an orchestra under the baton of Ralph Carmichael, the 88er dishes up this latest tune collection with that reliable Williams style. Comprised of a variety of tempos and styles, the numbers are played in an easy and effective way which should continue to give programmers and customers materials to dig. Included are "I Left My Heart in San Francisco," "Danke Schoen," "My Coloring Book," "On the Trail" and the themes from "Muttiny on the Bounty," "Irma La Douce" and "The Eleventh Hour."

THE BROTHERS FOUR: "THE BIG FOLK HITS" (Columbia). The Brothers Four (Mike Kirkland, Dick Foley, Bob Flick and John Paine) are commercial folkies and the repertoire they've chosen for this new roundup is commercial and safe which will probably mean a good sales and spinning ruboff. "If I Had A Hammer," "Michael Row The Boat Ashore," "El Paso" and "500 Miles" are familiar items to the folk crowd but the boys add their likable harmonizing manner to each giving good reason to hear 'em all again.

JONAH JONES QUARTET: "AND NOW IN PERSON JONAH JONES" (Capitol). The swinging spirit that Jonah Jones spreads over his nightclub appearances has been excellently captured by Capitol's engineers who brought their equipment into Hollywood's Crescendo for this package. They captured a happy musical session that's bright and rhythmic and with Jones' muted trumpet in fine style. Also swinging along with the boss are Pepe Persiani (piano), Danny Farra (drums) and John Brown (bass). They make a solid instrumental group and get plenty of mileage out of such standouts as "It's All Right With Me," "Lullaby Of Birdland," "High Society," "I Can't Get Started" and "All Of You."

JUDY GARLAND: "THE BEST OF JUDY GARLAND" (Decca). This is a handsome two-LP packaging job that features many of the sides Judy Garland cut before her disk comeback on Capitol a couple of years ago with the "At Carnegie Hall" set. She's young and vigorous in these tracks culled from the

Decca morgue and all are worth hearing again. Assisting Miss Garland are such conductors as David Rose, the late Victor Young, George Stoll, Bobby Sherwood, Lyn Murray and Harry Sosnik. All supplied her proper backing appreciation giving the sides long-lasting quality.

EYDIE GORME: "LET THE GOOD TIMES ROLL" (Columbia). Eydie Gorme swings into the gospel groove here with a lot of pop enthusiasm. She hits a hard hand-clapping beat with a highly rhythmic tambourine, organ and piano backing and gets some fun into the likes of "Swing On Sweet Chariot," "Yes Indeed," "He's Got The Whole World In His Hands," and "Gonna Build A Mountain," the showtune from "Stop The World—I Want To Get Off," which fits neatly into the pop-gospel pattern. The brisk orch is under direction of Joe Guercio and the flavor-some chorus is directed by Dick Williams.

ODETTA: "SINGS FOLK SONGS" (RCA Victor). Odetta's folk attack is big and smooth and she manages to create an emotional stir with no apparent effort. She's an ungimmicked folkster which adds that much more impact to the songs in her repertoire for topicality there's Bob Dylan's popular "Blowin' In The Wind" but most of the stuff is out of the old folk repertoire adapted and arranged by the singer and she makes 'em all count. The repertoire range runs from a peace plea, "Anthem of The Rainbow," to an exuberant hand-clapper, "This Little Light Of Mine." Bruce Langhorne's guitar and Victor Spore's bass put everything in proper instrumental order.

TOM & JERRY: "SURFIN' HOOTENANNY" (Mercury). The big rollicking beat and sound of surf music are nicely presented in this outing by Tom & Jerry which also offers an occasional surf ballad for contrast. The session is led off by the duo's click "Surfin' Hootenanny," then lunges into a batch of tunes, done in a manner which should give surf music buffs lots to listen to. The songs are nicely styled to the surf sound and are rightly displayed by the instrumental work of Tom & Jerry and the backup group.

"LIVING STRINGS AT A SIDEWALK CAFE" (RCA Camden). For this latest outing by the Living Strings, a tour of cafes around the world provides the springboard for the smooth and pleasant sound of the big orchestra and strings. Per usual, the Strings move gracefully through their work, offering an atmospheric trip that will make nice background listening fare. Among the tunes are "My Heart Cries For You,"



LAWRENCE WELK

Presents His New Double Hit Dot Record
"BREAKWATER" B/W
"SCARLETT O'HARA"

"Hi-Lili, Hi-Lo," "I Wish You Love," "Lili Marlene" and a couple of tasty medleys. It's another slick LP in the seemingly never-ending output by the Living Strings.

SAM COOKE: "NIGHT BEAT" (RCA Victor). Sam Cooke cooks up a blues storm in this wrapup of "trouble" songs. His mournful wail is quite effective and he makes each track meaningful and spinable. The backings are neat and straightforward giving him plenty of room to get across the blues message. Among the pullout sides are "Nobody Knows The Trouble I've Seen," "Lost And Lookin'" and "Mean Old World."

LAURINDA ALMEIDA & THE BOSSA NOVA ALL STARS: "IT'S A BOSSA NOVA WORLD" (Capitol). The bossa nova beat is sprinkled over a flock of foreign items for delightful results. It's done with taste and style by Laurinda Almeida, one of the top bossa buffs around today, and such expert sidemen as Shelley Manne, Vic Feldman and Chico Guerrero (percussion), Max Bennett (bass), Bob Cooper (tenor sax), Don Fagerquist (trumpet), Justin Gordon (flute), Jimmy Rowles (electronic organ) and Howard Roberts (electric guitar). Among the songs in the global wrapup are "Hava Nagila," "Sukiyaki," "Song Of The Islands," "Danke Schoen" and "Lisbon Antigua."

"JACK WAKEFIELD TAKES CONCORD" (Legend). Comedian Jack Wakefield was appearing at the Concord Hotel in New York State's borscht belt when this session was recorded and it sounds it, both in its material and style. The material, almost exclusively Brooklyn-oriented, goes over big with the Concord audience. Whether it will have a broad enough appeal to catch on in other markets is something else again. But much of it is funny and Wakefield puts it across with stylish vigor and savvy. He's a personable guy who delivers a string of gags

(Continued on page 59)

Longplay Shorts

Columbia Records will tape the Composers & Lyricists Guild's first annual "Music From Hollywood" concert in the Hollywood Bowl Sept. 25. Col will release the "Music From Hollywood" album as a special package in the fall. While Col will cover the entire program, several of the performances will not appear on the LP due to conflicting recording contractual obligations. Among Col artists set for the fest are Percy Faith, Andy Williams and Mahalia Jackson... Bill Cosby's first Warner Bros. album, "Right," is set for Oct. 1 release... The Chad Mitchell Trio, whose "Singing Our Mind" album, their first for Mercury, is due this week, guest on tv's "Hootenanny" Sept. 21 and "The Bell Telephone Hour" Oct. 8.

Epic Records has seven albums for September; four pops and one each in jazz, folk music and International Series categories... Warner Bros. diskers Peter, Paul & Mary and The Everly Bros. will do a radio broadcast together on Sept. 25 direct from the stage of Paris' Olympia Theatre... London Records has launched the third part of its fall program which covers all Mantovani LP's, London pop LP's, five new "Phase 4" stereo LP's and all London International LP's. With the beginning of Part 3 in the London plan, all sections of the diskery's LP catalog are now available at special program prices and terms.

An uncut "Hamlet," starring Paul Scofield, highlights Caedmon's fall release. Others on Caedmon's list are "An Evening With Dylan Thomas," "The Poetry Of Pope" and "Let's Listen," a new children's album narrated by Julie Harris and Boris Karloff... The Halifax Three, Epic Records folk group, will appear on a special one-hour Canadian tv program, in addition to 26 U.S. concerts through the month of November... Roberta Peters, Metop coloratura soprano, has been engaged by the festivals of Vienna and Salzburg for 1964... Dan Sorkin, Chicago deejay who recently severed with WCFL, is cutting an album for Mercury this week satirizing folk music.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

LORNE GREENE: "I'M THE SAME OLE ME" (RCA Victor). Love Finds A Way Lorne Greene's "I'm The Same Ole Me" (Painted Desert) gives the star of tv's "Bonanza" show a nifty piece of material with a catchy beat and a sharp lyric framed in a topnotch orch and choral production. "Love Finds A Way" (Ross Jungnickel) is another bright slice with chances.

FRANK SINATRA: "A NEW KIND OF LOVE" (Reprise). Love Isn't Just For The Young Frank Sinatra's "A New Kind of Love" (Famous), title song of the Paramount pic, brings back this oldie in a swinging version due for across-the-board spins. "Love Isn't Just For The Young" (Bourne) is a somewhat difficult slow ballad skillfully handled.

BRENDA LEE: "THE GRASS IS GREENER" (Decca). Sweet Impossible You Brenda Lee's "The Grass Is Greener" (Screen Gems-Columbia) registers as a solid ballad with a rocking blues quality which this country songstress delivers very effectively. "Sweet Impossible You" (Champion) changes pace with an okay uptempo number.

THE IMPRESSIONS: "IT'S ALL RIGHT" (ABC-Paramount). You'll Want Me Back The Impressions' "It's All Right" (Curtom) scores as a swinging slice with a catchy melody and a simple lyric which this group handles smoothly. "You'll Want Me Back" (Curtom) is a slow ballad side, also delivered with the kind of attack which the teenagers go for.

JOYCE DAVIS: "GO AND CELEBRATE YOUR VICTORY" (Columbia). Welcome, Welcome Joyce Davis' "Go and Celebrate Your Victory" (Roosevelt) hits strongly as a rocking ballad with a well-written lyric belted for maximum results by this fine blues singer. "Welcome Welcome" (White Castle) is another strong rhythm ballad with considerable juke potential.

PAUL & PAULA: "FIRST DAY BACK AT SCHOOL" (Philips). A Perfect Pair Paul & Paula's "First Day Back At School" (Le Bill) is a good contemporary ballad with a nifty seasonal lyric that has nothing to do with academic work. This duo handles it in very appealing style. "A Perfect Pair" (Raleigh-LeBill) is another well-handled ballad with broad impact.

TERESA BREWER: "HE UNDERSTANDS ME" (Philips). Just Before We Say Goodbye Teresa Brewer's "He Understands Me" (Gallico) gives this songstress a crackerjack rocking ballad which she projects with some vocal furbelows aimed right at the Coke set. Could be her biggest in many years. "Just Before We Say Goodbye" (Luristan) is a bright slice in a more conventional melodic groove.

LAWRENCE WELK ORCH: "FIESTA" (Dot). Blue Velvet Lawrence Welk's "Fiesta" (Gilt) is a colorful, Latin-styled instrumental dish up in an attractive orchestral and choral arrangement for good spinning chances. "Blue Velvet" (Vogue) is a solid version of this fine number.

BUNKER HILL: "YOU CAN'T MAKE ME DOUBT MY BABY" (Mala). The Girl Can't Dance Bunker Hill's "You Can't Make Me Doubt My Baby" (Florentine) is a jumping blues number which this singer works over with a powerful beat that's non-stop from start to finish. "The Girl Can't Dance" (Florentine) is a frantic, noisy slice with too much excitement for its own good.

RUSSELL BROS.: "YOU AND THE RIVER" (Kapp). There's Nothing You Can Do About That Russell Bros.' "You and The River" impresses as a solid rocking ballad with an arresting lyric which this team delivers in the approved style against a good background. "There's Nothing You Can Do About That" has a more familiar message and less commercial impact.

MODERN FOLK QUARTET: "ROAD TO FREEDOM" (Warner Bros.). It Was A Very Good Year Modern Folk Quartet's "Road To Freedom" (Sausilitot) is another good entry in the repertoire of civil rights songs projected in forcible style by this folk combo. "It Was A Very Good Year" (Reedlands) is a very pretty ballad with strong commercial chances.

THE FLORESCENTS: "WHAT ARE YOU DOING TONIGHT" (Bethlehem). Being In Love The Florences' "What Are You Doing Tonight" (Pandora-Sigma-Seven) shapes up a good slow rhythm ballad handled in savvy style by this rocking combo. "Being In Love" (Pandora-Sigma-Seven) is a routine uptempo entry.

ROLF HARRIS: "I KNOW A MAN" (Epic). Nick Teen and Al K. Hall Rolf Harris' "I Know A Man" (Miller) is a fresh piece of material with a rocking offbeat and a way-out lyric which this singer pitches up in a way that will snag teenage attention. "Nick Teen and Al K. Hall" (Beechwood) is another unusual conception, also with commercial chances.

LAVERN BAKER: "OH, JOHNNY OH, JOHNNY" (Atlantic). Itty Bitty Girl Lavern Baker's "Oh, Johnny Oh, Johnny" (Foster) works over this oldie in an updated rocking adaptation which gives it new values for the teenage set. "Itty Bitty Girl" (Cotillion) is a routine rhythm slice based on a folk tune.

*ASCAP. †BMI.

Inside Stuff—Music

Ed Kissack, director of artists & repertoire for the American London Group, is back at his New York desk after a trek through the country & western belt. In Houston, he closed a deal with Charles Booth of Lori Records for the purchase of masters by B. J. Thomas & The Triumphs, and Freddy Koenig & The Jades, for U. S. and overseas distribution.

While in Birmingham, Kissack signed The Huntsmen, a young folk singing group, and in New Orleans, he huddled with disk producer Cosmo Matessa of Dover Records for future single and LP releases via the American London Group. Masters were also purchased from Irving Smith of the Cinderella label etched by Eddie Bo. Richard Rowe, producer of pop singles in England for British Decca, joined Kissack for a tour of Nashville and meetings with local execs to discuss material for possible recording of artists on the London English Decca labels with an eye for eventual release in the U. S. on the American London Group label.

Unusual for a jingle, although not so for a pop song, are the multiple usages of Richard Adler's "Let Hertz Put You In The Driver's Seat" which goes into Columbia's feature film, "Good Neighbor Sam," and is being arranged by the Long Beach (Calif.) State College Band as a between-halves football march. Lena Horne uses it as a paraphrased gag in the soon-due opening CBS-TV Judy Garland show, viz., "Let Hertz put you in the bridal suite" (Mertz being a hotel manager). It's also been gagged in the Bob Hope, Jack Paar, Jackie Gleason and Victor Borge videoshows. Songsmith Adler, when he writes a commercial jingle (and he's been prominent in quite a few) collects only 100th of a point ASCAP credit but when it's expanded into the gridiron march, for example, it becomes a full-point performance credit.

In a move to encourage pop lyric writing in the California Negro community, five scholarships are being awarded the Song Lyric Writing Class at U.C.L.A. conducted by Hal Levy. The donors are a bi-racial group: Jack Tracy of Mercury Records; Dave Pell of Liberty Records; Joe Greene, writer and composer; Eddie Beal, composer and publisher; and Kags Music, the publishing firm owned by Sam Cooke and H. W. Alexander. With the cooperation of KGFJ, Negro-oriented station, news of the competition was broadcast and would-be student lyricists sent in samples of their work to be judged by the donors. Guest lecturers for the next semester will include Jimmy Van Heusen, Yip Harburg, Milt Raskin and Jack Tracy.

In anticipation of the Shakespeare Quadricentennial next year, RCA Victor is releasing this month a recording of "Midsummer Night's Dream" by the Boston Symphony under the direction of Erich Leinsdorf in two editions (a regular LP and a special deluxe, individually numbered limited edition). The limited edition, in folio form, includes two Boydell engravings reproduced from the "Imperial Folio" of Shakespeare's plays originally published in London 150 years ago. It also includes passages from the play and a text piece by George R. Marek, Victor veepee-general manager.

The 3M Co. has begun marketing a new background music system about the size of a typewriter yet provides 2,100 music selections without title repetition. All selections are contained on a single eight-inch reel of one-inch wide, 14-track magnetic tape and the magnetic tape occupies only 1-1/2 inches of the radius of the reel. The total playing time is more than 75 hours. It's called the 3M "2,100" Background Music System and its initial marketing has started in Chicago and Minneapolis-St. Paul. National distribution is expected by the first of the year.

The longest musical performance on record took place at New York's Pocket Theatre last week when a relay team of 10 pianists played Erik Satie's "Vexations" in an 18 hour and 40-minute session. The composition, which runs 80 seconds, was played 840 times. The N. Y. Times assigned a relay team of critics to cover the marathon musicale. One critic, who preferred to remain anonymous, admitted to falling asleep during his two-hour shift in the early morning hours. The concert was the inspiration of John Cage, a musical avant gardist.

MGM Records has tied in with the Jewish Daily Forward, Yiddish language newspaper, to promote the album "Kol Nidre In Moscow." The LP is being sold through the newspaper via a coupon deal. The diskery is also hitting the Yiddish language radio stations for plays especially around the coming Jewish holy days. WEVD, New York indie, has been spotlighting the album daily. The original tapes of the Kol Nidre service were made nine years ago in a Moscow synagogue by Tuvya Schiff.

Irked at AFM, Members of 21 Symph Orchs Form Own Bargaining Group

Minneapolis, Sept. 17. In order to improve their working conditions, members of 21 of the nation's 27 major symphony orchestras, including the Minneapolis, are going on the war path. Weapons will be in the hands of the Conference of Symphony & Opera Musicians (ICSOM) which they've organized.

Reason for this development is these musicians' feeling that their problems, grievances and demands require more effective handling than they've been receiving from the American Federation of Musicians (AFM), to which they belong, and from their employers.

One of the ICSOM's main objectives will be to attain year-round employment for symphony orchestra and opera musicians "with salaries equal to those of professors." The organization's existence and aims were disclosed here by James Clute, string bass, who heads the Minneapolis Symphony Orchestra's seven-man ICSOM "players' committee."

Clute said the musicians want to be listened to better—want a superior hearing of their grievances and demands. However, at the same time, he emphasized they're retaining their AFM membership. He stressed that the new body is

not a dual union and, as far as members here are concerned, "we've enjoyed splendid cooperation from the AFM's Local officers."

Relative to the need for year-round employment, Clute pointed out that the Minneapolis Symphony Orchestra season is only 30 weeks. "We believe that, unless there's a more secure economic status for symphony orchestra and opera musicians," he said, "the danger looms that our talented young people will be turning away from serious music as a means of livelihood."

Clute declared that one demand nationally will be for the permission of musicians to vote on their own contract, "the same as hod carriers." This, he added, already has been achieved here.

Additional demands are pending, he said. Among others things, the musicians want a separate AFM department to deal with their problems instead of the one man now assigned to that task. "Also, we're not satisfied with the present AFM sponsored symposiums on symphony orchestra musicians' problems," Clute asserted. "This is because these symposiums now are limited to discussions without voting or decisions."

Little's Charity LP

Ottawa, Sept. 17. Rich Little, Canadian comic-impressionist who has had plenty of TV and AM exposure and an LP ("My Fellow Canadians"), has sliced a special album for radio in support of community chests.

Little uses most of the 72 speaking carbons he has, including Ed Sullivan, Orson Welles, Amos 'n' Andy, Gleason & Carney, Hitchcock, President Kennedy, others.

3d Annual Folk Concert Series of Chi's Triangle Prods. Accents Growth

Chicago, Sept. 17. Triangle Productions kicks off its third annual folk concert series with the Chad Mitchell Trio at Orchestra Hall Oct. 11 and follows with its most ambitious lineup to date. Backbone of the '63-'64 subscription sked is the folk acts that put Triangle into contention as major Chi concert bookers.

More significant is Triangle's expansion of its non-subscription variety concerts, marking it as the first substantial contender to Allied Arts' preponderance in both the pop and classical concert field in Chicago.

Non-subscription shows start with the New Christy Minstrels at Orchestra Hall Nov. 1, then Andy Williams and Henry Mancini and his orchestra at the Arie Crown Theatre at McCormick Place Nov. 29-30, Smothers Bros. at Orchestra Hall Jan. 3, Martha Schlamme and Will Holt in "The World of Kurt Weill in Song" in the Little Theatre at McCormick Place Jan. 14-Feb. 2, Miriam Makeba and Oscar Brown Jr. at the Arie Crown Theatre Feb. 29, Dave Brubeck Modern Jazz Quartet at Orchestra Hall March 20, and Little Singers of Tokyo in the same hall April 17.

The subscription folk series is at Orchestra Hall with the exception of Peter, Paul & Mary, March 6, and Joan Baez, April 24, both of whom will perform in the 5,000 seat Arie Crown Theatre. The rest of the series consists of the Clancy Bros. and Tommy Makem Oct. 25, Carlos Montoya Nov. 8, Lester Flatt & Earl Scruggs Nov. 15, Bob Dylan Dec. 27, Theodore Bikel Jan. 4, Odetta Jan. 24, and the Weavers April 10.

COL ADDS COLBERT, PARIS SIS. TO ROSTER

Bertha Colbert, 22-year old thrush from Atlanta, has been added to the Columbia roster in New York, and the Paris Sisters were signed to the label's pop artists stable on the Coast. Miss Colbert's first Col diskings, to be released later this month, are being directed by Tom Wilson, newly appointed pop artists & repertoire producer.

The Paris Sisters (Albeth, Sherrill and Priscilla), who made their disk bow in 1960 under the Gregmark banner, will be recorded under the aegis of Terry Melcher. The girls are expected to do their first sessions for Col within the next two weeks.

Caston and Helen Black Exit Denver Symphony

Denver, Sept. 17. Helen Black, for 30 years business manager of the Denver Symphony, resigned last week following the election of a new president of the Society. Miss Black was eulogized in an editorial in the Rocky Mountain News by Pasquale Maranzino: "It can be said that she gave selflessly of her talents and a superb dedication to the orchestra through nights of thinness and nights of triumph. She was through the years much more than a business manager. She did every imaginable chore, except sit on the stage and play."

Saul Caston, conductor of the Denver Symphony since 1945, resigned last January effective next May.

The newly elected president, Charles S. Sterne, has been treasurer of the Society since 1946.

Nothing has been said as to the successors of Miss Black or Caston. There was the usual deadpan silence as to the reasons and the implied attitude of or toward Sterne.

Col Sets Up German Subsid as Part Of Big European Expansion Program

By HAZEL GUILD

British Disk Best Sellers

London, Sept. 17. **She Loves You** Beatles (Parlophone)
Bad To Me Dakotas (Parlophone)
I'm Telling You Now Dreamers (Columbia)
All In The Game Richard (Columbia)
I'll Never Get Over You (HMV)
Sweets For My Sweet (Pye)
Baby to Cry Carvelles (Decca-Ritz)
Legion's Last Patrol Thorne (HMV)
I Want to Stay Here Gorme/ (CBS)
Wipe Out Lawrence (London)

Jubilee Revamps 'Bloofer' Line

To commemorate the 10th annl of Kermit Schafer's first "Bloofer" album, Jubilee Records is giving the "Bloofer" line a new look and has added the 11th LP, titled "Washington Bloopers," to the series.

Jubilee's new look consists of a repackaging job on eight of the "Bloofer" LP's and a special promotion-advertising campaign on the entire line. The first LP series, "Pardon My Bloofer," has sold over 1,000,000 copies since its release in 1953.

The followups, such as "Prize Bloopers," "Super Bloopers," "Off The Record," "Station Breaks" and "Funny Boners," have all been steady sellers for the company. They also have been hailed as the forerunner of the comedy-on-disk trend which brought forth disking by Shelley Berman, Bob Newhart, Mort Sahl, Allan Sherman and which culminated with the 4,000,000-plus sales of Vaughn Meader's "The First Family."

Also, as part of the new concept, Jubilee has launched a new "Bloofer Specialty Series" which categorizes the "Bloofer" albums into special themes, "Sports Bloopers," "Quiz Bloopers" and the new "Washington Bloopers." The entire line now consists of 11 albums.

Schafer, who has made a career out of the "Bloofer" concept, is now in the process of completing several albums for release. In the works are "Junior Bloopers," "Disk Jockey Bloopers" and "Music Bloopers" and other specialized categories which will appeal to "Bloofer" fans who are partial to one particular subject. Also in the "Bloofer" future is an album titled "Blooporama," which will be an in-person audience participation package recorded at a hotel in Miami Beach.

As part of the 10th annl drive, Schafer is being lined up for radio and TV appearances. He's already scheduled for an appearance on Johnny Carson's "Tonight" show on NBC-TV Friday (20).

In addition to his disk work, Schafer has had several books along the "Bloofer" lines published by Fawcett as well as such offshoots as syndicated newspaper and magazine columns.

Local 47's Pension Plan

Hollywood, Sept. 17. Members of AFMusicians' Local 47 at Dec. 26 meeting will be asked to vote coverage for elected officers of its pension fund, since such personnel are only members of union not so covered. Working musicians come under the film industry and recording industry pension funds.

Local 47 office staffers are covered by Office Workers Union pension plan, and idea it that local itself would give the same percentage as the employer contributes to recording pension fund and thus get elected officers covered. These include prexy, veepee, secretary, treasurer, trustees, directors and trial boardmen.

Frankfurt, Sept. 17. Columbia Records, known in West Germany as CBS Records, has just founded a German subsidiary here which will take all its business away from its former distributor, Philips, and make it possible for the firm to press 300,000 disks a month.

On hand for the opening were Harvey Schein, New York-based v.p. and general manager of Columbia Record's international operations, and Peter de Rougemont, who took over six months ago as v.p. of European operations, headquartered in Paris.

To start operations here, Columbia bought a 50% interest in the record import firm of Bernhard Mikulski in Frankfurt, and Mikulski will be general manager for the new Columbia disk setup in Germany. The firm will press, distribute and promote its own records.

Starting with capital of \$125,000, the firm can press 300,000 platters a month at its new factory near Frankfurt and currently has 80 people in its employ. The firm expects to slice off about 5 or 6% of West German record sales within a year.

From an American standpoint, the German approach to promotion is a rather undeveloped one, and it'll apparently be a long time before any payola scandals can occur here. Right now the company maintains just one promotion man who covers the entire country of West Germany and goes into Salzburg, Austria, and Radio Luxembourg as well. He hits every station about once a month.

Part of the new scheme, explained de Rougemont, is to enable Columbia to sign European artists both for its European catalogs and for possible issue of platters in the U.S. "We are forming our own companies in France and Germany and planning expansion into other European lands," he commented.

"France and Germany are the most suitable to start with our own catalog because of the very large appeal of local artists. We will record these artists in their native lands and also send their records to the States for distribution," he noted.

The company's new expansion plans call for setting up disk companies in the major markets of the world, presenting local artists for local consumption and for exchange.

The French company was formed just a year ago, and similar organizations will be made in the United Kingdom, Italy and the Benelux countries within the next few years, de Rougemont told VARIETY.

Ray Coniff is the number one dance orchestra in West Germany and has sold close to 1,000,000 platters here. The Mitch Miller version of the "River Kwai" sold over 1,000,000 copies in Germany, and the music from both "West Side Story" and "Porgy and Bess" has done exceptionally well here," de Rougemont reported.

"There is a growing interest in exploiting the repertoire—some of the foreign platters do better business in the United States than they do in their own lands," he noted. He cited "Volare," which sold more disks in the U.S. than in Italy, and also the albums of Yves Montand, which sell from 25,000 to 50,000 in the States, more than they do in France.

Prices of the identical Columbia platter vary in Europe, he noted, because in France and England there is 25% tax added. A classic in Germany goes for around \$6—about the U.S. price, but considerably more in the luxury class here because of the lower income of the people.

Discount houses for records are beginning to pop up in France, increasing turnover of sales but lowering the profit, of course. And with discount houses for liquor and food now growing in Germany, it's possible that they will also offer records shortly.

NEW VIENNA OPERA HEAD

Dr. Egon Hilbert has been set as manager of the Vienna State Opera. Dr. Hilbert is at present general manager of the Vienna Festival Weeks and will remain in that position throughout 1964.

On the Upbeat

New York

Columnist Earl Wilson and songwriter Leonard Whiteup have written the title song for the Cine-Universal Ltd. feature film, "Changing Tides," which will be entered in the Montivideo Film Festival this November. Stan Pat, formerly midwest and Coast radio-tv artist promotion manager for RCA Victor, has been appointed Coast manager for Gerard W. Purcell Assoc., artists management firm.

After a three-year sojourn on the Coast, Neal Hefti and his wife, singer Frances Wayne, have moved back east. They've just purchased a house in Greenwich, Conn. Transglobal Music acquired the rights to "Sally Go 'Round The Roses" for the eastern hemisphere. Neil Sedaka, back from recording sessions in Rome, set for a number of midwest Fair dates this month.

Brook Benton begins a 10-day engagement at the Grand Bar, Detroit, on Sept. 20. Chubby Checker completing a series of recording sessions in Germany and England. Bobby Rydell, Cameo-Parkway diskster, returns to Las Vegas' Sands Sept. 21 for four weeks. Singer Jody Berry, currently at the Imperial West Club, Chicago, set for a three-weeker at the Living Room starting Nov. 18.

Patti & The Playgirls, vocal-instrumental trio, currently at the

Sea Hunt Club, Bronx. Actor-singer Jeno Mate gives reading and sings folk songs at the VIP-Madison Restaurant every Monday night. Italy's "Peppino from Capri" and his combo, will follow their American debut at Carnegie Hall Sunday afternoon (29) with an evening performance at the Academy of Music in Brooklyn. The Everly Bros. fly to London Sept. 19 to begin an extended tour which will keep them in France, Germany and England through early November.

Gene Krupa Quartet set for a return engagement at Baker's Keyboard Lounge, Detroit, for one week beginning Sept. 23. Louis Zito, who managed such bands as Tommy Dorsey, Gene Krupa and Charlie Spivak, has returned to New York and the personal management business he had given up for tv production during the past few years. In addition to his return to the personal management field, Zito will continue his tv film production activities in the east.

Murray Kaufman, WINS disk jockey, on a Bermuda vacation. Page Cavanaugh's newly-formed jazz septet, The Page 7, is set to guest on Ed Sullivan's CBS-TV show on Oct. 6. Leonard Feather has completed a tv film series titled "Feather On Jazz" for Revue Productions. Columbia Records diskster, Earl Wrightson, Lois Hunt, Teri Thornton and The J's With Jamie, will entertain at the CBS Radio affiliates convention at the N.Y. Hilton on Oct. 1.

Glenn Miller Orch., directed by Ray McKinley, makes initial date at Knoxville Civic Auditorium Sept. 23. Ray Charles booked by Shaw Artists Corp. for concert at Fabian's Palace Theatre, Albany, Sept. 25 with his orch and the Raellets.

London

Orlone Records, keen on cashing in on the Liverpool sound, released an album titled "This Is Mersey Beat" from which it will release EPs and single later. Next trend here could be surfin' music. Joe Meek busy recording the stuff. Two titles, "The Big Breaker" and "Surfin' John Brown," cut by new group The Ambassadors, destined for Yank release, though local distribution is not set.

Liverpool agent-manager Brian Epstein is launching a new singer—Cilla Black, his first femme artist—who gets a contract on EMI parchment. Acker Bilk set for theme music to "West 11" feature. Duane Eddy trek to the U.K. called off as promoter Arthur Howes' exchange plan fell through. Tony Jackson and Mike Pender of the hit beat group, The Searchers, in severe auto smash. Vehicle is a write-off but singers okay.

Local promoter Roy Tempest dickering for Americans Jan & Dean whose "Surf City" is climbing saleswise in these parts. Coincident with U.S. comic Jackie Mason's limited booking at the Talk of the Town, Verve Records released an album to tie in with the show. Philips Records releasing a double album of the British Home Entertainment fee-fee production of "Uncle Vanya" starring Laurence Olivier and other top thespians.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks. Wk. Wk. On Chart	Label
1 1 4 BLUE VELVET Bobby Vinton	Epic
2 2 7 MY BOYFRIEND'S BACK Angels	Smash
3 3 7 IF I HAD A HAMMER Trini Lopez	Reprise
4 6 3 THEN HE KISSED ME The Crystals	Phillys
5 5 5 SURFER GIRL Beach Boys	Capitol
6 7 5 HEAT WAVE Martha & Vandellas	Gordy
7 29 3 SALLY GO ROUND FOR ROSES The Jaynettes	Tuff
8 4 6 HELLO MUDDAH, HELLO FADDUH Allan Sherman	Warner Bros.
9 9 3 WONDERFUL, WONDERFUL Tymes	Parkway
10 15 3 MICKEY'S MONKEY Miracles	Tamla
11 36 2 MARTIAN HOP Ran-Dells	Chairman
12 14 6 THE MONKEY TIME Major Lance	Okeh
13 13 10 MOCKINGBIRD Inez Foxx	Symbol
14 30 2 BE MY BABY Ronettes	Phillys
15 11 6 PAINTED TAINTED ROSE Al Martino	Capitol
16 32 2 CRY BABY Garnett Mims	UA
17 18 10 CANDY GIRL Four Seasons	Vee Jay
18 8 8 MORE Kai Winding	Verve
19 27 6 I WANT TO STAY HERE Steve Lawrence & Eydie Gorme	Columbia
20 23 3 KIND OF BOY YOU CAN'T FORGET Raindrops	Jubilee
21 34 3 A WALKIN' MIRACLE The Essex	Roulette
22 19 8 HEY GIRL Freddie Scott	Colpix
23 28 12 WIPE OUT Surfaris	Dot
24 25 10 DENISE Randy & The Rainbows	Rust
25 12 10 BLOWIN' IN THE WIND Peter, Paul & Mary	Warner Bros.
26 — 1 BUSTED Ray Charles	ABC-Par
27 22 9 DANKE SCHOEN Wayne Newton	Capitol
28 20 6 FRANKIE & JOHNNY Sam Cooke	Victor
29 16 6 YOU CAN NEVER STOP ME LOVING YOU Johnny Tillotson	Cadence
30 41 2 DOWN THE AISLE Patti LaBelle	Newtown
31 37 2 TREAT MY BABY GOOD Bobby Darin	Capitol
32 10 12 FINGERTIPS Little Stevie Wonder	Tamla
33 — 1 BLUE BAYOU Roy Orbison	Monument
34 — 1 IT'S TOO LATE Wilson Pickett	Double-L
35 — 1 JAN & DEAN Honolulu Lulu	
36 31 6 DESERT PETE Kingston Trio	Capitol
37 42 2 WHY DON'T YOU BELIEVE ME Duprees	Coed
38 21 10 JUDY'S TURN TO CRY Leslie Gore	Mercury
39 26 7 GREEN GREEN New Christy Minstrels	Columbia
40 — 1 DONNA THE PRIMA DONNA Dion	Columbia
41 38 2 LITTLE DEUCE COUPE Beach Boys	Capitol
42 — 1 ONLY IN AMERICA Jay & the Americans	UA
43 24 10 DEVIL IN DISGUISE Elvis Presley	Victor
44 45 2 THAT SUNDAY, THAT SUMMER Nat King Cole	Capitol
45 40 2 BIRTHDAY PARTY Pixie Three	Mercury
46 44 15 ABILENE George Hamilton IV	Victor
47 17 3 MAKE THE WORLD GO AWAY Timi Yuro	Liberty
48 47 12 DETROIT CITY Bobby Bare	Victor
49 — 1 WHAM Lonnie Mack	Fraternity
50 43 5 DROWN MY SORROWS Connie Francis	MGM

Palm Springs

Continued from page 2

from a European shill to keep California products from being squeezed out of the Continental market.

Crocker also had a brush with latecomers, notably Mayor Frank Bogert, who wanted all publicity sluiced through McFadden & Eddy Associates, repped here by Cliff Brown. Crocker wanted to continue dealing with the press direct. He and Earl Coffman, son of the founder of the Desert Inn, were with the project from the beginning. Now only Coffman remains.

Feeling is the tramway will pay off in time but as an all-year attraction it is n.s.g. Hotels reported, far from helping biz so far, tramway brought them nothing but pennants and decorations.

Novelty of Swiss heist doesn't seem likely to replace golf around the desert resorts, even with price dropped to \$3.50 for adults and \$2.50 for kids in the middle of the week.

Alibis for slow start go from the opening of the L.A. County Fair to the smog and heat of L.A. driving people to mountains and beaches.

Actually if Coast tourists want to visit San Jack mountains they don't need to drive to Palm Springs and take a wide act to do it. A fine highway from Banning will get them up there in half an hour.

It looks as if biz will not pick up until the snows block the road and skiers take to the lift to get to the runs. That's months away, the bondholders might not like to know.

A SWEET SUCCESS!

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BILL EVANS—Verve
JIMMIE HASKELL—Capitol
PETE JOLLY TRIO—Ave
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ARTHUR LYMAN • HI-FI L 1013
BOB HARTER • LIBERTY LRP 3330
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VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk.	Wk.	On Chart	
1	1	6		ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
2	4	36		PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	3	21		BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
4	10	6		TRINI LOPEZ (Reprise) Trini Lopez at P.J.'s (6093)
5	22	24		ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
6	8	69		PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
7	13	29		LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
8	17	5		KINGSTON TRIO (Capitol) Sunny Side (T 1935)
9	20	5		NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
10	6	9		VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
11	11	28		JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
12	16	18		BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
13	7	9		LITTLE STEVIE WONDER (Tamla) 12 Yr. Old Genius (240)
14	5	24		HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
15	22	22		BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
16	19	12		JAMES BROWN (King) James Brown Show (826)
17	23	16		SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
18	9	98		WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
19	18	13		HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
20	26	4		SURFARIS (Dot) Wipe Out (DLP 3535)
21	27	23		NANCY WILSON (Capitol) Broadway My Way (T 1828)
22	36	4		NANCY WILSON (Capitol) Hollywood My Way (T 1934)
23	21	10		NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
24	—	1		RAY CHARLES (ABC-Par) Recipe for a Soul (465)
25	—	1		ELVIS PRESLEY (Victor) Golden Records, Vol. III (LPM 2765)
26	15	13		AL MARTINO (Capitol) I Love You Because (T 1914)
27	39	6		OLDIES BUT GOODIES, Vol. 5 (Original Sound) Various Artists (M 5007)
28	—	1		BARBRA STREISAND (Columbia) Volume II (CL 2054)
29	12	13		CLEOPATRA (20th-Fox) Soundtrack (FXG 5008)
30	33	59		TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
31	41	4		BOBBY VINTON (Epic) Blue on Blue (LN 24068)
32	29	5		JOHNNY CASH (Columbia) Ring of Fire (GL 2053)
33	25	23		JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
34	38	7		ASTRONAUTS (Victor) Surfin' With the Astronauts (LPM 2760)
35	24	3		TONY BENNETT (CL 2056) This Is All I Ask (Columbia)
36	14	25		TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
37	28	12		FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
38	44	3		MONDO CANE (United Artists) Soundtrack (UAL 4105)
39	—	1		JOHNNY MATHIS (Columbia) Johnny (CL 1809)
40	—	1		LIMELITERS (Victor) 14 Folk Songs (LPM 2631)
41	40	3		LAWRENCE WELK (Dot) Scarlett O'Hara (3528)
42	45	10		BILLY VAUGHN (Dot) Sukiyaki & 11 Hawaiian Hits (DLP 3523)
43	30	25		ROY ORBISON (Monument) Greatest Hits (MLP 8000)
44	35	36		ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
45	32	16		NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
46	31	25		KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
47	43	15		JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
48	34	72		ANDY WILLIAMS (Columbia) Moon River (CL 2017)
49	37	10		PERCY FAITH (Columbia) Themes for Young Lovers (CL 2023)
50	46	2		FRANK FONTAINE (ABC-Paramount) Sings Like Crazy (ABC 460)

Barrys to Colpix

The Barry Sisters (Claire and Merna) have been signed to the Colpix label. The girls have already cut four sides in a session produced by Jack Keller. Their first disk, which will be released shortly, couples "Somewhere" and "Too Smart." The duo are now on a European tour.

Girl Singers in Disk Vogue Again With Hits In Pop, Jazz & Folk

Girl singers are on the move again. The distaff diskers are once again attracting record company interest and buildup after a slighting in favor of the male singer who fit into the teenage idol groove a la Elvis Presley, Paul Anka and many others who filled the demands of the rock 'n' roll fad.

The breakthrough of a thrush like Barbra Streisand in the album field, and subsequently in jukeboxes with her "Happy Days Are Again" slice, has pointed the way to another femme rush similar to the days about a decade ago when Jo Stafford, Rosemary Clooney and Patti Page were running away with the disk action.

The femme action, this time, is wide-ranged. In addition to coming up with LP clicks, they're also hitting in the pop singles market, the folk field and jazz.

At Columbia, for example, where Miss Streisand is currently leading the canary contingent, lots of stress is now being placed on Eydie Gorme, longtime Col pactee Doris Day, and Patti Page, who recently moved over from a 15-year stay at the Mercury label. Col's new crush on the girls has been underscored by its signing a few weeks ago of Terri Thornton, who emerged via an album/single click on the Dauntless label, a sub-division of Audio-Fidelity. In fact, Col buildup that it has taken her Dauntless single, "Somewhere In The Night," and is promoting it is so interested in Miss Thornton's through its own facilities as an introductory drive for her upcoming Columbia product.

At RCA Victor special promotion-publicity action has been earmarked for Little Peggy March and there are continual drives on Ann-Margret, Della Reese and Skeeter Davis. At Capitol, where Peggy Lee has been the leading femme singer for some time, such singers as Wanda Jackson and Nancy Wilson have stepped out with strong-selling items. Miss Wilson, in fact, is now running at a hot sales pace with two clicko LP's "Broadway My Way" and "Hollywood My Way."

Decca is still hitting it big with Brenda Lee while MGM's "money-in-the-bank" continues to be Connie Francis. Now, MGM has designated newcomer Irene Reid for a hefty push. At Epic, the lady lineup was bolstered in recent months with the signing of Georgia Gibbs and Kerri Downs.

Also emerging as potent properties in the pop market are Leslie Gore (Mercury), Inez Foss (Symbol), Doris Troy (Atlantic).

And, with the spread of folk music and jazz into pop areas such as Joan Baez, Carol Sloane, Aretha Franklin and Irma Franklin are getting their disk clicks in. Miss Baez, of course, remains the hottest femme folkster around as she continues to roll with her Vanguard LPs.

The diskery swing to distaffers is also taking hold on the overseas scene. Rita Pavone is one of the hottest sellers in Italy and Sylvia Vartan is a top diskier in France. Both are connected with RCA Victor's global scheme.

Album Reviews

Continued from page 56
and stories in rapid-fire fashion and with good timing.

CHARLES FOX: "JUST FOR FUN" (Gema). Latino music buffs and terpers will dig this item by Charles Fox & His Charanga. Arranger-composer of the material used in the session, as well as pianist and leader of the group playing the tunes, Fox has put together a smooth set. The latin tunes are styled with sometimes-unusual arrangements, but the important tempo moves effortlessly. There's a lot to dance to for the terping set, and there's also considerable just good-to-listen-to music for those who prefer to sit it out.

Liverpool Beat Has Its Alger Story: Brian Epstein Who Found The Beatles

London, Sept. 17.

Willis Sis. Debut On ABC's Disk & TV Cos.

The Willis Sisters, young girl trio to be featured on the new "Jimmy Dean Show," premiering on ABC-TV tomorrow (Thurs.), have been added to the ABC-Paramount roster. The girls (Andra, Sheryl and Tondea) are from Danville, Va. They're being managed by Danny Winchell.

Checker Twists Up West German Riot

Oldenburg, Sept. 17.

Chubby Checker's barnstorming tour of West Germany—dates in 17 cities in a 10-day Twist spree—wound up with a kingsize riot here, harking back to the clobber-em-over-the-head-with-the-chairs incidents that occurred some years ago during the rock 'n' roll battles here.

Checker appeared at the sold-out, 3,500-seat Weser Ems Hall here, and everything was going great until 10 p.m.—when the show came to a sudden stop, without even an announcement that the early closedown was because the headliner had a midnight show date at a jazz centre in Bremen.

About 1,000 irate fans, angry at the early halt of the Twist show, started a free-for-all, flooding over the stage and breaking up the chairs. Police with water hoses, augmented by West German soldiers, restored order.

Damage has not yet been estimated, but insurance officials who were forced to raise their rates for the rock 'n' roll concerts may do the same for the Twist set. Meantime, some nervous concert hall owners are suggesting that they will ban teenagers from entering their premises for any of the noisy concerts.

However, one big decision has been made. Beer from now on will be served at the Weser Ems Hall only in paper cups, and no longer in bottles for obvious reasons.

ANKA DRAWS MIXED RECEPTION IN PARIS

Paris, Sept. 17.

Paul Anka returned to the Olympia Theatre here last Thursday (12) without the rock 'n' roll beat he introduced to Paris five years ago. Critical reaction was mixed.

Anka's transition to a mature-styled performer was greeted by the Le Monde, Paris' serious newspaper, which called him "the Mozart of rock 'n' roll." Le Monde's critic, Claude Sarraute wrote, "He has settled into tame respectability. His place now is in musical comedy and films." From Le Figaro came, "His interest now is in singing well, far from the whimpers of his first success."

The critic for Agence France-Presse opined, "He demonstrated that one can sing rhythmically without having convulsions on the floor." France-Soir commended Anka as "a good lesson for our new stylists; ease, charm, youthful friendliness, overflowing sympathy and, above all, a voice."

On the other hand, adverse comments came from L'Humanite and Liberation, two far left papers, which dismissed him as a disappointment. Le Monde's critic also doubted that he would conquer Paris the way he did with rock 'n' roll back in 1958.

Houston Moves From Pix to Disks Via Epic

David Houston, 23-year old singer-guitarist-pianist, has been signed to the Epic label. He's also appeared in several films, "Horse Soldiers," "Teen-Age Kisses" and "Carnival Rock," among them. His recordings will be supervised by artists & repertoire producer Jerry Kennedy. Tillman Franks Enterprises of Shreveport, La., is personal manager.

It is a tipoff of the "anything goes," crazily inconsistent state of the British music business that inside one year a complete newcomer to the industry not only can radically alter the whole trend in disk buying but can swing the focus of pop music attention away from its traditional London home to a northwest coast town called Liverpool.

The newcomer is Brian Epstein, a Liverpool disk store owner who, a year ago, was peddling platters across a counter but today ranks as one of the country's most successful agent-managers with a stable of talent any promoter would envy.

It was Epstein who first spotted a Liverpool beat group called The Beatles and was impressed enough to try his hand at the agent-manager bit. Their subsequent signing with EMI (Decca turned them down) resulted in the smash hits, "Love Me Do," "Please Please Me," "From Me To You" and current chartoppper "She Loves You."

They also have the additional distinction of being the first artists to move a four-track, extended play disk into the top 10 lists as they did with "Twist And Shout." LP by the group is still current list-leader.

Overnight success of The Beatles sparked a whole chain of signings by Epstein who pacted with other Liverpool performers—for instance, Gerry & The Pacemakers, Billy J. Kramer & the Dakotas, The Fourmost (just launched) and solo acts like Tommy Quickly and Cilla Black.

Talent Paying Off

That Epstein had struck gold with a Liverpool accent is evidenced by the fact that, next to The Beatles, the Kramer group and the Pacemakers are the hottest things on the British music scene at the moment. Latter combo has hit top sales spot with "I Like It" and Kramer's "Bad To Me" was a sock followup to his click "Do You Want To Know A Secret."

All the action in the northwest with the beat groups has resulted in a whole new approach by a&r men to the search for talent. While Epstein had to trail London with the initial Beatles tapes in search of a sympathetic a&r exec, now, he says, Liverpool's "infested" with them.

It is certainly true that the Norrie Paramors, the Dick Rowses, the George Martins, the John Schroeders are now taking a new "out and about" look at the talent in the stix. EMI's Paramor and Martin have been scouring Liverpool, Birmingham and Manchester for possible duplicates of the Beatles, Dakotas, Pacemakers and so on.

Decca's Rowe has had talent scouts digging deep into the provinces. Oriole's Schroeder has taken his mobile recording unit far into Wales in the same "gold rush" spirit which could pay off in another hit act.

Artists Everywhere

Says Epstein: "If anything, I think we have proved that there is talent spread all over the country. London is still the hub, of course, but it is no longer the sole location in which artists are sought."

Consolidating on his personal success—he's tabbed here glowingly as a "starfinder" among other laudatory adjectives—Epstein has now decided to move into the promoting business himself.

He is to kick off as impresario with a nationwide tour of the Billy J. Kramer unit taking, in November, several dates in London and other key cities like Newcastle, Sheffield, Southampton, Cardiff, etc.

Come December, he's booked 3,000-seat Astoria, Finsbury Park, for a three-week Christmas show featuring The Beatles, Kramer's group and Rolf ("Kangaroo") Harris, plus several other local popsters.

Epstein will invade the American market in November. He is planning a seven-day promo trip to the U.S. with Billy J. Kramer, starting in New York.

Copacabana, N. Y.

Jules Podell presentation with Joe E. Lewis, (with Austin Mack), Damita Jo, Cally Dodd, Rene Martell, Joseph Mele & Frank Marti Orchs; staged by Doug Coudy; music & lyrics, Milton De Lugg; costumes, Sal Anthony; \$6.50-\$7.50 minimums.

"Enough of this sickening hero worship! Just treat me as an ordinary god." With these words at the Copacabana, Joe E. Lewis, in response to a salvo, officially opened the cafe season in New York. It's a duty he has been fulfilling for exactly 23 years with fun and profit to this Jules Podell hospice.

Each year the rites are different, which is one of the charms and strongpoints of Lewis' turn. And each year, he brings in an act that is new and crisp and completely entertaining.

For this occasion, Joe E. has sapolied a mite, probably as a concession to the rising median age of the Copa crowd. However, the spice and bite of his act are omnipresent. There are some outrageous moments and there are times when he even gives the impression that he can out-Mort Sahl.

His lines frequently show an acquaintanceship with the headlines and gossip columns. His observations on any subject are yock producers at any time. He had words on the Hollywood crisis ("The last thing they shot out there was Buggsy Siegel").

His sympathies with integration were expressed with the sentiment that he integrated long ago. He's been drinking both Black Label and White Label. And as for Frank Sinatra, he spoke of the Verce's humanitarian endeavors by saying that he helped dancer Peg Leg Bates get back on his foot. There were laughs for those inside and outside the trade.

Lewis' "post time" efforts were not that frequent. In fact, he remarked that he was so drunk that he was forgetting to drink. He was at his pixieish best and he knew it. "When you're as great as I am, it's hard to be humble." The crowd agreed with a lengthy ovation.

Podell lined up a supporting act who has achieved headline status. Damita Jo is one of the stronger Negro singers about, and she can infuse strength and bounce to her offerings. However, it would have been difficult for anyone to make a great impression on this opening night. The audience just awaited the headliner.

It was a prosperous party crowd with bottles on many tables, and it would have been difficult for anyone except Lewis to have reaped response. But, over the crowd noises Damita Jo was able to show that she's still one of the toppers in her class, and she went through her paces with class and professionalism. By the end of the turn, she not only earned the crowd's respect but silence and applause as well.

For this show, Podell has put in new production with Cally Dodd and Rene Martell as the singers. Sal Anthony has designed two fetching changes of costumes, latter a Mexican item, while Milton De Lugg & Bob Hilliard have fashioned serviceable songs for the show. The Doug Coudy routines are sufficiently picturesque and the Joseph Mele band gives good support. Frank Marti does the Latin relief.

Queen Elizabeth, Mont'l

Enzo Stuarti, Rosario Galan & Her Tanagras (4); Nick Martin Orch. (8), \$2.50 cover, \$3 Sat.; no Sunday show.

Montreal's cafe season kicked off formally Monday (9) with the reopening of the Salle Bonaventure, one of the town's top plusheries as well as talent showcases for the chic set, and a smash night it was. Donald Mumford, the Q.E.'s g.m., obviously was playing the "miss me, please" bit when he decided to close the room for the summer.

It was smart showmanship, since the room was missed in spades. Similarly it was smart to use a headliner for the opening show who's fresh out of a spot like the Plaza's Persian Room in New York, a ready-made springboard for any singer playing the smart cafe set.

Enzo Stuarti is the tenor taking the top billing, and there's no question that his vocalistic and molto forte pyrotechnics are big crowd pleasers triggering prolonged applause and demands for encores—which Stuarti does willingly, perhaps a bit too willingly

in a room which has no service (and, of course, no booze selling) during the show.

Stuarti's handsome Italian looks and smooth manner goes over big with the femmes. His powerful voice, and personality, would seem to fit best into the Italo tunes, although a "West Side Story" medley, and other standards also get a big reaction.

The second half of the bill is taken up by Rosario Galan & Her Tanagras, four terpers who do their flamenco routines with pleasing effect. Gals are all lookers and costume changes add to the interest. But entire turn could be improved with better pacing for sock impact.

Nick Martin's Orch., new at the Bonaventure, has the ingredients for providing the kind of show-cutting music required, and restrained playing for dansapation that doesn't cut into conversation. Next: Patanchou opening Sept. 23. Lutz.

Harrah's, Lake Tahoe

Lake Tahoe, Sept. 9. Liberace, Barbra Streisand, Morolandis Singers & Dancers (17); Leighton Noble Orch. (18); Gordon Robinson conductor.

The flashing smile, the candelabra are still much in evidence—but there ends the similarity of this show to prior Liberace dates in this mile-high swankery. For this stanza the catalog is all new, ditto for three attention-winning costume changes.

Another departure in format is absence of femme partner woven into the 88er's segment of the show. Barbra Streisand fills the opening slot but at no time works with the headliner.

Liberace follows his walk-on with the usual invitation for tablers to look him over, shows his rings to stagesiders, models his elegant black brocade suit, this one trimmed with dyed mink on cuffs and lapels.

Liberace is showmanship to perfection all the way—enhanced by his personable line of chatter, his self-kidding stories, his rapport with auditors, his attention to suiting, the smart staging of the act, and his studied musical score, bated expertly by Gordon Robinson.

Miss Streisand, new to this room, proves an exciting performer. Her dramatics, emotion, empathy, the pure communication and thespian qualities place the singer in a class alone. Simply dressed in white satin sailor-type blouse and full-length straight black skirt, she makes no pretenses. And the between-title patter is held to a minimum.

Phrasing is accurate, interpretation of the lyric is true, and mood projection is highly authoritative. Catalog includes "Keeping Out of Mischief," "Coloring Book," "A sensitive lamentable 'Cry Me A River'" and a slow-tempo "Happy Days Are Here Again," among other tunes. On "River" and "Happy Days" she gives a completely new and compelling dimension. Miss Streisand has the talent to headline any room.

Parting the curtains are the Morolandis Singers and Dancers in a production themed to "You Do Something to Me."

Arthur Godfrey due in Sept. 23. Long.

Hotel Roosevelt, N. O.

New Orleans, Sept. 13. Frankie Avalon, Leon Kelner Orch. (11); \$2.50 weeknight minimum; \$4 Sats.

Making his first appearance in Seymour Weiss' swank Blue Room, Frankie Avalon premed Thursday (12) to a first-night audience of enthusiastic ringsiders and scored with his vocability. He not only can sing but has virile good looks, a fine mop of hair and sturdy build.

Avalon hits it strong from the start by warbling a stumpy version of "You and the Night and the Music," then turns to such tunes as "Someone to Watch Over Me," "Ballin' the Jack," in which he tosses in some soft shoe terping; "Write Myself a Letter," "P.S. I Love You" and "Just Ask Your Heart," among others.

With the Leon Kelner orch in the background, he does some top-drawer trumpeting on "Swanee River" and "Alexander's Ragtime Band." Avalon's vocalizing lives up to his sound on disks, and his live presentations have a surety that belies his youth.

Maestro Kelner and his crew gives show expert support and fills floor during the dance sessions. Show runs two weeks until Sept. 25. Lutz.

Tokyo Hilton, Tokyo

Tokyo, Sept. 5. Tiongo Bros., Mariko, Seiji Hiraoka & Quintet; no cover, no minimum.

A welcome addition to this city's galloping nitery action is the low-pressure Star Hill Sugar Club in the Tokyo Hilton, which bowed this summer. A stylishly modern intimate room—but not with Japanese decor as advertised in national U. S. mags—the club is doing okay biz despite its off-season break-in and harassment by the local gendarmes which prompted covering the dance floor with carpeting (see separate story).

Entertainment for the early months of this operation is in keeping with the soft-sell, no hostess atmosphere. Topping the bill are the Tiongo Bros., a trio of youthful Filipino singers who have aroused interest among visiting Yank showmen. Wearing native barong Tagalog shirts and to the accompaniment of only a single guitar, the lads stroll among the tables, harmonizing with equal comfort in American, Filipino and Mexican pop and folk numbers, occasionally tossing in some modified rock 'n' roll.

With pleasant personalities backing up their talent and obvious dedication, there's little doubt that this group will click on the international scene. Except for dates at U. S. military clubs on Okinawa a couple years ago, this is first outing away from home for the Tiongo Bros., who have been extended to Oct. 15 at this hostelry.

A nice alternate act in the continuous seven-to-11 entertainment policy at this location is Mariko, a Nipponese "chanson" singer, who does three numbers in each of her four nightly turns. Warbling in French, Italian, Spanish and Japanese, the thrush is at her best in the lower registers, which complement her stationary style. Slender and sheathed in white, she is an attractive femme who could become more appealing once she sheds her shyness and makes greater audience contact.

Instrumentally, the Star Hill is in the good hands of Seiji Hiraoka & His Quintet, who support Mariko and offer subdued swinging during the non-vocalizing interludes. Long recognized as Japan's top vibes man, Hiraoka leads his combo through hip versions of "Lady Be Good," a "South Pacific" medley and other standards whose recognition is not totally elusive. The six musicians completely fill the room's stage—other acts working from the floor—and seem securely entrenched, being booked there through the end of the year. Jamp.

Chateau Madrid, N.Y.

Los Chavales de Espana with Luis Tamayo, Felix Caballero, Isabella & Miguel; musical direction, Angel Riera; choreography, Luis Bona; Carbia Orch.; \$6-\$7 minimums.

Los Chavales de Espana have been one of the more successful attractions on the Latin circuit for a number of years. This 11-man cooperative, which originated in Spain, has plied the hotel and class cafe circuit since the time they clicked in Havana in the pre-Castro era.

This year's engagement at Angel Lopez' Chateau Madrid provides a new and enlarged scope for the unit. Here they not only do their usual class turn, but in the pre and post-show interludes their violins transform the club into a spot which is reminiscent of the Villa Fontana, Mexico City, or the Monseigneur, Paris. They are on for long periods in various duties. The Chateau Madrid becomes one of the nicer Continental cafes in town with this engagement.

All this extracurricular activity points up the extreme versatility of Los Chavales. The individual members are talented on several instruments. In fact it's difficult to identify the men with any particular instrument. They play several at will and during any one set will change the character of the band several times. But no matter the combination, it's still a prime entertainment unit.

Los Chavales, during the floor-show, display picturesque arrangements along with showmanly formations. They have song soloists

and combinations including the flamenco work of Isabella & Miguel. The major vocals are assumed by Luis Tamayo, the group's veteran, whose primary instrument is the accordion, and Felix Caballero, who works out on the rhythmic items such as the tambourine, claves, and other similar noisemakers.

Their modus operandi, in this section, is similar to that of other years. And as always, taste, talent and excellence of display in colorful costumes make this one of the more pleasant cafe interludes. The dance team, Isabella & Miguel, unfortunately do not have lengthy dance passages, but what they do is sharp and crisp. Jose.

Edgewater Beach, Chi

Chicago, Sept. 12. Johnny Desmond, Edgewater Beach Guys (5) & Dolls (5), Don Davis Orch.; \$2.50-\$3.50 cover.

The Edgewater Beach Hotel hired producer-choreographer Robert Simpson more than a year ago to produce a resident terp and song troupe to back up the headliner in the spacious Polynesian Village, and the resulting Guys & Dolls have proved a worthwhile, if uneven, adjunct. However, recent shows have shown them to be a topnotch unit in their own right and able to provide the topline with much more than stock production support.

The current show is a good case in point. Johnny Desmond, who sometimes seems to be taken for granted in Chi because of his long stint on the "Breakfast Club" radio show here, provided one of the more electric openings in the Polynesian Room in many months. Desmond has graduated from the ranks of "boy next door" songsters, and is a polished and astute showman, handling his tunes with a seemingly effortless musical directness and dishing out personable patter in a thoroughly engaging manner.

His ability to dramatize a song is his strong point and comes to the fore particularly in such numbers as "As Long As He Needs Me," "You're Nobody," "What Kind Of Fool Am I" and "Sorrento."

However, it is no discredit to Desmond's ample showmanship to note there would have been a few less sparks flying without the major assist provided by the Guys & Dolls. Simpson distributed solo assignments among the femme contingent, and Elena Serafi scored with "Tumbalalaika," Lee Beery delivered a haunting rendition of "Under Paris Skies" and Pamela Randall clicked as a sexy pixie in "Dis Done." Staging in the entire "Irma La Douce" sequence is imaginative and dramatic.

Mary Kaye Trio opens Sept. 28. Mor.

Bon Soir, N. Y.

Felicia Sanders, Jorie Remus, Morty Storm, Three Flames; \$5 minimum.

The Bon Soir, with its opening bill, has left nothing to chance in an effort to get it off to a strong start. Felicia Sanders, one of the staples in this Village institution, is a strong guarantee of big business and effective entertainment.

An assured singer with a highly developed and versatile catalog, Miss Sanders can register in delicate ballads. In fact, she sometimes seems overcome by her own renditions. In "I Stayed Too Long At the Fair" apparently she identified too strongly with the tune and was shedding a tear or two herself. Naturally, such feeling is communicated to the audience, even though there were no handkerchiefs out, but attention was rapt.

Miss Sanders also hits it excellently with comedy as well. There's an Italian ballad with vocal backing from the house orchestra, The Three Flames, that hits risibilities. She sings "Flings," which also brings out her talents as a comedienne. Miss Sanders excels in virtually any vocal sector. Her accompaniment by husband Irving Joseph gives her added assurance.

In support are two comedy acts, Jorie Remus and Morty Storm. Miss Remus, with a weird line of humor, looks like a Charles Adams character and some of her lines are in the same vein. She has a self-deprecating brand of chatter that hits it off well and she comes out ahead. Storm, who has been around a variety of rooms, has a better showcase here than in most situations and he also comes off well.

The added comedy is by Tiger Haynes of the Three Flames, which is also potent at musical chores. Jose.

Hotel Plaza, N. Y.

Xavier Cugat & Abbe Lane; Emil Coleman and Mark Monte orchs; \$3 and \$4 cover.

Xavier Cugat and Abbe Lane (Senora C.) are now doing a double in the niteries, but it's dominantly a single (Miss Lane) and, paradoxically, it's a "company", not merely a team in that the savvy veteran ex-maestro of the maracas has embellished his presentation considerably.

A tiptop terp team, Loss & Copes, tees off with a truly exciting Argentine dance specialty, and reprises later, while the Emil Coleman orchestra is beefed up to a 16-strong battery of AFMers including an extra Latino quintet of musicians and a femme vocal trip. It was a one-shot for the dancers but an excellent showcase for them.

Cugat sets the pace that, while he gets top billing, the li'l woman is virtually the whole show and "next thing you know it'll be billed as Abbe Lane & Friend."

Cugat's virtuosity is obvious, of course, in the intricate and colorful orchestrations fortifying Miss Lane's very much upbeat songalogs. The lissome titan appears to have improved constantly. While her s.a. is undeniable she makes the sextop secondary albeit evident enough.

She gives evidence of constant application to linguistic ballads—Italian, Spanish, French and "Hava Nagila" in Hebrew. She doesn't slight "Coming Up Roses," "My Kind of Girl" and "Mack the Knife" in the native lingo, nor the tailor-made "Femininity" from "Oh, Cap-

Emil Coleman's 50th Anni

Quite by coincidence Emil Coleman ferreted out the fact that Sept. 13, 1963 marked his 50th anniversary in America. He was planning to see off friends last Friday which suddenly sparked the thought to him that it was on another Friday the 13th that he came from London, where he just graduated from the Royal Academy of Music. He called the Cunard Line, which verified that it was the SS. St. Paul that brought him to the U.S. exactly 50 years ago.

Coleman has been unique among society maestros in that he never had a pressagent for the basic reason that "society," three generations ago, shunned publicity, and would have resented an orchestra leader playing at one of their functions, making ballyhoo capital of it.

tain!", last-season's illfated legit musical in which she appeared, and "Blame It On The Boss Nova." Energetic accompanying dance demo in the latter takes her off in forte manner although it's almost debatable whether Miss Lane needs that extra strenuousness.

Cugie, a show biz standard with his pleasantly leering and laconic mien, which sometimes borders on benign Machiavellian visage—paradoxical as that may sound—is very effective in the manner in which he throws away his chores. Sans the chihuahua pooch, often his trademark on the podium, but still with that Sherlock Holmes crooked pipe, which he uses as a baton, he is obvious master of the proceedings without being intrusive.

Rightly Miss Lane is to the front, and quelle front. Shapely looker is a vivacious vedette who sells her wares to pinpoint attention. A jampacked Persian Room which had tables on the floor and maitre d'hotel John Fossati, embarrassed with turnover riches, was completely attentive. That applied also to the Cugat medley of Latin best disksellers, some of which he composed.

Click of the dance pair, Loss & Copes, recalls the heyday of ballroomologists and if such mammoth grossing events as the N.Y. Daily News' Harvest Moon Ball are any barometer, that should interpret itself anew in a dance vogue in class rooms. The boites could stand a change of pace from the relatively handful mime-and-music headliners. There could be room anew for another generation of acts like Moss & Fontana, Maurice & Walton, the DeMarcos, Ramon & Rosita, Dario & Diane, Fowler & Tamara, Veloz & Yolanda, et al.

Emil Coleman is back on the podium (the equally capable Milt Shaw, who pinchhit all summer, has landed at the Hotel Corp. of America's companion Roosevelt) and Mark Monte, also per usual, dishes up the brand of dansapation the Arthur Murray addicts go for. Abel.

AGVA DISSIDENTS' LANDSLIDE

Local 802, AFM, Renews Demand For 5-Day Wk. as Hotel, Nitery Biz Gains

A partial return of expense account spending has cued a renewed demand for a five-day week from hotel and nitery operators by Local 802 of the American Federation of Musicians. The demand was originally pressed earlier this year. However, with nitery biz decimated by the Internal Revenue Service's clamp on expense accounts, the union dropped the issue.

This week, however, the musicians met with representatives of the New York Hotel Assn. and with nitery operators in an effort to get the reduced work-week. Although the primary negotiator is the NYHA, nitery operators are allowed to participate in the proceedings inasmuch as they too will be bound by any agreement reached with the innkeepers.

Thus far, the employers are resisting vigorously. They claim that business has not yet returned to the pre-clampdown figures and a reduction in the work week would constitute a 20% salary increase at a time when the entertainment industry can ill afford it. The hotel and cafe men feel that they will have to cut out live music or reduce the size of bands, if they comply with the musicians' demand.

The hotelmen, particularly, point out that many of their entertainment rooms are operated at a loss and only for prestige reasons. Any unwarranted increase, they claim, will force them to re-assess the value of entertainment, and it's believed that the reduction in the work week would depress rather than increase Local 802 employment.

On the other hand, Local 802 is pressing vigorously for the five-day week because of the huge roster of unemployed. Membership, negotiators contend, is seeking the shorter week inasmuch as they believe that it would add at least 20% to the employment rolls. This contention is disputed by the hoteliers.

Thus far, the work-week question is the only item under discussion. There will be other subjects taken up later including a possible rewrite of the Form B contract now in effect, and a raised scale for single engagements.

BOMB RIPS AUTRY'S SAHARA INN, CHICAGO

Chicago, Sept. 17.

The Sahara Inn, the plush motel purchased June 1 by the Gene Autry Hotel Corp. for \$7,000,000, was damaged by a black powder bomb explosion Sunday (15). Motel, located northwest of Chicago, was built and operated for its first year by Manny Skar.

Before the hotel's financial collapse under Skar's stewardship, its Club Gigi booked top name talent. A spokesman for the motel said that the new owners were at loss to explain the bombing. He emphasized that there had been no labor trouble.

An estimate of the damage has not as yet been made.

Wrightson & Hunt Exit LQ, N.Y., Due to Illness

Team of Earl Wrightson & Lois Hunt have withdrawn from their two-weeker at the Latin Quarter, N.Y. Wrightson's voice gave out and pair felt it best to beg out of the date. He had been out two days last week and pipes were in poor condition afterward.

The Neapolitan Sextet are substituting.

Miller \$13,098, Denver

Denver, Sept. 17.

The Mitch Miller Show hit \$13,098 at the Coliseum here Sunday (15) for one performance. Miller went in under a guarantee and percentage arrangement.

Hugh Hooks Management promoted.

Neal Lang to Zeckendorf As Gotham Hotel V.P.-G.M.

Neal Lang, former managing director of the Plaza Hotel, N.Y., and who recently resigned as general manager of the Americana Hotel, San Juan, has been elected v.p.-general manager of the Hotel Gotham, N.Y. It's his first affiliation with the Zeckendorf Hotel Corp., which operates the Gotham. He succeeds John Clifford, who now manages the Hollywood Beach (Fla.) Hotel.

Lang, at one time an executive with General Artists Corp., has managed the Park Sheraton Hotel, N.Y.; the Roney Plaza, Miami Beach; Sheraton-Cadillac, Detroit, and the Edgewater Beach, Chicago.

U.S. Acts Getting Lotsa Radio-TV Exposure in U.K.

London, Sept. 17.

One thing the great influx of American talent — mostly pop singers coming in for tours and/or concert dates — has brought about in this country is an awareness on the part of British broadcasters that the Yank acts provide light entertainment that is not only fresh but, in many cases, in big demand.

Subsequently, it is estimated in musicbiz circles here, that during the next three months almost all visiting U.S. performers will be getting blanket coverage on the tv channels and radio networks.

On BBC-TV, for example, the decks are cleared on its popshow "Juke Box Jury" for visiting American acts who are invited to sit on the disk-judging panel. ABC-TV's opposite number, "Lucky Stars," is also now a stamping ground for incoming Yank singers, and Associated-Rediffusion has a pop-beat show on vaguely similar lines, "Ready, Steady, Go!" which also showcases visiting musical exponents.

On both commercial tv web and BBC's outlet, a name performer of some standing — i.e. a Nat Cole, a Count Basie, a Sammy Davis Jr. and so on — will command an "own show" almost as a matter of course. They also have little trouble in securing guest spots on resident video variety stanzas such as Associated Television's "Sunday Night At The London Palladium."

Throughout the country, the local indie tv operators are also keen to latch on to touring U.S. vocalists who provide a touch of the showbiz magic to nabe-produced programming. Americans have appeared in and are scheduled.

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Japan Gets 1st Gospel Singer—Gertrude Ward

Hollywood, Sept. 17.

Probably first U.S. gospel singer to play Japan and adjacent areas, Gertrude Ward has been set by General Artists Corp. to start trek Oct. 25. Agency, with Far East playing time for American acts continuing to expand, has booked Frankie Laine for six weeks across Far Pacific beginning April 3, following flock of others already set including Al Martino, opening Oct. 4 at Chevron-Hilton, Sydney.

The Coronados tee off in Japan Oct. 21, and Eartha Kitt is now playing six-week circuit which GAC Coast v.p. Henry Miller has set up. Susan Barrett shoves off shortly. One unusual touch by GAC is the booking of English acts into Australia. British singer Matt Monroe opens at Chevron-Hilton, Sydney, Jan. 13.

WIN-TOP POSTS EXCEPT PREXY

By JOE COHEN

The pro-administration forces of the American Guild of Variety Artists have suffered a major defeat in the union's current election of officers and board members. Dissidents captured all contested offices and all but one national board post.

The balloting was toted up Saturday (14) by the Honest Ballot Assn., under whose auspices the election was conducted. Joey Adams, who remains president, was unopposed. But all other top offices were won by the dissidents.

Leading the tally was Jack Haley, who was also the head of the opposition. He was elected to the first vice-presidency over Gus Van by an overwhelming 1,935 to 790. Johnny Woods comfortably beat out Harry Richman, who polled 877, and Buddy Walker, who nabbed 379 votes, as second vice.

The third vice-presidency went to Paul Valentine. He got 1,324 votes over a field which included Candy Candido with 718; Charlie Brett, 192; Billy Grant, 140; Billy

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New Midtown Site For ID Cards To Nitery Employees

A new midtown location to issue renewals and receive applications for cabaret and dancehall employee identification cards will be set up by the New York City Dept. of Licenses at 300 W. 43d St. as of next Monday (23). According to License Commissioner Bernard J. O'Connell, an official of the License Dept. will also be available to adjudicate any disputes regarding the issuance of ID cards. New office has facilities to fingerprint performers and other employees.

Dept. of Licenses took over jurisdiction of cabaret and dancehall permits last March. Previously, the Police Dept. had this chore. Beefs by the American Federation of Musicians and the American Guild of Variety Artists to Mayor Robert F. Wagner were instrumental in getting the midtown location.

Ct. Voids N.O. Ordinance Banning Femme Nitery Artists' Patron Mingling

New Orleans, Sept. 17.

A city ordinance prohibiting female entertainers and employees from mingling with customers in night spots featuring strippers was declared unconstitutional Friday (13) by Criminal District Court Judge Edward A. Haggerty. The ruling reversed Municipal court convictions of the manager and two entertainers at a Bourbon St. nitery.

Judge Andrew Bucaro, in Municipal Court July 31, directed John Keiffer, manager of the Chez Paree, to pay a \$50 fine. He also fined dancers Connie Hayes and Bettie Dietsch \$50 each and gave them 10-day suspended jail sentences.

Defense attorneys contended the language of the ordinance was vague and indefinite as far as a description of the alleged criminal acts were concerned. They also argued that the ordinance does not condemn such mingling in all places where alcoholic beverages are sold at retail.

District Attorney Jim Garrison disagreed with Judge Haggerty's decision. He termed the law a good one that would "greatly benefit the city," adding that the ordinance was a key weapon in the campaign against B-drinking and vice in French Quarter nightclubs.

Asso. Night Club Owners Setting Up Info Bureau to Aid in Talent Buying

Latin Qtr., N.Y., Hikes Its Budget, Sets Lotsa Names

The Latin Quarter, N.Y., is again upping its name budget. The spot will play Peter Lind Hayes & Mary Healy for the first time starting Jan. 8 for four weeks. At the same time, opearator E. M. Loew and his general manager Ed Risman have signed the Kim Sisters for Oct. 13.

Another booking of interest by the LQ will be the first Broadway cafe date for Bert Wheeler in many years. The comic, assisted by Tom Dillon, will go in Oct. 2.

Most of the Hayes & Healy dates in New York have been at the Hotel Waldorf-Astoria.

'Ice Capades' Hits \$800,000 Take In N.Y. Garden Run

The new Metromedia management of "Ice Capades" has reaped an early dividend from its ownership of the show which it took over earlier this year from a group of arena operators and producer John Harris. In its 19-day run at the Madison Square Garden, the iceer hit a record \$800,000, an increase of \$200,000 over a run of similar length last year, according to Harris, who remained as producer of the show for the new owners.

With such boxoffice still around for "Ice Capades," which is preparing for its silver anniversary edition next year, the future of the iceers looks bright, Harris believes. The increase at the gate came with the advance and during the early part of the run. In previous years, the show had to build up virtually from scratch and by the end of the run the Garden capacity was generally too small to accommodate all those seeking tickets.

Much of the increase came from new avenues of plugging. Metromedia, which owns WNEW-TV and WNEW radio stations, not only used these facilities, but extended its newspaper coverage to outlying areas. It is now looking into plans to reach specific age groups, particularly teenagers. New gimmicks are in the works for next week.

This kind of loot after 24 years in the circuits speaks well for a show that has gotten along without displaying names on the marquee. Harris says he would like to develop a femme star since he feels that would mean more boxoffice than a male. He cited the phenomenal example of Sonja Henie who was undisputed mistress of the frappe boxoffice for many years.

"A girl with the ability of Rongot a strong working over from attorney Godfrey Schmidt, counsel for a dissident group of orchestra leaders who won a court decision declaring the maestri employers

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Solons Take Marlene On U.S. Cap Jaunt

Washington, Sept. 17.

Marlene Dietrich, who has had numerous top politicians and socialites among her SRO audiences at the Shoreham Terrace, had the favor returned by Sen. Claiborne Pell (D-R.I.) and William Walton, close personal friend of President Kennedy and chairman of the D.C. Fine Arts Commission.

She was their guest at a private lunch in the Senators' Dining Room and later took a short tour of the Capitol with them.

She also sat in for a while on the Senate test ban treaty debate.

Cafe owners voted last week to develop their own intelligence system regarding talent. Move was made at the Associated Night Club Owners of America convention in New York. Two of the conclave's sessions were held at the Hotel Waldorf-Astoria while the finale was at Basin St. East.

Under the system ANCO members will set up a central information bureau which they feel will aid them in buying talent instead of relying exclusively upon information supplied by agents. Reports on prices, dress, demeanor, repertoire and public acceptance will be filed, not only as a guide to talent buyers but also as a means of preventing wildly fluctuating prices and as a step in establishing a degree of stability in the industry.

The members will fill in a form to be supplied shortly, and inquiries on specific performers will be answered by phone. Joe Scandore, operator of the Elegante, Brooklyn, and the Sweet Chariot, N.Y., who proposed the information setup, will be in charge initially.

The proposal, made at a meeting in which agents were also invited, brought out some deep rooted differences between operators, agencies and personal managers. But at the same time, the airing of these differences suggested common grounds on which to meet mutual problems.

Operator beefs about prices and failure of agencies to come up with new and exciting talent predominated among the buyers. Agents countered that many operators refused to take chances on new acts. Out of this came a suggestion by Larry Bennett, of International Talent Associates, that new acts be guaranteed a stipulated amount of playing time at a guaranteed salary low enough for showcase purposes. Details will probably be worked out by next year's convention to be held in September in Los Angeles.

Another vexing point was brought up by an agent who felt that the nitery owners were defeating their own purposes by engaging in personal management. In a reply, Doug Weston of The Troubadour, L.A., who also promotes concerts and recording dates, declared that it was this extracurricular activity which enables them to remain nitery operators.

The talent unions drew little attention from the owners themselves. However, the performer organizations, particularly the American Federation of Musicians,

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MARIENTHAL SUCCEEDS NORMAN AS ANCO PREZ

George Marienthal, operator of Mr. Kelly's and London House, both Chicago, last week was named president of the Associated Night Club Owners of America, succeeding Gene Norman, of the Crescendo, Hollywood, who served for two years. Joe Scandore, of the Elegante, Brooklyn, and the Sweet Chariot, N.Y., was named first vice; Doug Weston, of The Troubadour, Los Angeles, 2d v.p.; while Stane, Ice House, Pasadena, becomes secretary-treasurer.

New members of the board include Max Gordon, Blue Angel, N.Y.; Jay Landesman, Crystal Palace, St. Louis; Art D'Lugoff, Village Gate, and Fred Weintraub, Bitter End, latter two N.Y.

Directors who will continue are Enrico Banducci, hungry i, San Francisco; Bill Newkirk, Tidelands, Houston; Mrs. Elizabeth Neustadter, Exodus, Denver; Ralph Watkins, Basin St. East, and The Embers, both N.Y., and Manny Rubin, of the 2d Fret, Philadelphia.

Landesman and D'Lugoff, now on the board, had been respectively first vice and secretary of the organization until the new election.

When Cops' Harassment Diminishes, Tokyo Hilton Will Up Its Talent Budget

Tokyo, Sept. 17.

Managing director Otaf S. Bonde of the Tokyo Hilton said he would "immediately" boost his entertainment budget if regulations were relaxed to permit extended operating hours and dancing by men-guests in the public rooms of the \$13,000,000 hotel which opened in mid-June.

Bonde said he would consider an Italian band now working in Hong Kong and the return of songstress Helen Merrill for the hotel's 140-seat Star Hill Supper Club, which seems to be getting more stringent police scrutiny than the dining, drinking and dancing rooms of other Tokyo hotels.

The club was raided three weeks ago when the police took the names and addresses of those on the dance floor. Five men-guests were found to be terping. Two headwaiters were arrested and held for an hour on the charge of violating the Public Morals Law. Bonde was interrogated at the police station for two hours.

"Two days before that I had a meeting with the chief of the Metropolitan Police and was told no drastic action would be taken unless he received complaints from the nightclub owners," Bonde said.

King-She Problem

Prior to the opening of the 478-room Hilton, Bonde declared, the police had advised him there was

no objection to dancing by persons registered at the hotel. He was told to place a notice on each table in the Star Hill club explaining the regulations, in the pattern of other hotels here with dance floors. Bonde complied, but obviously couldn't have his staff check the registration of each dancer.

After the raid Bonde was warned by the police that they would prosecute the Hilton the next time a violation was discovered.

He decided to cover the Star Hill's dance floor with carpeting. "We know there is dancing in other hotels," Bonde said, "but a Hilton hotel can't subject its guests to the embarrassment of questioning by the police."

He also takes exception to regulations requiring hotel entertainment to halt at 11 p.m. (the law also applies to niteries, but enforcement at those locations are lax) and for lighting in rooms where liquor is served to be more than 10 luxes before 11 and more than 20 luxes after that hour. The latter requirements are checked regularly at the Hilton by police who come on the scene wielding light meters.

Bonde told VARIETY he has urged members of the Japan Hotel Assn. to take a unified stand and ask the city to slacken these ordinances.

In the event more favorable conditions permit the upgrading of the Star Hill's entertainment outlay, a nominal minimum charge would be imposed. At present, there's a no cover, no minimum policy. Bonde noted that hotel clubs, with high overhead, are operated more for prestige than profit, generally netting only a 4% margin of the receipts. Despite the knotty situation, the Star Hill is proving popular with Hilton guests and local residents (see nightclub review).

Raid Ups Biz

Bonde noted that the club's business has increased by 30% since the raid. He said the probable explanation lies in intensified advertising of the Star Hill in Japanese-language newspapers since that time. Before, Bonde was hesitant to call attention to the club among non-guests.

He is also hoping restrictions on the height at which a building may be populated will soon be lifted. He is thinking about a roof garden at the Tokyo Hilton, which is already at the maximum height (12 floors on one side and 10 on the other—it's on a hill site, under present regulations).

Bonde revealed that the Hilton opened at 25% of capacity, climbed to 40% in the heat of summer and is expected to hit 65% this month. He explained the early low occupancy by saying, "Travel agents and guests are skeptical of a new hotel hitting its announced opening date and hesitate to book rooms."

For September of next year, Bonde forecasts 95% occupancy, with the Hilton heavy with reservations for two big conventions—the International Monetary Fund and the International Food Fair. In spring and autumn all of Tokyo's first-class hotels are choked with tourists. And during the Olympics next October, no room is expected to go unoccupied.

Waikiki Hotel Ops Beam As 'Surfing Jocks' Exit

Honolulu, Sept. 17.

Waikiki's hotel and catering operators are heaving a collective sigh of relief now that the summer "surfing jocks" have made a mass exodus to, presumably, southern California.

Actually, the seasonal crop of low-income or no-income surfers was vastly improved over the '62 specimens, many of whom became well known to police via pilfering, brawls, vandalism and just plain hoodlumism.

'Mafia In Canada' Continues Despite \$1,000,000 Suit

Despite the \$1,000,000 lawsuit slapped on Maclean's mag by Vincent Cotroneo of Montreal, the bi-weekly carries second installment of Ottawa freelance Alan Phillips' "Mafia In Canada" in Sept. 21 issue, with 25 identified photos of Canadians and Americans—16 of them neither jailed nor dead. This piece covers syndicated crime in Ontario (including in it the nightclub beating of Max Bluestein last year), which both Ontario's attorney-general and a recent inquiry commission have asserted does not exist. Ontario Liberal Party leader John Wintermeyer, who's begun making similar charges, has begun using the Phillips piece as ammunition in his election campaign to get the Liberals back in power after the 20-year Conservative regime.

Phillips details U.S.-Canadian crime tie-ins and states, "The hub of the cartel in the east of North America is in the New York-Brooklyn-New Jersey complex. The leaders or 'dons' of these criminal groups control the eastern seaboard. They share Miami, the middle and far west with two other powerful groups, Detroit's Licavoli syndicate and Chicago's Accardo syndicate, still known as the Capone mob..." His next piece is announced as "How the crime cartel sells its products across Canada."

(Ontario) Police Commission questioned Phillips three hours last Wednesday (11) and asked him to come back in three weeks and tell more. His revelations were also discussed at a Canadian Assn. of Police Chiefs conference in Hamilton, Ont., last week, which was told by OPC chairman Judge B. J. S. Macdonald that OPC had been formed because of apparent "infiltration of syndicated crime... which may be controlled from the U.S." and mentioned the possibility of Mafia control.)

Bearing out Phillips' "syndicate" contention, \$150,000 worth of heroin found in a Toronto apartment has led to twelve arrests for conspiring to traffic in narcotics; and officers of the Royal Canadian Mounted Police—whose Commissioner C. W. Harvison, despite official juggling has twice warned of Mafia "attempts" to move into Canada—have described a "man with a false leg and a cane" as kingpin of a dope syndicate. The trial continues.)

"Gambling has clearly become a cooperative enterprise," Phillips concludes. "It still controls alcohol, loan-sharking, distribution of stolen securities, vending-machine enterprises and narcotics... Business, it's true, has fallen off, with a royal commission just ended, but we can be sure the syndicate is planning for the future when public concern will fade and police pressure slacken. The story of the crime cartel will not fit our preconceptions. Death or arrest of its members does not end it. As one of its victims says, 'There's always another and another and another.'"

Iowa Fair Nets 45G

Des Moines, Sept. 17.

For the third straight year the Iowa State Fair has shown a profit. Estimated earnings for the 1963 fair are indicated at more than \$45,000, and with attendance of 465,433, the largest in five years. Since 1920 there have been only six years when the fair hasn't shown a profit.

Moscow Circus a Sock 1-Ring Show In Philly Arena Debut; 40G Advance

By JERRY GAGHAN

Philadelphia, Sept. 17.

American audiences, accustomed for years to three-ring extravaganzas and panoplied parades, will find a welcome switch in the more modest production but highly entertaining one-ring Moscow Circus, which opened its 10½ week American tour Thursday (12) at the Arena here.

The several score performers are quite obviously the pick of the 7,000 circus artists in the U.S.S.R. There isn't an act, per se, that isn't familiar to circus followers or those who remember vaudeville. The Soviets have sent us tumblers and hand balancers, gymnasts, bar workers, high wire specialists, strongman and animal acts.

But just as one gets the feeling this has been around before, virtually every act comes up with an extra something that grabs the audience's fancy and wins solid applause.

The 48-foot diameter ring finds performers getting unified lighting for concentrated attention. The ring at times is covered with carpeting and padding, and underneath is the sawdust for the Cossack Riders, the bears and dogs.

Moscow Circus

(ARENA, PHILADELPHIA)
Morris Chalfen presentation within framework of Cultural Exchange Program between the U. S. and the USSR. Produced by F. G. Bardian, general director of all circuses in Soviet Union; director, Nikolai Vovchikov; asst. director, Galina Shevkeva; conductor, Boris Osipov; ringmaster, Eduard Rushat. Features Helena Sinkovskaya & Victor Lisin, Maria Demkina group, Violetta & Alexander Kiss, Oleg Popov, Vladimir Zamotkin Group, Victoria Olkhovikova's Dogs, Vera Serbina, Michael Nikolaev Group, Vsevolod Kherts, Khodzhabaev Cossack Riders, Volzhansky Group, Kaseev & Manaryan, Valentin Filatov's Bears. Opened Sept. 12, '63, at Arena, Philadelphia; \$4.50 top.

Mme. Olkhovikova's turn starts as a routine dog act, but it develops fast when she has eight boxers in a fast charging soccer game with canines and attendants in a goal post free-for-all. The Khodzhabaev Cossacks, a troupe of six stunt riders, gallop into the ring at breakneck speed and come up with a full assortment of horsemanship tricks made even more interesting by the speed at close quarters.

The Volzhansky family's high wire work is the thrill section of the show. One of the men walks up the 45-degree-angled wire with a girl on his shoulders; another skates down the incline in the same fashion. The high point is a skating ski-jump on the high wire. The Volzhansky men work without a net, although the girls have wires attached to their girdles.

Show opens with a rocket shooting into orbit and as it spirals about trapeze artists drop out. Helena Sinkovskaya and Victor Lisin run through their array of tricks on the circling bars, but a gadget conked out preventing their smash finish in which the girl holds the twirling man by a bar in her teeth.

Filatov's Bears, which are in the closing spot, ride bicycles, race motorbikes and even stage a prize fight, with a brain acting as comedy referee. It is an engrossing turn but seems overlong with the show running over three hours.

Strongman Vsevolod Kherts juggles heavy dumbbells weighing

up to 325 pounds. For a sock finish he has a stagehand toss obviously heavy brass balls which he catches on the back below the neck, the crowd groaning in anticipation with each throw.

The Vladimir Doveyko group of tumblers runs through an assortment of flips, tinsias and handsprings. They also work triple turns and twists from the boards, the eyecatcher being a back somersault from the teeterboard by a man on 10-foot stilts.

Unquestioned star of the show is Oleg Popov, whose antics are on display every time the ring is set up for a new act. He is supported in this foolery by Alexander Asadchev. But when Popov goes into his famous slack wire work and juggling routines he leaves the rest of the circus pantaloons far behind. He even takes a fling at riding the wild Cossack ponies.

Other outstanding acts are Violetta & Alexander Kiss, who balance on the rola bola; the remark-

(Continued on page 64)

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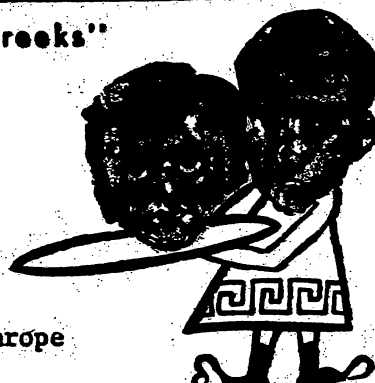
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Western Canadian Exhibitions Buying Own Acts After Scrapping Pkg. Deals

By BRUCE PEACOCK

Regina, Sask., Sept. 17.

Execs of the Western Canadian Class A exhibitions are talent hunting this fall, casting a critical eye on grandstand acts at major fairs in the U.S. and Canada. After having bought package-deal grandstand shows for more than 40 years, the circuit has scrapped the system in favor of individually-produced efforts.

Longtime members of the loop are the exhibitions at Brandon, Man., Calgary and Edmonton, Alta., and Saskatoon and Regina, Sask. Winnipeg, Man., joined last year. All work together as the Western Canada Assn. of Exhibitions.

At the semi-annual meeting of the WCAE in Regina this summer it was agreed that each fair will now choose its own acts and put together its own grandstand show, most likely with the aid of a professional producer.

As of last week, Regina and Edmonton have signed McClellan & Associates, Chicago, for 1964. Agency is headed by Stuart McClellan, who has produced grandstand shows on the Class A circuit while with other agencies.

The two fairs will make their own selection of acts and McClellan will assist in contract negotiations and handle such details as scenery, key musicians, chorus line, customs and immigration,

transportation, free acts and downtown entertainment.

When the WCAE meeting was held in Regina, discussion centered about the changing requirements of the fairs from a grandstand standpoint. Feeling of the larger exhibitions was that they were restricted in selection of acts under the package policy. The system was regarded as impractical because smaller fairs, with limited budgets, were unable to go along with those better off financially, who were anxious to consider higher priced acts.

Trend in recent years has been for Calgary, Edmonton and Regina to bolster their unit shows with added features of their own choice. Now the individual fairs have a better opportunity to cater to the audience requirements of their own areas, in line with available finances.

Although the exhibitions will book their shows independently, they have agreed to work cooperatively, with managers and grandstand committee chairmen meeting from time to time to exchange ideas. First such meeting will be in Regina in mid-October.

The new deal on grandstand productions rings down the curtain on the traditional, grueling deliberations in smoke-filled hotel rooms. For many years in Winnipeg, and more recently in Chicago, exhibition officials have met in marathon closed sessions annually to weigh the presentations of booking agents and decide on the circuit unit.

It's every fair for itself, now, and the fairmen are claiming their shows will be better than ever. Time will tell.

U.S. Acts

Continued from page 61

uled for such outings as TWV's "Disks-A-Gogo" (seen in all regional areas outside the major plots) and countless interview programs, magazine shows, etc.

And if tv exposure for Yank talent is abundantly healthy, radio dates are even more prolific. In "natural" berths like Saturday Club—a top rated Saturday ayen disk show—U.S. artists get audiences of anything up to 10,000,000.

Other radio shows here will feature in the next few months, such performers as Roy Orbison, Everly Bros., Bo Diddley, Brook Benton, Dee Dee Sharp, Gene Pitney, Johnny Burnette, Lesley Gore, Dion, Bobby Rydell, Timi Yuro, Duane Eddy and Tommy Roe.

One thing the touring American singer can be sure of in the U.K., therefore, is that he will not be subjected to underexposure.

Free Shows Hypo Mich. State Fair Into Peak Biz

Detroit, Sept. 17.

Record attendance and profit resulted from the 114th annual Michigan State Fair with free entertainment being credited with a big share of the success.

Attendance was 1,087,303 and the profit, \$150,000. One of the major attractions was free shows, for the first time, by such names as Duke Ellington, Les Elgart, Dinah Washington, Johnny Desmond and the "Grand Ole Opry."

Nitery Owners

Continued from page 61

instead of employees. If the decision stands, it will force orchestra leaders out of the AFM on the ground that they are employers.

Schmidt urged ANCO members to fight union demands rather than be "supine" about meeting their requests. He cited his own fight on behalf of the orchestra leaders in which Local 802 and the AFM were accorded an adverse decision in the U.S. Court of Appeals.

Schmidt urged them to resist fully what he described as increasing demands for higher welfare and pension fund payments. He felt that many demands made by unions on employers were contrary to the Taft-Hartley Act, and if taken to court could be wiped out. Gene Norman, of the Crescendo, Los Angeles, who presided at the meeting indicated further consultation would be taken with Schmidt in regard to nitery union problems.

There are many inherent difficulties in an organization such as ANCO, even its members observed. The disparate types of cafes operated by the members indicate that many problems do not hit common ground. Many of the members operate avant garde rooms, which would have little in common with such spots as The Elegante or the Latin Quarter, N.Y.

However, there are areas in which they come together, it was pointed out. Schmidt's talk presented one avenue, and their constant battle to keep expenses down presents another. There are presently 65 members in ANCO. A drive will be made during the year to increase the roster.

Moscow Circus

Continued from page 62

able bar work on a high steel ring by the Michael Nicolaev group of six; the amusingly impossible acrobatic feats of Kaseev and Manasaryan; and Vladimir Samotkin's group, two blonds and a boy who take hair-raising spins and dives in a pair of twin-runners hoops.

Except for the mishap with the Sputnik, Russ equipment is good and shiniest new. Costuming seems to vary in taste and quality according to wearers' backgrounds. Impressively uniformed are the roustabouts and stagehands who seem always in view and some of whom get into the stage activities. Music is in the Russian genre and fits action perfectly. Instead of the customary parade, performers march into ring at onset and come out again at close, running through tricks identified with them for an RKO finish.

Opening night crowd totaled 4,300; but the 5,100-seat Arena reported an advance of more than \$40,000 for 22 performances here. New York's Madison Sq. Garden, where the circus opens next Tuesday (24), has a \$160,000 advance.

HYATT'S HAWAIIAN DEBUT

Honolulu, Sept. 17.

Hyatt House chain will make its Hawaii debut through management of the Kauai Hyatt House, long-pending Kauai island resort project.

Robert Kimbrough, who recently acquired the site for the Kauai Development Co., said Hyatt Corp. of America, operator of some 25 hotels, will manage the Poipu beach hotel which will have a lounge and restaurant among other facilities.

Exposition Review

Pageant of the Pacific (PACIFIC NATIONAL EXHIBITION)

Vancouver, Sept. 3.

Rai Purdy presentation of evening grandstand show at Pacific National Exhibition. Features Flying Aztec Birdmen (7), Chief Mardenio Mendez & Princess Teo-Xochitl, Hollywood Death Dodgers (6), Johnny Matson & Mona McCall, Lucy Lee's Hawaiians (10), B.C. Junior Tattoo (152), Mixed Dancers (44), Dal Richards Orch (16); tattoo; staged by Don Bellamy; musical director, Dal Richards; emcee, Rai Purdy. At Empire Stadium, Vancouver, Aug. 31, '63; \$2 top admission.

Still the biggest 50-cent bargain on the Pacific National Exhibition grounds, the PNE evening grandstand show is again assembled by producer Rai Purdy for the second year and presented at 8:15 p.m. each night in Empire Stadium with 15,000 of its 28,000 seats available.

Replacing 1962's headlining RCMP Musical Ride (at Toronto's CNE this year) is a spectacular flying act from Mexico, in keeping with the Pageant of the Pacific theme. Billed as the Flying Birdmen of Teotihuacan, the presentation incorporates ancient Aztec ritual with modern showmanship thrills and is impressively staged by veteran Mexican director-impresario Javier de Leon.

Act has five birdmen, called voladores, who climb to the top of a 105-foot pole set up in the stadium infield. At the base of the pole Princess Teo-Xochitl and two drummers perform an ancient Aztec ritual while Chief Mardenio Mendez dances and plays a flute on the small pedestal atop the pole. Then four jumpers leap from the pedestal platform with ropes tied to their ankles and attached to a centre-piece on the platform paying out slowly while the men whirl around the pole and gradually descend to the ground.

Show opens with an all-B.C. Junior Military Tattoo featuring youngsters from Vancouver and Victoria. Staged by Don Bellamy, who leads the 50-piece Optimist Junior Pipe Band, the display also includes precision musical marching by the 80 members of the North Vancouver Schools Band and the Victoria Chinatown Lions Drum and Bell Corps.

Hollywood Death Dodgers, a group of five drivers led by Chuck Beeler, smash up old clunkers and put on a show of bumper to bumper precision driving. Lucy Lee troupe from Honolulu performs a mixture of Polynesian songs and dances. Comedian-musician Johnny Matson, who emceed last year's show and has worked local niteries before, appears here for the first time with his songstress wife, Mona McCall.

Miss McCall sings "Got A Lot of Living To Do" and "Serenade," duets "A Good Man Is Hard To Find" with hubby and pulls a grandstand volunteer for a lively twist-polka-Charleston terp bit. Matson supplies comedy patter and provides sparkling climax with his one-handed trumpet solo on "St. Louis Blues" while he provides accordion background with his other hand and keeps a cigar smoking simultaneously.

The 90-minute show also presents a parade of dancers in native costume from countries bordering the Pacific Ocean. In addition there's an exhibition of boomerang throwing from Australia. Production finale with a giant fireworks display against a backdrop of flame and water.

Presentation concludes at 9:50 p.m., giving grandstand auditors

40-minutes leeway to take in PNE displays open to 10:30 p.m. and also visit the rides and shows on the midway. Show is playing to about 60% of potential capacity for its 11-day run and is expected to reap a modest profit on outlay, with bigger names contemplated for '64 edition. Shaw.

'Ice Capades'

Continued from page 61

nie Robertson would be great," asserts Harris. However, he hasn't been able to locate one of that calibre. He admits that Robertson was one of the top skaters around, but he adds that there were too many personality problems involved, and Robertson recently quit the show. Harris points out that he had seven good years out of that former Olympic runner-up, which he feels was a good run for a skater with one specific show.

The New York gross was one of the biggest in the history of frappe frolics. Curiously enough, New York with an arena with the Garden's capacity, frequently was second to other cities, particularly Boston.

However, the \$800,000 take points up that there's a new potential in the field, and subsequent shows will be able to cash in on the added interest. An increase in the ad budgets for all media is indicated with future editions.



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Strollers, N. Y.

Peter Cook & John Krinsky present *The Establishment*; with John Bird, Eleanor Bron, John Fortune, Jeremy Geidt, Carole Simpson, Teddy Wilson Trio; Peter Cook, writer; Nicholas Garland, director; \$3.90 admission.

The Establishment, the British import which clicked at the Strollers last season and went on tour for the summer, has returned with virtually the same show. The group comprising this remarkable unit is highly developed and skilled at improvisation. Its members are also conversant with headlines as well as literature and know how to turn a serious situation into a laughing matter.

The Establishment, which had its genesis in London's Soho, is a group with disparate talents, but they add up harmoniously. John Bird and Jeremy Geidt seem to be extroverted and hearty, while John Fortune impresses as being delicately attune. In fact, his sketch with Eleanor Bron depicting a couple alone after a date appeared to extract humor out of an extremely fragile and pathetic situation. Miss Bron indicates capability in any kind of situation.

This quartet utilizes films to punch up satiric situations. For example, they gave an explanation of an incident in South Viet Nam, which was very funny. A film, a moment later, had President Kennedy saying virtually the same thing.

Their freshness of last season lingers on. However, a somewhat different condition obtains. Their development of the material has picked up considerable subtleties, there are delicate shadings in some situations which they explore fully. The net result is an unwarranted elongation of their sketches.

There was one bit on drafting a reply to a Russian cable which took a full half hour. The material could have been delineated in much less time, and it would have been stronger. There also were similar situations. Editing and firmer discipline would sharpen the group.

Completing the layout is Carole Simpson, a young singer, who has a remarkable ear. She registers the exact shade a phrase required, and infuses a personable mien into her work. Her tunes, the work of Christopher Logue, Tony Kinsey & Stanley Myers, aren't the type to make the charts, but they are arresting and contemplative at times, and Miss Simpson does them justice.

The Establishment toured Canada and San Francisco during its hiatus from the Strollers, and seemingly has taken up residence in what will continue to be a strong run at this John Krinsky hospice. The Teddy Wilson Trio provides entr'acte music with considerable skill.

Jose.

Shamrock, Houston

Houston, Sept. 12.

Carmen Cavallaro, Paul Neighbors Orch. (10); no cover or minimum.

After an absence of about 18 months, Carmen Cavallaro returns to open the fall season at the Shamrock Hilton's International Club. He is still an artist on and complete master of the 88s.

Cavallaro was on for a fast 57 minutes, partly because auditors insisted he return for legit encore. Tunes include "Desafinado," "Begin The Beguine," with a swinging finish; "Voodoo Moon," "Just One Of Those Things," in which he shares spotlight with bassman and drummer, Frank Martinis and Jack Savage; "Warsaw Concerto" and Chopin's "Polonaise."

Cavallaro's digital dexterity continues to amaze, and his good looks and showmanship keep his a top act.

Paul Neighbor's Orch., a solid favorite here, is back for another stand, and performs well the not too demanding showtime chores.

Show plays two frames with Frank Gorshin and The Smart Set due in next.

Skip.

Eddys', K. C.

Kansas City, Sept. 5.

Ford & Reynolds, Fred Muro's Continental (5); \$2 cover.

It's been seven or eight years since Ford & Reynolds played Eddys' first time around. In the meantime a lot of electrons have come through the tv tube, and the team has had their share of exposure. The 36 minutes on the opening show are enjoyable enough, but the route could stand another entry or two from its pair

since they are the whole show this stanza.

Format has Frankie Ford as the punning partner and Gary Reynolds as the straight man, mixing comedy chatter with some hot instrumentals, Ford on trumpet and Reynolds on sax. Reynolds sings a straight opener with "This Could Be the Start of Something Big," before Ford intervenes for some comedy dialog.

Later they launch into the instrumentals, Ford doing the hot trumpet while Reynolds vocals "That Old Black Magic" and vice versa as Ford vocals "Marie" a la Sam Butera while Reynolds does the hot licks on the sax. They make almost a throwaway of "Misty" as a request they can't remember too well, and close with "Twist Again" abetted by femme partners enlisted from the audience.

Duo stays through Sept. 18, with Dave Barry and Susan Barrett to follow.

Quin.

Riverside, Ottawa

Ottawa, Sept. 11.

Turkish Kismet Revue (6), Mel Johnson Four; Lounge: Sandy Scoville with Stu Pink at keyboard; Downstairs: Five Furies; \$1.50 minimum.

Murat Somay has moved a slice of Turkey into the Riverside Hotel's Rib Room with his Turkish Kismet Revue. Show includes three femme tummy tossers and three musicians playing Turkish instruments—darbuka, kanun, oud.

Somay handles emcee chores plus rhythm and chant bits. Musicians Faik and Yavuz stay with their instruments except for an Egyptian folk song by Yavuz.

Torso twisters are Scheherazade, who billtops; Sevida and Aysha, all giving clicko performances and collecting plenty miffing and eyeing from male table-sitters. They work several items right at the tables, leaving perfumed veils draped over bald heads or tied into turbans.

Scheherazade rings in gimmicks like twitching her tummy while balancing a cocktail glass on her titian hairdo, plus evidence of ballet. Gowning is elaborate but suited to the stanza, which runs 65 minutes. Stint would benefit from more backing by house music since an hour of Turkish music sans relief is rather wearing.

Hotel's lounge has a bright session with blond looker Sandy Scoville in vocal chores. Statuesque canary has pipes that fit the room nicely. Inn's downstairs room rocks and rolls through the night with the Five Furies playing and performing various gyrations.

Kismet Revue is on twice in the Rib Room with house combo, Mel Johnson Four, playing for dancing between shows. Stu Pink 88s behind Miss Scoville in the lounge. Kismet Revue is here to Sept. 21.

Gorm.

Purple Onion, L.A.

Hollywood, Sept. 10.

Les McCann, Stan Gilbert, Paul Humphry; Lou Rawls; Ted Markland; \$1-1.50 admission—one drink minimum.

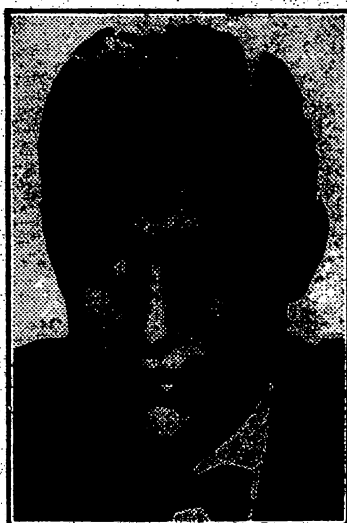
For a large man, as deceptively benign as the Holbein-ish Henry whose appearance he affects, jazz pianist Les McCann runs a tight operation. The precise instrumentalist never wastes a motion, his keyboard embroidery weaving musical petit point where a less regimented pianist would only hook rugs. The intricate variations are as concise as his humor is broad, blue and colorful. Aided and abetted by Stan Gilbert's bass and Paul Humphry's percussion, he's a worthy addition to this still-growing jazz spot.

Singer Lou Rawls makes up in personality and enthusiasm for some of his vocal limitations. His throaty baritone's rapsy edge is appropriate for the gutsy blues he favors (and even "Stella By Starlight" is a click in such an arrangement).

Ted Markland, the ofay member of the bill and a scrubbed version of Lenny Bruce, favors the same jive patter, delivered in a machine-gun fast manner, allowing many laughs to get away. Although his audience at performance caught could have been more responsive, he managed to hit the target with several of his barbed bits. Comedian has tendency to react to quickly to heckling and hasn't yet learned how to handle it.

McCann and Markland are set for two weeks. Rawls will be replaced Monday by Gene McDaniels.

Robe.



ALAN KING

Sands Hotel, Las Vegas, opening September 21 thru October 11 and then to the Empire Room, Waldorf Astoria starting October 21 thru November 16.

Exclusive Direction:

HARRY ADLER AGENCY
67 West 55th Street, New York 19
PLaza 7-2535
Press Representative
The Merrick-Shefrin Co., Inc.

Royal Haw'n, Honolulu

Honolulu, Sept. 10.

Charles K. L. Davis, Gene Bone, conductor; Philip Ingalls and the Royal Orch. (8); \$2 cover.

The hometowners, as it happens every year, are turning out in droves to welcome home Charles K. L. Davis, a genuine local-boy-makes-good success story.

The Colpix recording tenor is rewarding Monarch Room audiences with a performance that gets—and deserves—the enthusiastic applause that can be heard virtually the length of Waikiki Beach. And his conductor, Gene Bone, adds extra polish to the proceedings.

With many of his relatives and longtime friends in for his opening, Davis offered a variety of songs that ranged from "La Donna Mobile" to "Somewhere in Hawaii." He climaxed with "Many Splendored Thing."

Sticking primarily to Hawaiian format, however, Davis spent much of the time accompanying himself on the piano. His hula fare includes both genuine and latterday Hawaiian songs.

The Welsh-English-Hawaiian walked among the audience at one point, singing his Isle songs to guests whom he singled out. The room isn't exactly Waikiki's "easiest" but Davis has the talent and poise to grip his audience.

While Davis is admirable in his choice of—and ability with—Hawaiian songs, his Metropolitan Opera-trained voice seems at its best on the non-lei numbers. He was especially good on the Mario Lanza-associated "Because You're Mine."

He's on a two-a-night schedule through Sept. 28, laying off Sundays and Mondays.

Davis is a top draw here and he pulls many returners.

Biographically, the versatile vocalist studied at the University of Hawaii, the Juilliard School of Music, and a winner of the Metropolitan Opera auditions. Will.

Embers, N.Y.

Dorothy Donegan Trio, Xavora Pove; \$4 minimum.

Dorothy Donegan is an Embers mainstay. Her brand of musical exhibitionism is sparked with a swinging fury that continually delights the room's regulars so the management wisely keeps bringing her back for long runs that pay off. She's in for a six-week stand (from Sept. 9) this trip.

With Tommy Potter on bass and Jo Jones on drums, Miss Donegan has a solid rhythm accomp for her hot pianistics. In the set caught opening night, she held the podium for close to an hour with an instrumental razzmatazz that never let up. She brings a lot of keyboard inventiveness to the standards in her repertoire but it's pegged mostly on her overload of energy.

She makes everything ("Love For Sale," "It's All Right With Me," "My Funny Valentine," "That Old Black Magic," "When The Saints Come Marching In" and the like) peppy and loud. She's able to stir up a lot of aud enthusiasm with this technique and that's what counts in the long run.

For a change of pace, the Embers has Xavora Pove doing a solo

bit between Miss Donegan's sessions. She play it soft and easy and knows how to lull up songs like "Misty" and "Three Coins In A Fountain" in neat mood music terms. It's fine background stuff for the room's groceries & booze setup.

Gros.

Square East, N. Y.

Bernard Sahlins & Paul Sillis presentation of Second City Co.'s "When the Owl Screams," with Bob Dishy, MacIntyre Dixon, Paul Dooley, Andrew Duncan, Barbara Harris, Anthony Holland; music, Tom O'Horgan; scenes and dialog created by the Company; theatre & set design, Ralph Alswang; director, Sillis; lighting, Dan Butt. At Square East, N.Y.; \$2.75 admission.

Second City troupe has a screamer, all right, in its new presentation, "When the Owl Screams." For this is a revue that slaps the audience silly with a potpourri of irreverence that ranges from sophisticated repartee to broad farce, and in the end has the wonder of the theatre, the universal comedic touch.

C. P. Snow would dig the eerie satire of the opener as three atomic scientists dupe a blundering Pentagon general. Bertrand Russell would get a whoop-out of the blackout concerning two lovers, a rabbi and a Catholic priest, who decide they can't get married in their own time, but maybe their children can.

New York's high school drop-outs would make a great audience for the windup that parodies the New York teachers' Randall's Island strike meeting in the frame of "Waiting for Lefty." Whole cast is in on the teachers' strike routine, and on night caught, with the audience really ready and the performers up, it made a brilliant capper. And particularly brilliant is MacIntyre Dixon in an extended opening bit as the introverted strike chairman. He fumbles a mitt full of papers and a pack of cigarets onto the floor in as deft a turn of underwritten comedy as this reviewer has ever seen.

All concerned are first rate at every bit of this calculated improvisation, and Barbara Harris plays an astounding variety of distaff roles with great zest and comedic skill. Paul Dooley, sort of a ring-leader, keeps a perennially cocked-eye on the proceedings — along with his involvement — and his sardonic overcasting gives it form. Second City vet Anthony Holland is in rare form along with Andrew Duncan and Bob Dishy (take nothing from anybody here).

Second City has had its solid hits before. This could top them.

Bill.

Chalet, Mpls.

Minneapolis, Sept. 12.

Ricky Layne & Velvel, Chuck Mitchell, Burr Curtice Quartet; \$1 cover.

Hardly seems possible that it's been 25 years since Ricky Layne first played Minneapolis as a member of a Major Bowes touring unit. He's back now for his first club date here and is breaking up table-sitters with his razor sharp gags and witty patter.

Still plenty youthful, Layne gives the impress that he must have been about the age and size of his acerbic tongued alter ego, Velvel, when last seen here, upmteen Ed Sullivan shows ago. In technique, routine and spontaneity, Layne is among the top ventros. He provides laffs at a furious pace.

Velvel, the Don Dickles of the dummy world, plays no favorites in carving up the management, customers and other performers. And the patrons eat it up.

Comic-singer-imitator Chuck Mitchell both opens and emcees the show. Sally Rand brought him in when she appeared here last month, and the Laird Cregar lookalike was strong enough to be held over for four more weeks. He scores best with his vocal impersones of various musical instruments and w.k. musicians including a socko trumpet "duet" with bandleader Burr Curtice. Latter also does some so-so vocalizing. His combo plays mostly tepid standards.

Room was reasonably crowded for preem although biz was off from hefty trade of two previous shows featuring Henny Youngman and Sally Rand. Suburban Chalet is the latest Minneapolis area nitery to try name act floorshows, a policy which has been akin to Russian roulette here where several downtown supper clubs have flopped in attempts to make a go of it with star headliners.

Rees.

Drake Hotel, Chi

Chicago, Sept. 11.

Margaret Whiting, Jimmy Blade Orch.; \$2-\$2.50 cover.

The Camellia House is off to a good start in the current cafe season with songstress Margaret Whiting as its fall debut act. Miss Whiting, who now lives in Chi, has developed a substantial following in the Windy City and her preem night show was packed and enthusiastically received.

In addition to being the tee-off act for the season, Miss Whiting is one of the few American thrushes who will play the Camellia House in the 40 show weeks to come. Drake v.p. Ben Marshall is booking talent around an international theme for the upcoming months, and estimates that more than 75% of the performers will be from countries other than U.S., which is more than double the previous import quotas.

Miss Whiting is a show-wise canary, cannily utilizing her legit-tuner experience to mold her book of evergreens into a well-ordered turn. Nostalgia is the mainstream of her songalog, and she plies it most effectively in a medley of tunes written by her late father, tunesmith Richard Whiting, including "My Ideal," "One Hour," "Louise," "Sleepy Time Gal" and others.

She also clicks with a wistful rendering of "Will He Like Me?," a mellow handling of "September Song" and a bouncy version of "Hey Look Me Over."

Jimmy Blade, entering his 11th year at the helm of the Camellia House orchestra, backs Miss Whiting artfully and provides some of the best terp music in town.

Mor.

French Qtr., Houston

Houston, Sept. 5.

Vaughn Meader, Don Cannon Orch (6); \$2 entertainment charge.

Comic Vaughn Meader, whose highly successful "First Family" album accelerated his rise to the better bookings, has a new show that demonstrates he's sidestepping the type casting with which his impression of President Kennedy could have plagued him. Meader is a sharp satirist, yet he hasn't entirely shed the JFK image, for the fertile field of politics is still his forte.

In his new nitery show, he has a pair of young helpers, and about his only bow to the album is the President's press conference, with Meader add libbing answers to questions asked by auditors.

Meader sets stage with opening remark that he's happy to be in Texas and the wide-open spaces—between Democrats. Barry Goldwater gets his, too, with his song, "Gimme That Old Time," and Meader quotes Gov. George Wallace of Alabama, "Folks who preach non-violence better not get non-violent with me."

He also does hootenanny with his assistants, Donna Jean Young and Jim Connell, who put in plenty of mike time with him. While the two have flair for comedy and are definite assets to act, both at times mug excessively. Michael Ross, who directs act, rates a bow and the Don Cannon band is again solid.

Show, which plays two frames, was timed at 48 minutes. Skip.

Hotel New Yorker, N.Y.

Milton Saunders Orch, Frankie Dash; \$3 minimum, Friday; \$3.50, Sat.

Believing that a winning combo should not be changed, the Hotel New Yorker last week launched its Manhattan Room's fall season with Milton Saunders orch for the fourth consecutive year. Fred A. Roosen, recently named general manager of the hotel, has made a smart move in retaining the Saunders band, judging from opening night reaction. Room has been refurbished so effectively it looks like a new spot.

Saunders again is alternating on the tenor sax, clarinet and violin, and is on for most of the vocals. His current compact combo includes piano, traps and bass viol.

Frankie Dash, who alternates with Saunders at the spinet keyboard in the rear of the room, has been around, having played in Las Vegas and the N.Y. Copa. An ingratiating young man, he has enough comedy patter to bridge from tune to tune while sustaining interest. Dash displays a medley of Fats Waller songs and also clicks neatly with "As Long As S'e Needs Me" and "What Kind of Fool Am I." He's an asset to the Manhattan Room.

Wear.

CURRENT BILLS

WEEK OF SEPTEMBER 18

NEW YORK CITY

MUSIC HALL—Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Theatre)—June Bronhill, Joan Weaving, Suzanne Steele, Pauline Garrick, Gordon Wilcock, Ivan King, Kevin Mills, Maureen Leonard, Ray Collier, Sydney (Theatre)—Jeff Warren, Susan Swinford, John Rickard, Lina Denison, Geraldine Morrow, Ron Bennett, Geoffrey Veitch, Suzanne West, Jacqui Carroll, Andrew Guild, David Phillips, Christopher Hill.

NEW ZEALAND (St. James)

AUCKLAND—Penny Nicholls, Susan Lane, The D'Angelos, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BLACKPOOL (Grand)—Jimmy Clitheroe, Peter Butterworth, Albert Burdon, Mollie Sugden, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.

COCONUT GROVE—Al Martino, Pier-

son Thal. CRESCEENDO—Pat Suzuki, Arthur Lyman, Stiller & Moore.

DINO'S—Judy Lawler, Jack Elton, Steve LaFever.

JERRY LEWIS—Les Brown Jr., Losers—January Jones.

MELODY ROOM—Ronnie Brown Trio, INTERLUDE—Pat Collins.

SLATE BROS.—Vic Dana, STATLER HOTEL—George Arnold Rev.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Hoyt Axton, The Journeymen.

YE LITTLE CLUB—Billy Storm & Marilyn Burroughs, Jack Smalley Duo.

LOS ANGELES

COCONUT GROVE—Al Martino, Pier-

son Thal. CRESCEENDO—Pat Suzuki, Arthur Lyman, Stiller & Moore.

DINO'S—Judy Lawler, Jack Elton, Steve LaFever.

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YE LITTLE CLUB—Billy Storm & Marilyn Burroughs, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keith, DESERT INN—Eddie Fisher, Jack

Durant, Donn Arden Dancers, Carlton Hayes.

LOUNGE: Ted Lewis, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—Frankie Laine, Rip Taylor, Bill Reddie.

LOUNGE: "Vive Les Girls," Gil Bernal, Merri Ellen.

FLAMINGO—Pearl Bailey, Joe Louis, Russ Black.

LOUNGE: Harry James, Micki Lynn, Bob Sims, Cleopatra's Belly Dancers, Tommy Dorsey.

FREMONT—Newton Bros., 4 Fabes, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olewn, Four

Tunes, Kay Houston.

MINT—Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" Lounger: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—George Burns, Dorothy Provine, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart.

LOUNGE: Billy Williams Revue, Tony Thomas, Phil Palumbo, 5, La Verne Baker, Dave Rodgers.

SAHARA—Kay Starr, Don Adams, Moro-Landis Dancers, Louis Basil.

LOUNGE: Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Cantor, Tybee, Bill Carey, Copa Girls, Antonio

Morrell.

LOUNGE: Jackie Heller, Yacoubian Co., Red Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul, SILVER SLIPPER—Hank Henry, Sparky

Kaye, Danny Jacobs, Eddie Innes, Bill St. Cyr, Viennas, Slipperettes, Geo

Redman.

LOUNGE: Fantastics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neal.

LOUNGE: Roberta Sherwood, Don Cornell, Nalani Kele, Bernard Bros., Andriani Bros.

TALYHO—Marty Helm, THUNDERBIRD—"Flower Drum Song,"

Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn.

LOUNGE: Frances Faye, Christine Chatman, Teddy Raddazzo, Gil and Nikki, Doris King, Lou

Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra.

LOUNGE: Gaylord and Holiday, Denis and Rogers, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

CRYSTAL BAY CLUB (Tahoe)—Novel-

ites, Frankie Faneli Group.

GOLDEN—Teddy Randazzo, Maaka Nua Hawaiian Revue, Holiday for Strings,

Tony Martini, Sparklers.

HAROLD'S—Rusty Draper, Stanton & Peddie, Blue Ribbon Belles, Don Conn

Orce.

HARRAH'S (Reno)—Glenn Miller Orce, with Tex Beneke and Modernaires,

Jerry Colonna, Berman & Leonard, Play boys Continentals, Dusty & Sylvia, Red

Coty.

HARRAH'S (Tahoe)—Liberace, Barbara Streisand, Moro-Landis Singers and

Dancers, Leighton Noble Orce, Lounger: Jonah Jones, Jack Ross, Judy Lynn, Partners, Salmars Bros. Coquette.

HOLIDAY—Sue Thompson, El Mariachi

Aquila, Giovanni, Charles Gould and Satin Strings, Hank Penny.

MAPES—Tune Toppers, Tokyo Four, Silver Strings, Joe Karnaes.

NEVADA LODGE (Tahoe)—Vive Les Girls, Al Bell Orce, Bob Hall & Cindy

Lone, Mickey & Bonnie, Arthur Walsh.

NEW CHINA CLUB—Skip O'Donnell, PRIMADONNA—Shapes Ahoy! with

Benson and Mann, Al Fronti Orce, Dorothy Doreen Singers and Dancers.

VERSIDE—Vasabonds, Candy Johnson and Exciters, Three Young Men from

Montana, Sue Evans and Scamps.

SPARKS NUGGET—Allan Sherman, Frank Gorshin, George Arnold Singers

and Dancers, Foster Edwards Orce.

WAGON WHEEL (Tahoe)—Red Norvo and Mavis Rivers, Florian Zabach, King's

IV, Ginny Greer and Gallions, Marilyn Maye and Sammy Tucker Trio, We Four,

Naida Lani and Beachcombers, International Four, La Rosa Twins, Orrin

Tucker Orce, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young, George

Arnold's "Artists and Models on Ice," Marsh & Adams, Jinx Clark, Phil Mal-

kin Orce.

CARILLON—Lou Walters "Ooh La La," Ruth Wallis, Jerry Newby, Pierre

Jacques, Eddie Garson, Jacques Donnet

Orce Line (16).

CASABLANCA—Buck Buckley, Mario & Florida, Bob Regent Orce.

CASTAWAYS—Ring-A-Ding 6, The Per-

dots, The Wreckettes (12), Ralph Font

Orce, Jimmy Roma.

BEAUVILLE—Chas & Cabana, Les Bachelors, La Playa Sextet.

DIPLOMAT—Vanessa Orce, Papi

Campe Orce, Kay Stevens, Eddie Barnes.

DORAL BEACH—The Interludes, Mal

Malkin Orce, Townsman, Luke Varona Orce.

EDEN ROCK—Don Nardo, Johnny Munch

Orce, Stan Hayman, Papi Campe Orce.

Val O'Hara Orce, Monroe Kame Orce, Les

lie Bachelors.

FOUNTAINBLEAU—Les Dawson Orce,

Chaucer Gray Orce, Dean Murphy, Ziggy

Lane, Racha Rodell, Frank Natale & Tony

& Lucie, Chere & Orce.

PLAYBOY—Bill Ricce, Parul Gray, Dick

Haviland.

PEPPERMINT LOUNGE—The Ceasters,

Ardeels & Swinging Rocks, Ruby

SEA OULL—Jimmy Holmes, Jakspota

(4), Jimmy Grippie.

THUNDERBIRD—Berj Vaughn's Quar-

ter, Richie Bros., Dick Smith, E. Lois For-

man.

SAN FRANCISCO

BIMBO'S 365—"Spectacular III,"

CLAREMONT HOTEL (Berkeley) —

"Ecstasy on Ice."

THE COMMITTEE — Topical revue,

Kathryn Ish, Irene Rionda, Scott Beach,

Bobby Camp, Gary Goodrow, Larry

Hankin.

EARTHQUAKE MCGOON'S — Turk

Murphy and his band, Clancy Hayes.

FAIRMONT HOTEL—Mills Bros.

GOLD RUSH—Irwin Corey, Ralph

Sutton.

HOLIDAY INN (Oakland)—Gary Mor-

ton.

HUNGRY I—Amanda Ambrose, Four

Amigos.

JAZZ WORKSHOP—Jimmy Smith.

PURPLE ONION — Kip King, Jan

Janssen.

HEATON-PALACE—Bola Sete.

SUGAR HILL—Carmen McRae.

TRIDENT (Sausalito)—Vince Guaraldi.

SAN JUAN

AMERICANA—"Ice Follies," Pepe Lara

Orce, Lounge: Humberto Morales 5.

CARIBE HILTON—Los Duendos Gita-

nos, Miguelito Miranda Orce, Luisito Ben-

jamin 5, Lounge: Renee Barrios.

CONDADO BEACH—Victor, Santini,

Peter Pit, Pepito Orce, Lopez

Vidal 5, Lounge: Floriana Alba, Juan

Luis.

LA CONCHA—Gino Tonetti, Leslie &

Simon, Noro Morales Orce, Nestor Torres

5, Lounge: Nilda Terrace.

EL CONVENTO—Rosa Morena, Pepito

Arvelo 5.

SAN JUAN—Los Trovadores de

Espana, Anselmo Sacasas Orce, Julio

Gutierrez 5, Lounge: Carmen Canavo

4, Mandy Campos 6.

OCRO PUERTAS—Sylvia del Villard,

Ramon Roman.

Dissidents' Landslide

Continued from page 61

Lee, 202, and John Shirley, 128.

Recording secretary was taken by

comedian Roy Rogers, with 1,120

votes. He nosed out incumbent

Sally Winthrop, 955; Carlo Corelli,

221, and Linda Compton, 368. Rus-

sell Swann captured the treasurer's

post, getting 1,568 to Arthur

Tracey's 1,058.

Adams, running unopposed,

polled 1,751 out of the 2,831 ballots

cast. His opposition had been

knocked out before ballots were

printed. Penny Singleton, his per-

ennial opponent, was made ineligible

by a 10-year suspension which

she is contesting in the courts. Paul

Valentine claimed he was nomi-

nated and seconded for the presi-

dency at the convention. However,

the administration asserted it had

no record of it. Pat O'Brien agreed

to run, but he later announced his

withdrawal.

Nat'l Board Race

For the posts of national board

members, Matty King beat out

Ruth Weber in Atlanta, 1,050 to

816; Tommy Timblin bested Al

Tucker and Bill Hart for the De-

troit board post. Vote was 1,182,

731 and 443, respectively. Buddy

Hughes, with 1,423, overwhelmed

Harry Otto, 609, and Louis Bond,

284, in Kansas City. In Philadel-

phia, Dick Jones' 1,585 votes beat

Harry "Lifty" Lewis with 805. Joe

Forte is the new board member

from Providence, getting 1,280 to

Dick Martin's 1,038. Ernie Fast

from San Francisco, with 1,280

votes, beat out incumbent Vince

Silk with 659, and Jimmy Jamer-

son, 466. Paul Benson, of Buffalo,

got 1,352 votes to Joe E. Woods' 617.

Delegates at large who were

elected are Will Ahearn, 1,045

votes; Joe Evans, 900; Don George,

910; Johnny Gibson, 768; Frank

Keenan, 824; John Shirley, 846;

Bill Talent, 852; Sally Winthrop,

777. Miss Winthrop was the only

pro-administrationite to be elected

to the board this year.

The balloting removed several

administration stalwarts from the

board. Among them are Al Tucker,

Harry Otto, Dick Martin, Vince

Silk, Sid Marion and Harry Men-

doza, many of whom were impor-

tant cogs in the machinery that

operated smoothly at conventions

and board meetings.

Whether the opposition forces

will have a majority on the board

with this election remains to be

seen. The national board meeting

will take place for three days start-

ing Oct. 24 at the Hotel Ameri-

cana, N.Y. Currently, the board

comprises 45 members. However,

both sides are confident that they'll

have a working majority at the

meet.

New Acts

KATHY KEEGAN

Songs

25 Mins.

Living Room, N. Y.

Kathy Keegan is a petite and lively singer who, although comparatively new to the craft, has developed well. She sings in a vivid manner knocking off a roster of tunes that encompasses many schools of thought. Miss Keegan works particularly well in the rhythm sector. She has bounce and vigor. Her ballads show style as well, but at times her tune selection hampers her cause.

Miss Keegan, who records on the Malibu label, shows a tendency to make many of her numbers sound alike

Director's Theatre Perils Authors, Mankowitz Tells Edinburgh Parley; Writers Have Annual Gripe-Airing

Edinburgh, Sept. 17. The position of the playwright in the modern theatre is in jeopardy. That was the theme of a talk by London author Wolf Mankowitz at the Drama-Writers' Conference held here last week in connection with the annual Edinburgh International Theatre Festival. The dramatist deplored the effect of what he called "the cult of the star director" in today's theatre. "Authors find," Mankowitz asserted "that the power awarded directors by management is such that he can, with impunity and despite the normal contractual author protection clauses, make script changes both in rehearsal and in the course of out-of-town production, without undue concern for the author's approval."

The author's control over the script, normally assumed by contract with the management is, in practice, overcome by "faits accomplis," according to Mankowitz. Unless the author insists on being present throughout rehearsals, he added, he frequently finds that unlicensed changes by the director, the actors or the stage staff have been incorporated into the playing form of a show which he (the author) has conceived and which carries his credit.

To counter this influence, Mankowitz suggests that a clause be inserted in authors' contracts guaranteeing that alterations will not be made without the author's consent, and that if they are required during the course of rehearsals, the author should be notified of this so that he can make them or any amendments considered necessary. He also believes the author should have undisputed right to be present at the rehearsing of such changes.

Squawks that Scot playwrights don't get a fair deal in their own terrain were made here by two Glasgow dramatists, George Bell-Barker and Tom Wright. They told of mailing plays to companies, only to have them lost or returned unread. And they complained further of Scot theatre managements either appearing to have no control over the plays they put on, or, if they did have some measure of control, appearing to fight shy of plays by native writers.

The two authors also criticized critics for their part in being unfair to Scot writers. According to Wright, the old adage about not being a prophet in one's own land was certainly true of theatre in Scotland. "The critics in general," he alleged, "refuse blindly to accept that there are new Scot playwrights ready to prove their worth if given only half a chance."

Joan Littlewood, the English director, revealed her dream of a

(Continued on page 72)

Marvin McDonald Staging Concert Series In Rivalry To Atlanta Music Club

Atlanta, Sept. 17. Litigation has been settled between the Atlanta Music Club and its former manager, and now competitor, Marvin McDonald. Agreement was worked out by attorneys and, resultantly, Fulton County Superior Court Judge Durwood Pye dismissed the case. Club gets sole use of "All Star Concert Series" billing in the five counties comprising and surrounding Atlanta. McDonald can use it in the rest of Georgia. He also collected an additional \$5,500 in full settlement of his money claims against the organization for which he so long worked. He had filed claim for \$16,227 plus six months termination.

Club continues with J. Lee Friedman as manager. Its upcoming bookings are: Royal Philharmonic of London, Claudio Arrau, Folkorico de Mexico, Robert Shaw Chorale, San Francisco Ballet, George London.

Rival series is now billed as "Marvin McDonald Presents." Talent includes Van Cliburn, Koutev Bulgarian Ensemble, Black Watch Highlanders, Birgit Nilsson, Isaac Stern.

Hecht's 'Spectre of Rose' Planned as Legit Tunes

Hollywood, Sept. 17. Ben Hecht's short story, "Spectre of a Rose," which the author produced and directed for Republic Pictures in 1946, will be adapted as a Broadway musical by songwriter Leonard Adelson. The latter has acquired the legit musical rights to the yarn from Hecht, who retains a percentage, and will set a melody writer for piece, as well as retitling it.

Adelson, now polishing the lyrics he did for the Vernon Duke score for "Zenda," Broadway-bound L.A. Civic Light Opera production, already has closed a deal for Frank Loesser's firm, Loesser Music Co. to publish the "Spectre" score.

802 Votes For Strike, May Hit B'way Musicals

Members of Local 802, AFM, rejected by a vote of 166 to 156 the contract offered by the League of N. Y. Theatres and recommended that a strike be called by its 13-member executive board. The board will meet today (Wed.) to set the strike date.

It's conceivable, but not probable that the board might rule against the membership. There were about 500 musicians eligible to vote on the basis of the number who worked under the old contract. However, in view of the light turnout for that vote (only 322) it's thought that this might have an influence on the board's thinking.

Negotiations between the League of N. Y. Theatres and Local 802 of the American Federation of Musicians for a new basic contract have degenerated to the strike vote stage. Theatre musicians in the N. Y. local met at the union's headquarters late yesterday afternoon (Tues.) to decide on whether or not to go on strike or to accept a pact which they previously rejected on Friday (13).

A strike would naturally close all the Main Stem musicals, as well as those straight plays employing tooters. Also affected would be those shows on the road, both tryouts and regular touring productions, which have Local 802 members in their employ. The situation would be referred to the AFM and whether that party body would take further action is speculative.

The old contract between the League, which represents Broadway producers and theatre owners, and the local was to have terminated Labor Day. However, it was extended 15 days. At last Friday's union meeting, the musician's, after rejecting the contract offered by the League, agreed that a request be made for another extension of the deadline on negotiations. The League refused the request.

It's understood the League has offered a package deal for a three-year pact which includes a \$10 salary increase. The union states that virtually everything it asked for in the way of fringe benefits was refused. A vote by the theatre musicians against a strike would signal their acceptance of the pact.

St. L. Summer Musicals Had 720,484 Attendance

St. Louis, Sept. 17. Attendance for the 12-week summer stock season at the Municipal Theatre Assn.'s outdoor showcase in Forest Park was 720,484. That figure, a 63,989 increase over last year, represented the best season's attendance at the spot in 12 years.

Cast Negroes for Only Parts in 'Shakespeare'

Two Negroes, a man and woman, will handle the only acting assignments in "The Worlds of Shakespeare," to be produced for a college tour and an off-Broadway stand by Lyn Ely and Norman Kean. The vehicle was written by Marchette Chute and Ernestine Perrie, who are also the authors of a similarly-titled book to be published next Friday (20) by E. P. Dutton.

Miss Perrie will direct the offering, which tours eastern colleges in November, prior to a Dec. 4 opening at the Carnegie Recital Theatre, N.Y. A cross-country tour of colleges is slated to follow the off-Broadway engagement. The two performers haven't been set yet.

Cohen Has Burton As B'way 'Hamlet'

Alexander H. Cohen has completed negotiations to present Richard Burton on Broadway this season in "Hamlet." The production, to be directed by John Gielgud, is to begin a 12-week run March 19 at an undesignated Broadway theatre. A two-week out-of-town tryout will precede the Main Stem engagement, which is to be followed by a six-city tour. The presentation, for which Ben Edwards will design the sets, is to be in informal rehearsal dress.

Feuer & Martin Team With Lerner to Co-Prod. Musical; Lane's Music

Cy Feuer & Ernest H. Martin will team with Alan Jay Lerner as producers of the musical, tentatively titled "I Picked a Daisy," which Lerner is writing with Burton Lane. The show is the project on which Lerner was originally set to do with Richard Rodgers as collaborator and coproducer. Lerner is writing the book and lyrics and Lane the score of the piece.

"Daisy," which will presumably be retitled, is aimed for rehearsals during January, with a tryout tour preceding the opening in April at the Feuer & Martin-owned Lunt - Fontanne Theatre, N.Y. Oliver Smith is to design the scenery for the production, with lighting by Abe Feder. No director is set, and Gower Champion, who was to have staged the Rodgers-Lerner work, may not be available because he's committed to do the David Merrick production of "Dolly: A Damned Exasperating Woman," which is set for a Jan. 16 opening at the St. James Theatre, N.Y.

Barbara Harris, who was set as femme lead in the original Rodgers-Lerner project of "Daisy," is to have the same part in the Lerner-Lane venture, but Robert Horton, who was to have been the male lead, is now appearing in "110 in the Shade," Merrick's production of the musical version of "The Rainmaker," and isn't available.

"Arturo Ui," Merrick's upcoming production of the Bertolt Brecht drama to star Christopher Plummer, is scheduled to open Nov. 4 at the Lunt-Fontanne, but the contract gives Feuer & Martin the right to force the show out of the house in time for the contemplated "Daisy" premiere.

Also on the Feuer & Martin production schedule for this season is "Film of Memory," a straight play by Paul Osborn. It may be done in London prior to Broadway, depending on the availability of a name British actress for the key role. Reports from England that Feuer & Martin might do a Broadway production of "Blitz," Lionel Bart's London musical, are discounted by Martin with the explanation that the show would require a completely new book to be acceptable here.

Sally Ann Howes will be co-starred with Steve Lawrence in the musical version of "What Makes Sammy Run?" for which Herb Senn and Helen Pond are designing the scenery and lighting.

Merrick's 1962-63 Shows in Black On 'Oliver,' 'Stop World' Profits, Despite 'Tchin-Tchin,' 'Rattle' Flops

By JESSE GROSS

Dundee Repertory Buys Old Church for Theatre

Dundee, Scotland, Sept. 17. A former church a mile from the city centre has been bought for \$6,000 by the Dundee Repertory Theatre. Alterations are expected to cost another \$9,000. The theatre will open in October.

The old Dundee Rep Theatre, used by the company since its inception over 20 years ago, was destroyed by fire in June. After doing two shows under canvas in a city park, the company was temporarily disbanded.

The church dating back to 1840, has a raked floor which will make it comparatively easy to convert. The company hopes ultimately to get a new modern theatre close to the city centre.

ATPAM Picketing Off-B'way Preem On Co. Mgr. Issue

The Assn. of Theatrical Press-agent & Managers is pressuring off-Broadway managements for the employment of union members as company managers. The campaign was to have been initially highlighted last night (Tues.) with picketing by the union at the preem of "The Bald Soprano" and "The Lesson" at the Gate Theatre, N.Y.

New productions on the basement and belfry circuit have been declared off limits by ATPAM as a source of employment to its pressagent members unless they're hired along with a union company manager. In the case of the Eugene Ionesco double-bill at the Gate, the association pulled publicist Bernard Simon off the job when the production refused to employ an ATPAM company manager.

Simon and other union press-agents have been active off-Broadway in recent years. Their minimum weekly salary for employment in that category is \$144.40, but the pay is normally \$150. The quick flops, of which there are plenty off-Broadway, usually provide at least three weeks work. Although the ATPAM action seriously affects certain drumbeaters, it was overwhelmingly supported by pressagent members of the union at a meeting in N.Y. last Friday (13).

Pressagents working on holdover off-Broadway offerings are not affected by the ATPAM campaign, which applies only to new entries. Not all the publicist members of the union employed off-Broadway favor the tactic being employed by ATPAM, as evidenced by mutterings of no strike benefits and references to the employment of ATPAM members, other than

(Continued on page 68)

6 Subscription Entries For Kansas City Season

Kansas City, Sept. 17. The upcoming local legit season is to be one of the most active in recent years. Joseph Antonello of Theatre Enterprises has revealed that he has added "How To Succeed in Business Without Really Trying" and "A Thousand Clowns" for January dates, bringing to six the number of shows to appear at the Music Hall in the fall and early winter.

Four shows previously had been scheduled in cooperation with the Theatre Guild-American Theatre Society subscription list. The first was "Man for All Seasons," Sept. 2-7 and to come are "Camelot," for two weeks opening Sept. 13; "No Strings," opening Oct. 7; "Who's Afraid of Virginia Woolf?" Nov. 6-9, and "Stop the World—I Want To Get Off," Dec. 25-28.

The TG-ATS reports that its membership is about double what it has been in the past, now something over 1,500 subscribers.

The combined profit on "Oliver" and "Stop the World—I Want To Get Off," the musicals imported from Britain last season by David Merrick, is nearing the \$1,000,000 mark. That covers the Broadway productions of each tuner, as well as the road facsimile of "World."

The \$1,000,000 figure represents the accumulated take after the recovery of capitalization, but prior to the deduction off the top of a share of the profits to the original British managements. The "Oliver" venture was financed at \$250,000. "World" was capitalized at \$75,000 for its Broadway edition, while the touring version was financed from profits on the New York company.

Besides these two click tuners, Merrick produced two other shows on Broadway last season. The entries, both financial failures, were the straight plays, "Tchin-Tchin" and "Rattle of a Simple Man."

For those who backed Merrick in all four of his productions last season the profit thus far earned by "Oliver" and "World" has more than compensated for the coin lost on "Tchin-Tchin" and "Rattle." "Tchin-Tchin," which ended a 29-week run last May 18, had unrecovered costs of \$30,499 on a capitalization of \$12,000 (including 10% overcall) as of a post-closing Aug. 3 audit. "Rattle," which ended a 12-week run last July 10, had dropped \$73,625 of its \$75,000 investment, according to an Aug. 10 accounting.

An illustration of how a backer with a 1% interest in each of the four shows has fared on his investments as of a month or so ago follows:

A 1% share of "Rattle" represented an investment of \$1,500 and, as indicated above, that amount can be virtually written off. However, the loss may be reduced by subsequent subsidiary income.

A 1% share of "Tchin-Tchin" represented an investment of \$2,200 exclusive of \$220 repaid overcall. The backers, as of last Aug. 3, had been repaid 70% of their basic investment, the equivalent of \$1,540 on a 1% stake. That means the present loss is \$660. As with "Rattle," that may be reduced by subsequent subsidiary income.

A 1% interest in "Oliver" represents a \$5,000 investment. As of last Aug. 24, the return to the backers on their repaid \$250,000 investment was 50%, the equivalent of \$125,000.

(Continued on page 74)

Anna Russell Will Tour In 'Lady Audley's Secret,' Old English Hokedrama

A 100-year-old meller, "Lady Audley's Secret" or "Who Pushed George?" will tour the hinterlands this season with Anna Russell as star. The British comedienne appeared in the vehicle this summer at the Berkshire Playhouse, Stockbridge, Mass. National Performing Arts, which routes bus-and-truck companies for split-week stands, will send out "Secret" as a replacement for "Take Her, She's Mine."

The scheduled release of the film version of "Take Her" in 300 cities during November prompted cancellation of the motorized tour planned for the comedy, which traveled the major city route last season. "Secret," which NPA will probably coproduce with an undesignated management, will be substituted for "Take Her" in Broadway Theatre League subscription situations.

The old British hoker, adapted by George Roberts from a novel of the same name by Mary Elizabeth Braddon, was first produced in London in 1863. It was revived on the West End in 1933 by Tyrone Guthrie with Flora Robson in the lead. There was also a film version with Theda Bara. Joan White, manager and stager at the Berkshire Playhouse, has provided a new adaptation and Miss Russell has written 21 songs for the offering.

The tour starts in January.

B'way Better; 'Late' Back to SRO; 'Forum' \$57,851, 'Tovarich' \$49,748, 'Loves Me' \$41,518, 'Enter' \$23,332

Business improved on Broadway last week, with receipts climbing as high as \$7,414 for "A Funny Thing Happened on the Way to the Forum." The number of sell-outs was back to two, with "Never Too Late" rejoining "How to Succeed in Business Without Really Trying."

Providing there's no musicians' strike (details elsewhere in this issue) Broadway will get the first new entry of the season tonight (Wed.) with the opening of "The Irregular Verb to Love" at the Barrymore Theatre. Presumably, a tooters' strike would result in a shutdown of all Main Stem theatres.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (47th wk; 373 p) (\$7.50; 773; \$34,073). Previous week, \$30,257. Last week, \$29,091.

Enter Laughing, Miller's (C) (27th wk; 213 p) (\$6.90-\$7.50; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$21,782. Last week, \$23,332.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (71st wk; 567 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$50,437. Last week, \$57,851.

How to Succeed in Business Without Really Trying, 46th St. (MC) (101st wk; 801 p) (\$9.60; 1,342; \$68,615). Previous week, \$68,186. Last week, \$67,465.

Mary, Mary, Hayes (C) (132d wk; 1,052 p) (\$6.90-\$7.50; 1,339; \$43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, \$24,157. Last week, \$28,549.

Never Too Late, Playhouse (C) (42d wk; 335 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$35,526 with John Alexander subbing for Ford who returned to the cast Sept. 9 after a week's vacation.

Last week, \$37,315. Lorraine MacMartin subbed for Miss O'Sullivan who pinched for Joan Bennett in the British Production which is trying out in the provinces.

Oh Dad, Poor Dad, Morosco (C) (3d wk; 23 p) (\$6.90; 999; \$40,000) (Hermione Gingold). Previous week, \$22,160. Last week, \$21,526.

Oliver, Imperial (MD) (36th wk; 289 p) (\$9.30; 1,428; \$69,000) (Clive Revill, Georgia Brown). Previous week, \$57,213. Last week, \$58,282.

She Loves Me, O'Neill (MC) (21st wk; 167 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$35,959. Last week, \$41,518.

Stop the World—I Want to Get Off, Ambassador (MC) (50th wk; 397 p) (\$8.60; 1,461; \$46,000) (Anthony Newley). Previous week, \$35,930 at the Shubert Theatre. Last week, \$36,299.

Tovarich, Majestic (MC) (26th wk; 208 p) (\$9.20; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$43,064. Moves Oct. 7, to the Winter Garden Theatre. Last week, \$49,748.

Who's Afraid of Virginia Woolf?

Rose (D) (49th wk; 388 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Donald Davis). Previous week, \$35,987 for nine performances. Hilda Stoddard takes over as Davis' costar in the matinee company this afternoon (Wed.). Last week, \$35,494.

OPENING THIS WEEK

Irregular Verb to Love, Barrymore (C) (\$6.90-\$7.50; 1,607; \$42,000) (Caludette Colbert, Cyril Ritchard). Alfred de Liagre Jr. presentation of play by Hugh and Margaret Williams; opens tonight (Wed.).

OTHER THEATRES

ANTA, Atkinson, Beck, Belasco, Biltmore, Booth, Broadhurst, Broadway, Cort, 54th St., Hellinger, Hudson, Little Longacre, Lunt-Fontanne, Lyceum, Music Box, Plymouth, Royale, Shubert, St. James, Winter Garden, Ziegfeld.

Off-Broadway Shows

(Figures denote opening dates)
Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (4-6-63).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living (5-15-63).
Caged, York (6-15-63).
Desire Under Elms, Circle (1-9-63).
Fantasticks, Sullivan St. (5-3-60).
Innocence, Galt (1-17-63).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-62).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-6-63).
Time of Key, Sheridan (9-11-63).

CLOSED

Dorian Gray, Showboat (9-28-63); closed last Thursday (12) after 23 performances.
Five Queens, Judson Hall (9-10-63); closed last Saturday (14) after eight performances.

SCHEDULED OPENINGS

Spots of Leopold, Wash. Sq. (9-24-63).
Political Party, 41st St. (9-25-63).
Color of Darkness, Writers Sq. (9-30-63).
Cromwell Plays, East End (10-3-63).
Chase Manhattan, Thirte East (10-4-63).
Morning Sun, Phoenix (10-5-63).
Corruption, Cherry Lane (10-8-63).
Ballad Birmingham, Mayfair (10-15-63).
Penny Change, Players (10-16-63).
Mr. Simon, Actors Pl. (10-21-63).
Walk in Darkness, Meyer (10-28-63).
Theatre of Paroxysm, Gate (wk. 11-4-63).
Burn Me to Ashes, Jan Hus (11-5-63).
Mother Courage, de Lys (11-16-63).
Shakespeare, Carnegie Hall (12-4-63).

Australian Shows

(Week Ended Sep. 14)
(Figures denote opening dates)

MELBOURNE
Devil's Disciple, Union.
How to Succeed in Business Without Really Trying, St. Martin's.
Joyce Grenfell, Comedy.
Merry Widow, Tivoli.
Wildcat, Princes.

SYDNEY
Do You Mind, Phillip.
Goodnight Puffin, Royal.
Kind and I, Tivoli.
Oh Dad, Poor Dad, Independent.
Sail Away, Majesty's.
Tiger and Tiger, Ensemble.

SCHEDULED B'WAY PREEMS

Irregular Verb, Barrymore 9-18-63.
Rehearsal, Royale 9-25-63.
Bicycle Ride, Cort 9-24-63.
Luther, St. James 9-25-63.
Spoon River, Booth 9-28-63.
Student Gypsy, 54th St. (9-30-63).
Chips With, Plymouth (10-4-63).
Here's Love, Shubert (10-5-63).
Semi-Attached, Music Box (10-7-63).
Private Eye, Morosco (10-9-63).
Crime of Love, Lyceum (10-10-63).
Advocate, ANTA (10-14-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-20-63).
Tender Heart, Lyceum (10-21-63).
Rainy Day, Belasco (10-22-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Ballad Sad Cafe, Beck (10-30-63).
Tambourines, Little Theatre (11-3-63).
Arturo Ui, Lunt-Fontanne (11-11-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Marathon '33, Actors Studio (11-21-63).
All in Good Time, Lyceum (11-23-63).
Zenda, Hallinger (11-24-63).
Time of Barracudas, ANTA (12-2-63).
Girl Came to Supper, B'way (12-3-63).
Love & Kisses, Music Box (12-10-63).
Dolly, St. James (12-16-64).
Dylan, Plymouth (12-21-64).
After Fall, ANTA-Wash. Sq. (12-23-64).
Habitat, Little Theatre (12-24-64).
What Makes Sammy, 54th St. (12-24-64).
Funny Girl, Winter Garden (12-31-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
Girl to Remember, Hellinger (5-26-64).

National Ballet Enlists

Sonia Arova for Season

Washington, Sept. 17. Sonia Arova will be a leading member of the National Ballet this season. The management hopes that the addition of the international dancer will give the troupe "a giant step forward toward becoming a major ballet company."

Last season Miss Arova was with the Australian Ballet in Sydney and prior to that performed with the Royal Ballet in Covent Garden.

\$1,023,045 Season Gross For L.A.'s Greek Theatre

Los Angeles, Sept. 17. The Greek Theatre here ended a 70-performance season last Sunday (15) with a record take of \$1,023,045. The final entry of the season was the Kingston Trio-Henry Mancini orch, which grossed \$113,364 in seven performances last week with a top of \$4.50 weeknights and \$5.50 weekend eves.

The season's gross at the 4,400-seat al fresco operation topped by \$84,764 the previous semester's record of \$938,281 for 75 performances. Presentations this summer, besides last week's musical bill, were "My Fair Lady," "A Man for All Seasons," "Madama Butterfly" and "Harry Belafonte and Co."

Conn., Ont., Bard Fests End Regular Seasons

The Shakespeare festivals in Stratford, Ont., and Stratford, Conn., completed their regular seasons last week and are now in the first frame of a fortnight of student performances. The Connecticut troupe grossed \$629,506 in 15 weeks of operation. The take last semester for 15 weeks, but with 10 fewer performances, was \$453,478.

In Ontario, the season total will include this week and the following stanza, as there'll be regular performances Wednesday and Saturday nights in addition to the student sessions.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

STRATFORD, CONN.

American Shakespeare Festival (\$6.25; 1,449; \$56,700) (Rep) (15th wk). Henry V, Comedy of Errors, King Lear, Caesar and Cleopatra, \$48,317 for final week of regular performances. Previous week, \$41,202.

STRATFORD, ONT.

Festival Theatre (\$5; 2,258; \$67,176) (Rep) (13th wk). Troilus and Cressida, Comedy of Errors, Timon of Athens, Cyrano de Bergerac, \$47,767 for final week of regular performances. Previous week, \$47,452.

Lyle Dye in Exec Spot For UCLA Theatre Group

Lyle Dye Jr. will be executive coordinator of the Theatre Group at the Univ. of California, Los Angeles. He was formerly managing director of Equity Library Theatre in N.Y., but joined the Theatre Group last September under a Ford Foundation grant. The Theatre Group, now in its fifth season, is a Univ. of California Extension project using professional actors and directors.

ATPAM Picketing

Continued from page 57

pressagents, in such areas as industrial productions and hardticket films.

The League of Off-Broadway Theatres & Producers had been meeting with ATPAM reps on the matter of company manager employment since early last June, when it came to a head with p.a. Harvey Sabinson being pulled off "Cages," which opened June 13 at the York Theatre, N.Y. That situation was resolved, but the same obviously doesn't apply to subsequent discussions relating to the issue of company manager employment, as illustrated by the league's rejection last Thursday (12) of the union's demands.

Paul Libin, president of the league, terms the ATPAM demands "unreasonable." He argues that off-Broadway isn't economically healthy enough to take on the added cost of a company manager. The plan proffered by ATPAM is along the lines of the Actors Equity formula of a sliding scale hinged to gross income. The minimum for a company manager, depending on a show's take, would graduate from \$100 to \$166.

Road: Martin \$90,878, 'Love' 64½G, 'Zenda' 65G, '110 in Shade' \$55,781, 'Luther' 38½G, 'Clowns' \$19,325 (5)

"Jennie," which relighted last week after rehearsing the previous stanza, was back in the big money in the getaway stanza of a four-frame stand in Detroit. New to the road last week, all getting off to good starts, were the Broadway-bound "110 in the Shade" and "Luther," as well as the key city touring edition of "A Thousand Clowns" and a new bus-and-truck company of "Mary, Mary."

"Milk and Honey," which had been in Los Angeles, folded there Sept. 7. A possible musicians' strike (details elsewhere in this issue) could result in a shutdown this week of a number of road shows, both tryouts and touring productions.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

110 in the Shade, Shubert (MC-T) (1st wk) (\$6.50-\$7; 1,717; \$59,000) (Robert Horton, Inga Swenson, Stephen Douglass).

Opened here last Monday night (9) to three affirmative notices (Guidry, Monitor; Hughes, Herald; Maloney, Travler) and two yes-no reviews (Adams, Globe; Norton, Record American).

Last week, \$55,781 with Theatre Guild-American Theatre Society.

Who's Afraid of Virginia Woolf? Colonial (D-RS) (2d wk) (\$5.40-\$6; 1,685; \$52,500) (Nancy Kelly, Shepard Strudwick) (matinee company costars Michael Myers, Kendall Clark). Previous week, \$41,687 with TG-ATS subscription. Last week, \$46,112 with TG-ATS subscription.

CHICAGO

Stop the World—I Want to Get Off, Shubert (MC-RS) (2d wk) (\$5.95-\$6.60; 2,100; \$72,000) (Joel Grey, Julie Newmar). Previous week, \$30,508 with twofers.

Last week, \$31,156 with twofers for final frame of two-week return engagement.

CLEVELAND

Sound of Music, Hanna (MD-RS) (1st wk) (\$4.50-\$6.95; 1,515; \$51,000) (Barbara Meister, John Myers). Previous week, \$40,543, Bushnell, Hartford.

Last week, \$36,388.

DETROIT

Jennie, Fisher (MC-T) (1st wk) (\$6.50-\$7.50; 2,081; \$95,000) (Mary Martin).

Opened here last Monday (9) to one favorable notice (Gebert, News) and one yes-no review (Cook, Free Press). Previous week, following its Boston stand, was devoted to rehearsals and a Sept. 7 benefit performance.

Last week, \$90,878 with Fisher Playgoer subscription for nine performances, including the Sept. 7-benefit.

LOS ANGELES

How to Succeed in Business Without Really Trying, Philharmonic (MC-RS) (7th wk) (\$6.25-\$7; 2,670; \$85,000). Previous week, \$84,164 with Civic Light Opera Assn. subscription. Last week, \$84,349.

Mary, Mary, Hartford (C-BT) (1st wk) (\$4.95-\$6; 1,032; \$32,000) (Mindy Carson, Jeffrey Lynn, Pirie MacDonald). Last week, \$15,662. Opened tour here Sept. 9.

MINNEAPOLIS

Man for All Seasons, Orpheum (D-RS) (\$4.95-\$5.50; 2,800; \$76,783) (William Roderick, George Rose, Bruce Gordon). Previous week, \$24,301 with TG-ATS subscription, Music Hall, Kansas City. Last week, \$27,594 with TG-ATS subscription.

PHILADELPHIA

Luther, Forrest (D-T) (1st wk) (\$4.80-\$5.50; 1,766; \$51,000) (Albert Finney, Kenneth J. Warren, John Moffatt, Peter Bull, Glyn Owen, Frank Shelley).

Opened here Sept. 9 to one rave (Schler, Bulletin) and two affirmative notices (Gaghan, News; Murdoch, Inquirer).

Last week, \$38,453 with TG-ATS subscription.

My Fair Lady, Shubert (MC-BT) (2d wk) (\$5.50-\$6.50; 1,877; \$55,000) (Leland Howard, Gaylea Byrne). Previous week, \$29,942 for seven performances. Last week, \$38,678.

PITTSBURGH

No Strings, Nixon (MC-RS) (2d wk) (\$6.50-\$7; 1,760; \$67,436) (Howard Keel, Barbara McNair). Previous week, \$31,512 with TG-ATS subscription. Last week, \$30,678.

SAN FRANCISCO

Beyond the Fringe, Geary (R-RS) (3d wk) (\$5.50-\$6; 1,483; \$53,257). Previous week, \$31,530 with TG-ATS subscription. Last week, \$31,732.

Zenda, Curran (MC-T) (6th wk) (\$6.50-\$7.25; 1,758; \$65,000) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, \$65,028 with CLO subscription. Last week, \$65,010 with CLO subscription.

TORONTO

Never Too Late, Royal Alexandra (C-RS) (1st wk) (\$6; 1,497; \$43,326) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$22,866, Auditorium, Rochester.

Opened here Sept. 9 to two endorsements (Cohen, Star; Evans, Telegram) and one thumb-down (Whittaker, Globe and Mail). Last week, \$32,091.

WASHINGTON

Here's Love, National (MC-T) (3d wk) (\$5.50-\$7.90; 1,673; \$63,502). Previous week, \$64,488. Last week, \$64,586.

WILMINGTON

Thousand Clowns, Playhouse (C-RS) (Dane Clark, Margaret O'Brien).

Last week, \$19,325 with TG-ATS subscription for five performances. Opened tour here last Wednesday night (11).

SPLIT WEEK

Camelot (MC-RS) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$69,548 with TG-ATS subscription, Auditorium, Denver.

Last week, \$68,759 with TG-ATS subscription for eight-performance split.

BOSTON HAS SPECIAL DEFINITION OF DEITY?

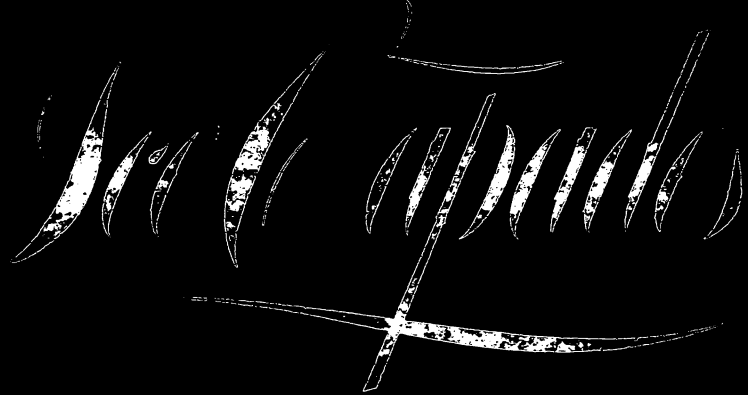
New York.

Editor, VARIETY:

We read with great interest what must be the greatest coverage given to the excision of eight words in theatrical history. The facts are these: The Boston censor requested that we eliminate from "Who's Afraid of Virginia Woolf?" specifically the words "Jesus" and "Christ" and derivatives thereof. We complied.

Our reason for complying lay in our effort to dissociate any form of sensationalism with the play. We further felt that the elimination of the words "Jesus" and/or "Christ" did not seriously affect the artistic integrity of the work. Unfortunately, by acquiescing, we seem to have caused more of a storm than if we had followed our original intention, which was to fight the issue had the censorship bitten more deeply into the text.

We were surprised that references to "God" or "for God's sake" were not specifically marked for deletion. VARIETY's article, which eliminates portions of the censor's letters, indicates that the Lord is all forms of the Deity. The Boston censor specifically refers to the Lord as Jesus Christ. Apparently, in Boston as Deity is only Christ. Richard Barr and Clinton Wilder (Producers of "Who's Afraid of Virginia Woolf?")



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 Nov 4-10 Toronto, Ontario
 Nov 13-17 Rochester, N.Y.
 Nov 18-24 Montreal, Quebec
 Nov 25-Dec 1 Springfield, Mass.
 Dec 2-25 Christmas Vacation
 Dec 26-Jan 5 Boston, Mass.
 Jan 6-15 Providence, R.I.
 Jan 16-22 New Haven, Conn.
 Jan 23-Feb 5 Washington, D.C.
 Feb 6-9 Charlotte, N.C.
 Feb 11-22 Hershey, Pa.
 Feb 24-Mar 8 Detroit, Michigan
 Mar 9-22 Chicago, Ill.
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 Apr 22-26 Denver, Colorado
 Apr 28-May 10 Los Angeles, Calif.

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 Sept 11-15 San Antonio, Texas
 Sept 16-21 Amarillo, Texas
 Sept 22-27 Lubbock, Texas
 Sept 28-Oct 4 Tulsa, Oklahoma
 Oct 5-20 Dallas, Texas
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 Oct 29-Nov 3 Fort Worth, Texas
 Nov 4-6 San Angelo, Texas
 Nov 7-10 Odessa, Texas
 Nov 11-14 El Paso, Texas
 Nov 15-18 Albuquerque, N.M.
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Fair Lady-San' a Smash in Tokyo, Despite Lingual, Cultural Snags

By DAVE JAMPEL

Tokyo, Sept. 17. The spirited flower girl has become Eriza Dooriteru, the irascible professor of phonetics has emerged as Enry Sheeginsu and Japan is now the 18th country captivated by the smash entertainment values of "My Fair Lady." Opening recently at Tokyo's 2,600-seat Takarazuka Theatre, the Toho production of the Lerner-Loewe musical left its SRO audience stunned with delight and its stars in tears of joy.

Such was the impact and high achievement of Japan's first major attempt at the presentation of a Broadway musical that the shirt-sleeved, Sunday afternoon preem patrons were glued to their seats as the orchestra played lilting exit music. The curtain was then surprisingly raised again and the cast took its final calls. Co-stars Chiemi Eri and Tadao Takashima wiped their eyes as a new wave of applause swept the huge house.

Producer-director Kazuo Kikuta, a board member of Toho, trotted onstage to bask in the glow of his success. For Kikuta, the event was a personal triumph. It was he who engineered the deal with CBS for Japan rights. Kikuta, the major force behind Nippon's modern musical theatre, acted in the face of warnings that the rigid requirements of "My Fair Lady" could not surmount the lingual and cultural barriers of Japan and therefore was not a wise choice for the spearheading effort. But he aimed high, not only so that Japanese could see this heralded show, but so that indirectly the standard of the Japanese musical stage would be improved.

The sparkling results of his pioneering, confirmed the next morning by the critics, silenced the scoffers. Toho figures to make money on the venture despite what Kikuta has informed VARIETY was a \$200,000 total production cost. With the theatre scaled from 83c to \$3.61—equal to the previous high here—the house doesn't turn a profit until it hits 83% of capacity, Kikuta says. Advance sales have been potent and with the production only running through Sept. 29—once a day and twice on weekends and holidays—a sellout is assured.

To Help Film, Disks

Certain to benefit also are the upcoming Warner Bros. blockbuster film version, sales of the original cast album and income from performing rights to the songs, which had not previously caught on here.

Toho did everything possible to guarantee the "MFL" success. It uncorked its vast resources to provide top marquee names, a total cast of 105, a 45-piece pit orchestra, the building of a platform with two revolving stages, extended rehearsal time and knockout sets and costumes.

Miss Eri, a diminutive, doll-like singing actress who has been one of Japan's most popular performers for 10 years, although she's only about 25, delightfully wraps herself in the role of Eliza. Loaded with talent and charm, she ingratiatingly transforms from the curbside flower vendor to the elegant hit of the embassy ball, making liberal use of her abundant stage savvy en route. Her singing style, which is the best in Japan for pop, jazz or folk, takes easily to musical comedy and gives full tribute to "I Could Have Danced All Night" and "Just You Wait."

If there was a flaw in Miss Eri's performance, it was in dominating Takashima as Prof. Higgins. Takashima, also a popular singing stage and film star, is handsome, full of confidence and has a better voice than the role requires. But he lacks the acid tongue and the short-tempered quality that gives dimension to the character. Particularly for those who recall Rex Harrison, Takashima's boyish face (he's 32) seems wrong.

Interestingly, neither Miss Eri nor Takashima were Toho's first choices for the leads. Izumi Yukimura was first named as Eliza, but the tall, slender songstress elected to remain in the U.S. where she is playing the nitery

circuit. Originally cast as Higgins was veteran comedian Hisay Morishige, probably Japan's highest paid performer. Three weeks before opening, however, he dropped out because of "illness" and Takashima, who had been slated to play Freddy, was chosen as his replacement.

'Alfred P. Doolittle'

As Alfred P. Doolittle, vaudeville Mutoshi Happa hams it up with captivating results. He stops the show with "With A Little Bit of Luck" and also scores with "Get Me to the Church on Time." Former twist idol Takashi Fukishi handles the part of Freddy nicely, delivering "On the Street Where You Live" to good response. Oldtimer Keaton Masuda, who took his first name years ago because of his admiration for Buster Keaton, is fine as Col. Pickering. Others who show to advantage are Masako Kyojuka, Chikako Urashima, Kyu Sazanka, Natsuyo Fukamidori, Ryoko Shiokaze and Misa Uchibuk.

Fleshing out the cast so the mammoth stage can be filled for the production numbers are the Rogers & Norman Dancers (a mixed group of 13 from New York, the Toho Modern Theatre Co. and the Umeda Koma Musical Team). Jaime Rogers and Jay Norman, leaders of the Yank group, are also in the choreography. Their influence is plainly evident in the zestful, stylish terping, a refreshing change from the military precision dancing usually seen here.

All technical credits are excellent, with Kikasa Ito's sets and Kotaro Maki's costumes, naturally taken from the Cecil Beaton originals, standing out. Ito, Japan's top art director, whose credits include the prizewinning films "Rashomon," "Ugetsu" and "Gate of Hell," had to dress a stage that runs almost 90 feet across. Filling that space, along with the problems of translation, were the major hurdles faced by the production. To project sound to the far reaches of the house, there were nine microphones along the footlights four, hanging from the ceiling and transistor mikes concealed in the clothing of eight principals.

A key contribution was made by English expert Prof. Takeshi Kurahashi, of Waseda Univ., who translated from the original as faithfully as the Japanese language permitted. Naturally, compromises had to be made. Although some of the bite and humor of the English was lost, lotsa laughs remained to be found by the audience. Kurahashi generally chose to translate literally, so that "The rain in Spain mainly in the plain" means exactly that in the Japanese version, with the repetitive vowel sound scrapped. Yet the line still gets plenty of laughs when Eliza uses it as the Ascot Races.

GBS a la Nippon

If the Japanese audience does not grasp all of the Shavian-via-Lerner social commentary, it still finds enough laughs for thorough enjoyment. What changes Kurahashi made were in the process of giving Eliza a low-class Japanese dialect to serve her a Cockney. This was most effective.

Total rehearsal time for the Nipponese "MFL" was only about a month—tryouts and break-in road dates are not practiced—but that's a millenium by the treadmill schedule of Japanese show biz, the longest recalled here. The cast moved from the rehearsal hall into costumes and to the theatre only three days before the opening.

While the "MFL" price scale might seem low to those who have been hit with checks at Tokyo niteries, where cover charges run to \$17, it should be considered that the clubs get the expense account action. Japanese theatres for musicals, unlike those elsewhere, draw heavily on teenagers and young adults with added b.o. biz coming from group sales to companies for customers and employees.

The Japanese edition of "MFL"

runs 49 minutes longer than the English version, mainly because it takes longer to say something in Japanese, as anyone who has ever waited for the freeing of a public phone here can testify. Also slowing the pace are the workings of the two temporary revolving stages. This time is bridged by the repetition of musical passages and goes almost unnoticed. More distracting is the singing of "I've Grown Accustomed to Her Face" by Takashima on the bare runway beyond the orchestra while the stage is being set.

Translations of the songs were naturally more difficult than the dialogue. One actor noted that because Japanese grammatical structure is the reverse of English, the punch lines of the lyrics he delivered did not coincide with the emphasis of the music.

Although "MFL" was supposed to shift to Japan's second city of Osaka for a month after its Tokyo run, Kikuta says that plan has been dropped because of the steep costs.

Now that the breakthrough has been made, Toho will produce "Carnival" for a short run in late October at the 750-seat Geitjitsuza, which Kikuta points out will not present the enormous physical problems of the Takarazuka Theatre.

No matter what follows, Japan will be hard-pressed to equal the sock success of "My Fair Lady-San."

Off-B'way Reviews

A Time of the Key

New Playwrights Co. presentation of a play by Milton Erskine. Staged by G. G. Cappel, sets and lighting, James A. Taylor. Opened September 11, '63, at the Sheridan Square Playhouse, N.Y.: \$3.35 the weeknights, \$4.75 weekends.

Cast: Stephen Pearlman, Joyce Davis, Brendan Fay, Martin Priest, Allan Low, Henry Oliver, Joe Davis.

At the end of "Time of the Key," the Russians, intimidated by a U.S. ultimatum, capitulate and allow free elections behind the Iron Curtain. That's no more incredible than the rest of this loquacious play by Milton Erskine.

Set in the not-so-distant future, when East and West are supposedly on the verge of war, the drama deals with the deification of a long-haired mute by a cynical newspaper. Publicized as a Messiah, the Christ-figure, found in the park feeding pigeons, seems by play's end to have actually brought about world-wide peace.

The playwright's thoughts on politics, religion, and corrupt newspapermen are delivered statically and pretentiously, and the only scenes that work at all are simple ones between a reporter and his girl. The acting, however, is generally good. Stephen Pearlman makes the reporter as believable as possible under the circumstances, and Joyce Davis is appealing as his girl.

Allan Low contributes an admirable bit as a newspaper publisher, and Martin Priest, Brendan Fay and Henry Oliver do what they can. James A. Taylor's sets are fine. But despite the talent involved, "Time of the Key" is an unsuccessful blend of the trite and the preposterous. **Kenn.**

Five Queens

Richard Hoffman presentation of N. Seaman production of program of excerpts from the plays of Shakespeare. Schiller, Euripides and Racine. Conceived by Sala Staw; costumes, Harry Phillips; lighting, Liz Stearns. Stars Sala Staw, vocal and instrumental interludes by Daniel Elliot. Opened Sept. 9, '63, at Judson Hall, N.Y.: \$2.50 top weeknights, \$3.50 weekends.

In "Five Queens," actress Sala Staw attempts to bring to life a quintet of royal heroines: Schiller's Mary Stuart and Elizabeth I, Racine's Phaedra, Euripides's Andromache, and Shakespeare's Lady Macbeth. It is, on the whole, a painful experience, with Miss Staw giving her all, but failing vocally, visually, and histrionically to convey the power and drama of the excerpted scenes.

Between scenes, Daniel Elliot sings Elizabethan songs while accompanying himself on a lute. His music provides pleasant interludes in an otherwise unhappy evening. **Kenn.**

David Shepherd, who established the original Compass Improvisational Theatre in Chicago in 1955, has formed the Compass School of Improvisation in N. Y.

Shubert Alley Shorts

Neither the Ford Foundation nor the management of the Fred Miller Theatre, Milwaukee, has revealed the exact reason why the former has cancelled the second \$50,000 of a previously announced \$100,000 grant to the latter, except that "conditions under which the grant was given have not been met since last spring." It's figured, however, that the controversy of last spring, involving the resignation of Paul Shyre as artistic director and the elevation of Jack McQuiggin, general manager, to producer, may have been a factor. The Miller has had a succession of artistic heads, in most cases the resignations or ousters coming after disagreements with the board of directors composed of local-resident non-professionals. The project had a substantial deficit last season, but Charles E. McCallum, president of the sponsoring organization, Drama, Inc., was quoted last week as saying there are no plans to suspend operations. A fund drive and subscription campaign are progress.

George Oppenheimer, author of "Here Today" and other plays, will write morning-after reviews of the Broadway shows this season for *Newsday*, the Long Island daily. He formerly did the reviews in a weekly column published Saturdays, but will now do a weekly article of comment for the Monday edition. The Playbill, official program for Broadway theatres, has become a monthly publication for ads and editorial matter, but the cast and production changes for Broadway shows will continue to be covered on a weekly basis. The publication is currently negotiating to take over the existing theatre program coverage in Chicago and Detroit.

Add news stories that editors (and readers) could do without: Those speeches of visiting celebrities extolling the virtues of theatre operations they've been invited to attend. Like some of the hifalutin palaver recently at the Tyrone Guthrie Repertory Theatre in Minneapolis, for instance. It's almost all so cornball.

The American Playwrights Forum starts its fourth season Sept. 30 at the Sheridan Square Playhouse, N.Y.

Mary Coyle Chase has presented the original manuscript of her Pulitzer Prize comedy, "Harvey," to the Univ. of Denver. She's a resident of the city and the wife of Robert L. Chase, associate publisher of the Rocky Mountain News there. The University Theatre, School of Fine Arts, State Univ. of Iowa, at Iowa City, has scheduled productions this season of "Rashomon," Oct. 24-Nov. 2; "Hamlet," Dec. 5-14; "A Thurber Carnival," Feb. 27-March 7; "Oedipus Rex," April 9-18, and "The Matchmaker," May 7-16. Studio Theatre productions will include Ugo Betti's "The Queen and the Rebels," Nov. 8-9; Turgenev's "A Month in the Country," Feb. 12-15, and three unselected plays by students, Dec. 16-19, March 11-14 and April 22-25.

The management of the Tyrone Guthrie Theatre, Minneapolis, has had a promotional film produced for showing before local and regional colleges, schools and civic organizations to ballyhoo the repertory playhouse. It's an imitation of the similar project used successfully by the Minnesota Twins baseball club. "Critic's Choice," staged by John Everett, with Arthur Fleisher in the title part, will be the season opener, playing a Thursday-Saturday schedule Oct. 3-26, for the Bergen Players, at the Little Firehouse Theatre, Oradell, N.J. The group's second offering will be "A Streetcar Named Desire," staged by Dorothy Hadley, with Helen Andrews as femme lead, Oct. 31-Nov. 23.

"Calculated Risk," last season's Broadway melodrama by Joseph Hayes, based on the London success, "Any Other Business," by George Ross and Campbell Shiger, has been published by Samuel French in a paperback edition (\$1.25). . . . Sol Jacobson, pressagent for "A Funny Thing Happened on the Way to the Forum," "She Loves Me" and the scheduled productions of "Semi-Detached," "Zenda" and "Dylan," is due back next Tuesday (24) from a European trip, including theatregoing in Finland, Sweden, Norway and London, where he caught the West End edition of "Funny Thing."

Henry and Phoebe Ephron, authors of "Take Her, She's Mine," have written a new comedy, "Jonathan & Company," for which he's arrived from the Coast to discuss a Broadway production. . . . Patrick Hines will stage "The Madwoman of Chaillot," opening Oct. 30 as the first play of the new season at the Fred Miller Theatre, Milwaukee. . . . Glenn Anders, who says he's 74 but doesn't look it, has retired from the stage and is living in Guadalajara, Mexico.

Before her American tour, starting next April, Maria Callas will appear in a new Franco Zeffirelli production of "La Tosca" at Covent Garden, London, for six performances beginning in late January. Following the U.S. engagements, the soprano will go to Paris for rehearsals of a new production of "Norma." . . . The scuttiebutt in Stratford, Ont., is that two of next year's revivals at the Shakespearean Festival will be "Antony and Cleopatra" and "King Lear." Mentioned as possible leads are Martha Henry for the former play and William Hutt for the latter.

Dance Review

Martha Graham Company

(Prince of Wales Theatre, London)

London, Sept. 3.

When the Martha Graham troupe had a London engagement eight years ago, critical reaction was mixed and public response lukewarm. The current two-week visit promises to be a major artistic advance by critical raves for the event, however, as indicated in advance the dancer's talent at the recent Edinburgh Festival.

The opening program sandwiched the more frolicsome "Secular Games" between the weighty "Seraphic Dialogue" and "Legend of Judith," and it effectively displayed the scope, vigor, and discipline of Miss Graham's choreography. The London appearance also includes the premiere of "Circe" and the company's most ambitious dance drama, the three-act "Clytemnestra."

Immediate impact is made by the clear and elegant movement of the troupe in "Seraphic Dialogue," subject of which is the exaltation of Joan of Arc and her kaleidoscopic memories of herself as maiden, warrior and martyr. Ethel Winter and Bertram Ross are

superbly austere and authoritative as Joan and St. Michael, while the various states of Joan are incisively distinguished by Yuriko, Helen McGehee and Linda Hodes.

"Secular Games," a more approachable set of dances on the theme of play, relieves the mood and, being devoid of ulterior symbolic motives, can be enjoyed without brow-knitting. There are a few slight doubts about the longer "Legend of Judith," which sometimes seems to be reaching for a significance not available in a wordless medium. Miss Graham makes her only appearance in this one, to imposing effect as mime and personality, and the male team, headed by Bertram Ross, provides prodigies of lithe and virile technique.

Sets, by Isamu Noguchi and Dani Karavan, are constantly intriguing, although the former's sculptural contraption sewing as a throne in "Judith" was, on opening night, perilously unsteady. The pickup orchestra copes manfully with the spiky music of Norman Dello-Joio, Robert Starer, and Mordecai Seter under the baton of Robert Irving—but the musical interest is subordinate to the stage interest. **Ottu.**

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Shows Out of Town

Bicycle Ride to Nevada

New Haven, Sept. 15.

Roger L. Stevens & Herman Shumlin (in association with Nelson Morris & Randolph Hale) presentation of drama in three acts (five scenes), by Robert Thom, based on the novel, "Dangerfield," by Barnaby Conrad. Staged by Herman Shumlin; settings and lighting, Howard Bay; costumes, Edith Lutyens Bel Geddes. Stars: Franchot Tone; features: Lois Smith, Richard Jordan, Paul McGrath, Barbara Mostel, Leona Powers, Ron Leibman, John Marshall, Violet Dunn. Opened Sept. 14, '63, at the Shubert Theatre, New Haven; \$4.80 top.

Lueba Moreno	Lois Smith
Winston Sawyer	Franchot Tone
Phoebe Fletcher	Leona Powers
Victor	Paul McGrath
Elizabeth	Luma Abbar
Paul	Leslie Redford
Sally Dawn	Barbara Mostel
Benley	John Boruff
Chandler	Guy Repp
Austin	John Marriot
David Sawyer	Richard Jordan
Rip Calabria	Ron Leibman
Miriam Cooper	Violet Dunn

Based on the Barnaby Conrad novel, "Dangerfield," this Robert Thom drama is a bitter, loquacious chronicle of the petering out of a once-great writing career and the physical disintegration of a determined character who has wasted his substance in alcohol. "Bicycle Ride to Nevada" is not "entertainment" in the lighter sense of the word, but it is good theatre endowed with forceful acting and telling direction.

Playgoers who survived the emotional rigors of "Long Day's Journey Into Night" will find attendance at this new play a comparably tense chore, but worth the experience. A subtitle for "Bicycle" might well be, "The Saga of Sinclair Lewis." Numerous threads of the theme parallel the career of the late novelist, even use of the sobriquet "Brick" for the central character (as a substitute for the familiar Lewis nickname "Red") making this more than a thinly-veiled reference to an actual individual.

Franchot Tone gives a bravura performance in the long, taxing central role. His grasp of the character is standout and he gives the part proper authenticity. Richard Jordan reveals considerable talent, playing the neglected son via a gamut that runs from indifference to xenom.

Lois Smith, as the writer's young mistress, has yet to strike an even balance in her playing, lapsing into snatches of artificiality on occasion. Paul McGrath contributes polish as an old friend of the novelist.

"Bicycle" is a top drawer production. Herman Shumlin's staging is taut and never misses a heavily dramatic nuance. Howard Bay has devised a strikingly effective setting of a writer's library. Edith Lutyens Bel Geddes has made the most of moderate opportunities for costume display.

Bone.

Luther

Philadelphia, Sept. 10.

David Merrick, in association with the English Stage Co. and Oscar Lewenstein, presentation of drama in three acts (12 scenes), by John Osborne. Staged by Tony Richardson; scenery and costumes, Jocelyn Herbert; incidental music, John Addison; chorus director, Max Walker; production assistant, Jocelyn Tawse. Stars: Albert Finney, Kenneth J. Warren, John Moffatt, Peter Bull, Glyn Owen, Frank Shelley; features: Luis Van Rooten, Martin Rudy, Robert Burr, Michael Egan, John Heffernan, Alfred Sander, Ted Thurston, Lorna Lewis. Opened Sept. 9, '63, at the Forrest Theatre, Philadelphia.

Scots Dancers	Glyn Owen
Prior	Ted Thurston
Martin	Albert Finney
Hans	Kenneth J. Warren
Lucas	Luis Van Rooten
Reader	Alfred Sander
Weinand	John Heffernan
Teskel	Peter Bull
Staupitz	Frank Shelley
Cajetan	John Moffatt
Mittits	Robert Burr
Leo	Michael Egan
Eck	Martin Rudy
Katherine	Lorna Lewis

Monks, Lords, Peasants, etc. Thor Angrim, Harry Carlson, Stan Dworkin, Roger Hamilton, Konrad Matthaal, Alfred Sander.

Singers: Paul Flores, Dan Goggin, Robert Hultman, Marvin Solley.

Children: Perry Golkin, Joseph Lamberta.

"Luther," the new David Merrick import, marshals an impressive array of pageantry, poetic speech and dramatic power to give playgoers a clue to the man who started the Protestant Reformation in Germany. While it is not a fully resolved play and is related in personal emotions that spark the larger events which change the history of European morality, "Luther" is still a thoughtful work, highlighted with scenes of stirring theatricality. It should be on the must-see list of serious drama-goers, but its subject matter will

largely attract this special audience and its mass appeal is dubious.

John Osborne's previous work as one of England's "angry young men" naturally invited comparison with his stage biography of the bellicose German monk who lashes out at the 16th Century "establishment" the Roman Church. The analogy is strengthened with the presence in the title role of Albert Finney, 27-year-old London stage star known to American audiences only as the disgruntled young Britisher of the film, "Saturday Night and Sunday Morning."

Finney had announced prior to "Luther" opening in Philly that he would remain in the role of the play only four months on Broadway, should the show prove a success. It is a challenging performance

and the actor gets completely involved in the character's quest for his own true values. He makes understandable the young priest's inner torment, and couples it with his physical and familial handicaps, although there is no contemporary psychological palaver dragged in. Finney makes audience feel with him the sense of outrage at the sale of indulgences and other excesses of the early Fathers of the Church.

His violent outbursts lead to the better dramatic passages in confrontation scenes with the hierarchy, and the actor has the obvious gifts of rhetoric, inflection and movement to make appealing the youthful crusader. The first act serves as the generator and launching pad for the dramatics of the second. But the third, when the monk is no longer a rebel but a pillar in a new "establishment," proves a letdown and makes the play seem over-long.

The Jocelyn Herbert settings are elegant and loftily effective, yet simple enough to be handled easily for the dozen scene changes. John Addison's liturgical music adds to the cloistral atmosphere.

The star gets outstanding support from several English players brought over for the production, notably Peter Bull as the clergyman who peddles forgiveness of sins, Kenneth J. Warren as the monk's outspoken and surprisingly perspicacious father, John Moffatt as the vacillating Cardinal, and Michael Egan (a Broadwayite) as the sports-minded Pope, who appears with a retinue of wolfhounds and hunting hawks.

Gagh.

Space Is So Startling

Boston, Sept. 6.

Moral Re-Armament production of two-act musical with book and lyrics by Peter and Anthony Howard, music by Herbert Allen, Richard Hadden, Cecil Broadhurst. Staged by Martin Fluitsch; musical direction, Herbert Allen; orchestra conductor, Richard Hadden. Features: Leland Holland, Ilene Godfrey, Cecil Broadhurst, John Sayre, Richard Wailes. Opened Sept. 5, '63, at the John Hancock Hall, Boston; \$5.50 top.

Man in Space	Leland Holland
Mr. Nod	Cecil Broadhurst
Boy	Alfred Vondermuhi
Astronaut Chief	John Sayre
Commons Chief	Richard Wailes
Mother	Ilene Godfrey
Father	David Allen
Uncle Jim	Bill McLaughry
Sonya	Leena Liukkonen
Twister-in-Chief	Herbert Allen
Squatter-in-Chief	Tom Kennedy
Cosmonaut Premier	Matthew Manson
Pearly King	Herbert Allen
Pearly Queens	Chris Channer
	Fernanda Smith

Scots Dancers: Anne, Janet, Lesley, Hutchison, Alison Wright.

Cats: Frances Cameron.

Lambs: Chris Channer, Fernanda Smith, Margot Campbell, Amorlie Natividad.

Ram: Tom Kennedy.

Dog: Herbert Allen.

Oarsman: John Sayre.

Mountaineers: Richard Wailes, Bror Jonzon, Tap Stevens, Paul Snellman.

Opening its American preem in Boston, "Space Is So Startling," with its huge cast of 99 from 17 nations, was unable to get into the big downtown legit houses because of prior bookings, and berthed at the 1,100-seat John Hancock hall, for a two-week stay. After playing in Europe, Japan, England, Switzerland and Germany, the MRA musical tours from Boston to Atlanta, then Los Angeles, San Francisco, Seattle, and if present plans jell, to India.

The show is handsomely produced, its music is live and vibrant, with production numbers, ballads and novelty numbers, and its people belt out the tunes with such great gusto and shining effort that it makes each offering important. The lyrics, of course, snell the message of hope and goodness and joy, and the plot

pleads for a halt of the race in space in favor of universal peace.

Besides the title song, the click musical numbers include "Why Worry?" "It Would Help a Lot to Squat," "Sleep On, Dream On" and "If Only."

Leland Holland plays an astronaut who conquers space, standing out with fine singing voice, and leading lady, Ilene Godfrey, possesses a trained operatic voice which she used in fine style. Leena Liukkonen is nice. Herbert Allen, as the Pearly King who plays the xylophone is standout. There are dancers from various countries who interpolate a bit of their culture as the show moves along, and Olympic champion oarsmen John Sayre and Richard Wailes are forcible as chiefs of the warring factions.

Guy.

Stock Review

In One Bed . . . (And Out the Other)

Augusta, Mich., Sept. 4.

Barn Theatre at Augusta presentation of a comedy by Mawby Green and Ed Feilbert, adapted from the Paris play, "Une Nuit Chez Vous . . . Madame!" by Jean de Letraz. Staged by Jack F. Ragotzy; settings, Richard Jackson. Opened Sept. 3, '63, at the Barn Theatre, Augusta, Mich.

Frantic and funny it is, but sophisticated it ain't, this free-swinging adaptation by playwrights Mawby Green and Ed Feilbert whose previous "Pajama Tops" regaled the hinterlanders for years but failed to amuse New Yorkers during a brief Broadway exposure last season. Like "Pajama Tops," which Green and Feilbert also adapted from a comedy by France's Jean de Letraz, this new piece appears likely to appeal primarily to sex-farce fans who don't demand logical plot or motivation.

"In One Bed . . . (And Out the Other)" stacks up comedy situations, build-ups and near-slapstick bits in rapid succession, and the result leaves unsophisticated audiences virtually limp from laughter. Producer-director Jack Ragotzy's staging is in the same fast-and-furious vein, capitalizing on both frothy dialogue and sight-gags. The thin plot centers on a French author who, in an effort to "live" the basis for his next book, works out an elaborate scheme for seducing the wife of a Parisian businessman. The characters include a viscount masquerading as a butler, assorted women destined for (but never subjected to) seduction, and a dowdy spinster aunt.

The casting is top-grade, and assumed French accents are acceptable. Dale Helward puts a fine comedy edge on his portrayal of the author; Betty Ebert, Merle Louise Letowt and Sigrid Nilsson play bed-bound ladies; Jim Kason enacts the disguised viscount, and Ralph Strait is particularly effective as the husband. Louis Girard panics the audience as the cantankerous Aunt Alice—in "drag" casting that might offend playgoers elsewhere.

Cutting could conceivably sharpen the comedy values and make the overlong piece an outside prospect for Broadway or off-Broadway.

Light Up Shubert Alley

Rochester, N. Y.

Editor, VARIETY:

In connection with Shubert Alley's big doings next month, how many famous private ways are there in the world like Shubert Alley? Rockefeller Center has a private street which they block off 24 hours each year. Can't think of any other at the moment.

Just how much is Shubert Alley assessed for and how much does it cost the Shubert people to operate it a year? Who is permitted to park a car there?

Some time ago when the legitimate theatres were closed on account of a disagreement the restaurants and other places did not like it because it affected their grosses.

Well, why can't they have a light on their fronts which they could turn on Saturday nights to light up a theatre marquee when the theatre is closed? Say, for example, Sardi's and the Hotel Astor could light up the Shubert theatre marquee front.

A spot of light on a Sunday evening shining on a dark theatre would be nice, don't you think?

Jacob Bernstein.

Legit Bits

Frederick Brisson will be partnered with Roger L. Stevens in producing "Time of the Baracudas" on Broadway this season.

Zirel Handler is handling legit for the Richard Bauman agency. The opening date for the Obratsov Russian Puppet Theatre at the been shifted from Sept. 20 to Oct. 2.

Philip Bruns has been set for the title role in the off-Broadway production of "Mr. Simian."

Motley will design the costumes for "Baker Street."

Carl Abraham is company manager, Fred Weterick pressagent and James O'Neill stage manager for the bus-and-truck production of "A Thousand Clowns," which Lawrence Wichek and Kenneth J. Stein are producing for a Sept. 30 opening in Providence, R. I.

The N. Y. Theatre Ensemble, which was incorporated earlier this month, plans an off-Broadway production of Samuel Draper's translation of Michel de Gheiderode's "Pantagléze" for an opening next December at the Sheridan Square Playhouse under the direction of Phillip Minor. The executive producer for the venture is John L. Caulfield.

Louis Beachner, Frank Nastasi, Albert Ottenheimer, Suzanne Gramfield and Charles Gerald have been added to the cast of "The Tender Heel."

Phyllis Bellows, Dell Publishing p.a., has asked to join the New York literary staff of Artists Agency; no successor named as yet.

Broadway producer Fred Coe, who originally presented Roger O. Hirson's "Journey to the Day" on television prior to coproducing a legit version of the play two seasons ago at the Westport (Conn.) Country Playhouse, is now associated with Gene Persson in producing the drama for an off-Broadway outing this fall at an undesignated theatre.

Nancy Tribush has taken over the ingenue lead in the off-Broadway production of "Riverwind."

Zachary Scott has been set for a starring role in "A Rainy Day in Newark."

Hebert Edelman and Joseph Keating have been added to the cast of "Barefoot in the Park."

David (Tex) Ballou is designing the sets and costumes for the off-Broadway production of "Penny Change." Daniel Cohen is the production's general manager.

"Portraits on the Wall," by Howard Scott, is to be produced by Many Productions for a January preem at an undesignated off-Broadway theatre. Jay Rosenblatt is general manager for the offering which will also be directed by Scott.

Joanna Roos has signed for her third season of appearances with the Assn. of Producing Artists Repertory Co., which opens its second semester Oct. 7 at the Univ. of Michigan, Ann Arbor.

Robert Whitehead has been elected president of the Neighborhood Playhouse School of the Theatre, N. Y.

John C. Becher, having finished a stint with the Rambler Industrial show, begins rehearsal tomorrow (Thurs.) in "Ballad of the Sad Cafe."

Bob Burland is back in New York following the Sept. 7 closing in Los Angeles of "Milk and Honey" of which he was stage manager.

The importation from London to New York of "Chips With Everything" involves the transportation by Pakistan International Airlines of three tons of scenery and props which are scheduled for arrival today (Wed.). Designer Ed Wittstein is supervising physical production for its Broadway outing. Joycelyn Herbert and Julian Oldfield, designer and general stage manager, respectively, of the West End production of the play are also due in New York today (Wed.).

Rice A. Hershey Jr. has been named director of publicity and promotion for the Play House, Cleveland.

Alan Delynn, a Show magazine executive, is co-producing "The Rehearsal" with David Merrick for its Broadway outing.

Settings and costumes, designed by Kenneth Bridgeman for the British production of "Semi-De-

tached," will be supervised for Broadway by Will Steven Armstrong, who'll also be responsible for the lighting.

Vincent Piacentini Jr., architect, author and film art director, has joined the staff of the Arena Stage, Washington as a scenic designer.

British actor Richard Harris will play the title role in the Broadway musical, "Kelly," which is to be staged by Britisher Lindsay Anderson who directed Harris in the film, "This Sporting Life."

A four-piece orchestra, conducted at the piano by John Strauss, will provide the music for the off-Broadway production of "Morning Sun."

Edinburgh Confab

Continued from page 67

"Fun Palace" a project she has considered for three decades. It would require an initial capital of some \$8,000,000, she said, and would embrace music, fireworks, scientific games, clowns, kids, a Greek theatre and a pub, all in one area, preferably on a riverside, or on the Isle of Dogs, on the River Thames.

She even has a site in mind—a mud flat at present.

Lillian Hellman arrived from the U. S. to attend the confab to find that two of her suitcases containing a play and magazine article, plus research-filled notebooks, were missing. After numerous telephone calls and other inquiries, the missing material was finally located.

The playwright has been working on the play and script for some time, but accepted a personal invitation here from chairman-critic Kenneth Tynan on condition that a small quiet room and a typewriter be placed at her disposal so that she could continue her work.

Among the quotable statements made at the conference were:

"We find ourselves in the illogical position of being persuaded that, because some good plays are politically committed, then all politically committed plays are good; and, similarly, dealing with the theatre of the absurd, that because some good plays are unintelligible, then all unintelligible plays are good." — Bernard Levin, drama critic, London.

"I say, to hell with them, the geniuses in the theatre, all of them; let's have the words, the author, the man, and let us have the actor who is like the people and who, with his stupidity or his wit, together with his insight—the Lorcas, the Behans—get together, and this clash, this collaboration, this anti-collaboration will create an explosion more important than any bomb. Let the bomb be dead, not named." — Miss Littlewood.

"To hell with conflicts and contracts. There is no such thing as drama without theatre. Every play is different each time it is produced; a play is something which happens on the stage, not on paper, there is no such thing as a fixed play—the theatre is not the play of the book." — Alexander Reid, Scot playwright.

"We are the creative artists, the directors and artists are the interpereters reach a point in my life when suddenly I understand something about the human condition, and I want to pass on that discovery—and I have to go back and recreate the circumstances of that discovery.

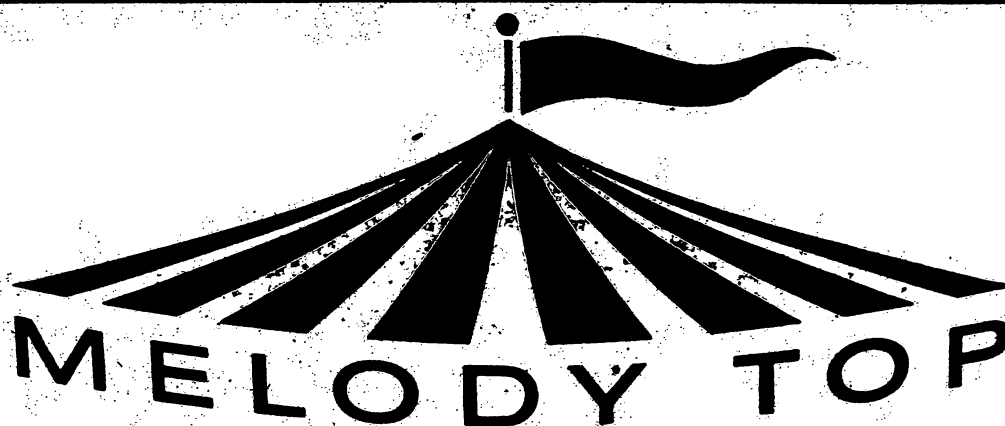
"This is an intensely personal thing, and I don't expect a director to want to intrude, to interfere with this creative, personal view of life. But let us always remember that writing is a craft, and that the writer has to be prepared to learn about this craft of the theatre."

"My dilemma is that of an artist in an indifferent society. Nobody cares. Very few people care about my work; or that of my contemporaries, or about a conference like this." — Arnold Wesker, playwright.

"Theatre is basically an organ, an instrument, of enjoyment; not just entertainment, in the commercial sense—it is a life-enhancing thing. . . . I don't believe you convert people in the theatre, only confirm them in something they have just begun to think." — John Arden, English playwright.

CHICAGO

MILWAUKEE



CONSISTENTLY TOPS IN GROSSES!



GORDON & SHEILA MacRAE

"GUYS AND DOLLS"

\$44,191
Chicago (1963)

THE MacRAES hold the record for the three highest weekly grosses in four-year history of Chicago's MELODY TOP.

"BELLS ARE RINGING"

\$47,602
\$46,769
Chicago (1961)

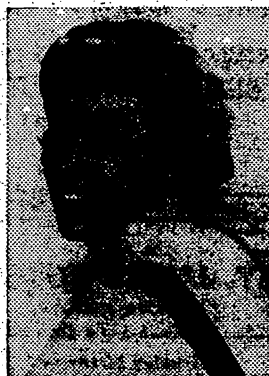
"BYE BYE BIRDIE"

\$42,884
93.8% Capacity
Milwaukee

\$41,716
81% Capacity
Chicago



VAN JOHNSON
(on loan-out from Paramount, S.A.)



JAYE P. MORGAN



GARY MANN

"THE UNSINKABLE MOLLY BROWN"

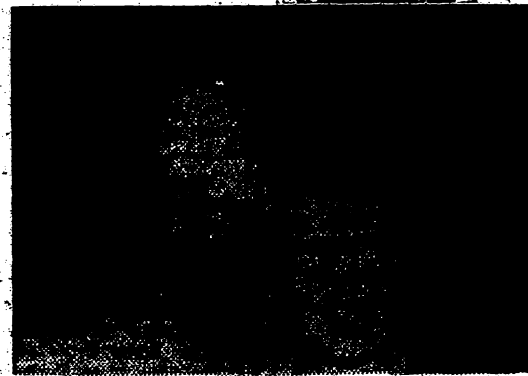
\$40,518
Chicago

\$38,780
Milwaukee

Mid-Week, 3-Day
National Tent
Record
90% Capacity—
\$18,118

"THE VAGABOND KING"

\$38,198
Chicago



EARL WRIGHTSON • LOIS HUNT

TOPS IN CRITICAL ACCLAIM!

"THE KING AND I"—JAYE P. MORGAN

"The King and I" production has been prepared with care, designed with taste and performed with zest. The show has been put together in a solid, professional manner, making its familiar story and songs a pleasure to revisit." Richard Christensen, Chicago Daily News

"A slick production of the old favorite. Anyone who doesn't like the musical would probably throw snowballs at Santa Clause because it has all the ingredients to be an audience pleasure." Scott Schmidt, Chicago's American

"GUYS AND DOLLS"—GORDON & SHEILA MacRAE

"A great musical . . . production is lavishly costumed, well-danced and craftily executed . . . pleasant summer entertainment." Glenn Syse, Chicago Sun-Times

"Guys and Dolls' an immediate success . . . production, cast first-rate . . . MacRae obviously born to play Sky Masterson . . . singers with real singing voices, dancers who can dance, actors with a true comic flair." Walter Mestried, Milwaukee Journal

"THE MUSIC MAN"—FORREST TUCKER

"Ingenious production . . . warm, nostalgic . . . with great humor . . . Melody Top's production has built-in guarantees of excellence because the cast is sprinkled with veterans whose experience in this musical is measured in years." Ann Bazel, Chicago's American

"THE VAGABOND KING"—EARL WRIGHTSON & LOIS HUNT

"Sumptuous production . . . many good people have been assembled.

Wrightson, with his fine baritone voice and amiable bravado, dashed along handsomely in the title role. Lois Hunt . . . (brings) beauty of voice and appearance to role of the harassed heroine. A stirring specimen of musical theatre." Walter Mestried, Milwaukee Journal

"THE UNSINKABLE MOLLY BROWN"

—JAYE P. MORGAN & GARY MANN

"Jaye P. Morgan is unsinkable and unstoppable as Molly . . ."

Michael Drew, Milwaukee Journal

"Mighty fine 'Molly' . . . Chicago area premiere with enough sassy charm to keep any theatre spinning for joy . . . Morgan an irrepresible performer . . . Mark this down as one of the happier experiences in a long summer season." Richard Christensen, Chicago Daily News

"BYE BYE BIRDIE"—VAN JOHNSON

"Birdie at Melody Top is the funniest show you're likely to see this summer—including the current movie version . . . humor popping constantly."

Gerald Kless, Milwaukee Journal

"Johnson, who can still kick with the best, heads a cast of great character actors. Tom Golden's pelvic Birdie is hilarious . . . Patti Karr dances, sings and gags with amazing versatility . . ."

Joe Boyd, Milwaukee Sentinel

"Just what the doctor ordered . . . can't remember when I've heard an audience having such a good time." Glenn Syse, Chicago Sun-Times

"Something pretty special is you like satire, ingenuity and corn . . . Mr. Johnson is expert." Thomas Willis, Chicago Tribune

CHICAGO

MELODY TOP THEATRES

BILL RACH, Producer

GARY MANN — Associate Producer - Resident Baritone

HENRI GINE — New York Representative, 36 Central Park South

RACH, COMISKEY & VAUGHN
Executive Producers

720 North Michigan Ave., Chicago, Illinois

MILWAUKEE

MILWAUKEE
MELODY TOP
BROKE RECORDS
IN ITS
FIRST YEAR!

WATCH FOR
MINNESOTA
MELODY TOP
IN 1964

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

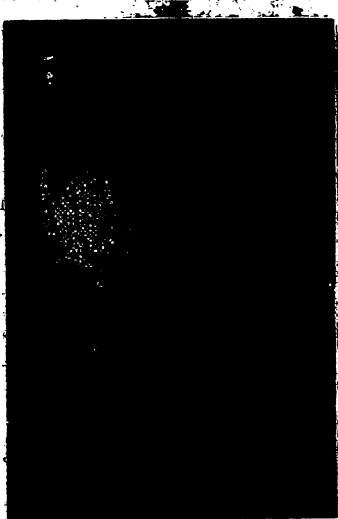
The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank



WELLS RICHARDSON

The only time RICHARDSON has ever played Shaw was at Toronto's Royal Alexandra, the "Grand Old Lady of King Street." His role was Nicola in "Arms and the Man." There are many drama critics in Toronto, but characteristic comments on his performance ran along these lines: "most Shavian," "flawlessly portrayed," "WELLS RICHARDSON gives one of the best performances of the summer season in his mingling of artfulness and crafty servility." One critic even went so far as to divide the opening paragraph of his review between RICHARDSON and the woman star playing Reine.

G. B. SHAW and the high-style delivery of WELLS RICHARDSON — it should happen on Broadway. (Editor's note: The rest would not be silence!)

PRODUCTION ASSISTANT WANTED

Young male or female, no experience necessary. Excellent opportunity to learn in busy, small producer's office. Nominal salary.

Write Box V-3515, VARIETY
154 W. 46th St., New York

Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; female, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Dolly" (M). Producer, David Merrick (246 W. 44th St., N.Y.). Auditions next Mon. (23) for Equity singers: men at 10 a.m. and females at 2 p.m. Equity dancers Tues. (24): men at 10 a.m. and females at 2 p.m. Open call dancers Sept. 26: men at 10 a.m. and females at 2 p.m. Open call singers Sept. 27: men at 10 a.m. and females at 2 p.m. All singers auditions will be held at the Imperial Theatre (249 W. 45th St., N.Y.). All dancers auditions will be held at the YWCA (51st St. & 8th Ave., N.Y.). Femme dancers must bring toe shoes.

Audition Sat. (21) at 2 p.m. for male 14-20, who can sing, act well and tap dance, and at 3:30 p.m. for Negro boy 12-14 who can sing and dance well, at the St. N.Y.)

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: female, Hollywood musical star, Alice Faye, Betty Grable type; female, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; female, tall, well built; male, young, innocent, innovative; female, Hollywood columnist, worldly, tough; male, zany, a Mischka Auer-Danny Kaye combination; female, Gypsy fortune-teller; female, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: girl, ten years old, personable, bright; female, 40s, maid; male, 35-40, sarcastic; female, 30-35, glamorous, kooky; male, late 50s, Fred Clark type; female, 50s, dowager type; female 60s, Josephine Hull type; female, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character female, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; female, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl,

7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

OFF-BROADWAY

"Burn Me to Ashes" (D). Producer, Bari & Bennett Productions (17 W. 67th St., N.Y.). Available parts: male, old, experienced, powerful actor; male, barbaric, wide acting range; male, White or Negro, 20-25, barbaric, huge, strong. Mail photos and resumes, and through agents c/o above address. Do not phone or visit.

"But For the Grace" (M). Producer, Radmos Productions (161 Lexington Ave., N.Y.). Available parts: male, mature, good pop voice; female, attractive, redhead; male, juvenile, adept at comedy; female, petite ingenue, coleen type; male, west-Indian, calypso type singer; female, attractive, good "blues" voice; male, shabby, lovable. Accepting photos and resumes c/o above address. Do not phone or visit.

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.). Available parts: Equity only. Boys, 12-16; female, 15, attractive; male, early 30s, social worker, female, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (1545 B'way; LT 1-1533). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; female, must sing and dance; female, leading woman must sing; female, 20's, British accent, sing and dance; female dancer-singer; chorus girls, 20's. Mail resume and photos to Jack Levin, 161 W. 54th St., N.Y. Mark envelope "Lady." Do not phone or visit.

"Once in a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y. RI 9-4056). Available parts: leading man, 30s, fast-talking con man; female, late 30s, sweet, phony; female, 45-50, Billie Burke type; male, middle-aged, German film director; female, 20s, dark beauty; young men and femmes, 18-26, good-looking. Auditions being held; appointments through agents only.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Vegetable" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). Available parts: male, 28-37, charming, hen-pecked; female, 30-40, nags; male, young, too play 88 year old; female, 18-25, pretty; male, good-looking; male, jovial, eager; male, General; male, judge of Supreme Court; male, Bizarre character; male, young, cheeky, ambitious. All actors should sign up for readings at the Equity Library Theatre on the ninth floor c/o above address.

TOURING

"The Establishment" (R). Producers, Peter Cook & John Krimsky (154 E. 54th St., N.Y.). Available parts: three actors, 23-30, British accents; two actresses; one actress-singer, 23-26, British accents. Accepting photos and resumes c/o above address. Do not phone or visit.

Merrick's Shows in the Black

Continued from page 67

lent of a \$2,500 profit on a 1% stake. The musical is still playing to big business on Broadway and its profit beyond the amount already earned may be substantial.

A 1% interest in "World" represents a \$1,500 investment. As of last Aug. 3, the return to the backers on their repaid \$75,000 investment was about 217%, the equivalent of a \$3,255 profit on a 1% stake. It's likely that future income on the venture will eventually account for a substantially larger return to the investors.

In the above breakdown, the combined profit on "Oliver" and "World" on the basis of a 1% investment in each show comes to \$5,755. The combined loss on "Rattle" and "Tchin-Tchin" on the basis of a 1% investment in each show comes to \$2,160. Therefore, the profit to an investor with a 1% interest in each of the four shows comes to \$3,595. That represents a profit of over 34% on a total four-show investment of \$10,420 (including the \$220 overcall on "Tchin-Tchin").

The Aug. 10 audit of "Rattle," which costarred Tammy Grimes and Edward Woodward, reveals that the Charles Dyer comedy lost coin on each of its last four weeks on Broadway, for a total operating deficit of \$8,000. The offering, presented by Merrick with in partnership British producer Michael Condron, was saved from a loss in excess of its investment by virtue of a \$2,239 share in film revenue which cut the unrecovered costs to \$73,625, leaving a balance of \$1,575.

"Tchin-Tchin" Insurance. "Tchin-Tchin," according to the Aug. 3 statement, received \$44,000 insurance for performances not played by Anthony Quinn, who costarred originally with Margaret Leighton in the Sidney Michaels adaptation of the Francois Billetdoux play. Arlene Francis and Jack Klugman succeeded Miss Leighton and Quinn as headliners towards the end of the run.

The insurance, plus income of \$1,250 from stock rights, and \$500 from the rental of props, etc., cut unrecovered costs on "Tchin-Tchin" to \$30,499. Of \$79,501 in recovered coin, after repayment of \$77,000, to the backers, there is an available balance of \$2,501. The last three weeks of the Broadway run of the Merrick presentation of Warner LeRoy's production accounted for an operating loss of nearly \$9,000.

"Oliver," now in its 37th week at the Imperial Theatre, N.Y., is figured to have earned a profit to date of around \$400,000 on its \$250,000 investment. Allowing for a contingency provision of about \$10,000, that leaves approximately \$390,000 profit, of which 20% goes to the original British management. Around \$12,000 more represents unincorporated business tax, leaving an estimated \$300,000, of which \$250,000 had been equally distributed between Merrick and the backers.

The two companies of "World" are figured to have earned a profit thus far of over \$550,000 on an investment of \$75,000. Allowing for a contingency provision of about \$5,000 that leaves approximately \$545,000 profit, of which 25% goes to the original British management. Around \$13,000 more represents unincorporated tax, leaving an estimated \$397,750, of which \$325,000 had been equally distributed between Merrick and the backers.

"Oliver," Lionel Bart's musical adaptation of the Charles Dickens novel, "Oliver Twist," was produced by Merrick in partnership with the show's London sponsor, Donald Albery. Clive Revill costars in the tuner with Georgia Brown in the role she originated overseas. The two companies of "World," produced by Merrick in association with London producer Bernard

Delfont, are headed by Anthony Newley and Anna Quayle in New York and Joel Grey and Julie Newmar on the road.

Newley and Miss Quayle are repeating roles they originated in the London production of the musical, which has book, music and lyrics by Newley and Leslie Bricusse. "World," now in its 51st week on Broadway, moved last week from the Shubert Theatre to the Ambassador Theatre. The touring production is currently at the Nixon Theatre, Pittsburgh.

British actor, Finlay Currie has been set for the lead role in the Lillian Bari-Jeanne Bennett production of Kimon Friar's translation of Nikos Kasantzakis' "Burn Me to Ashes," scheduled to open Nov. 5 at the Jan Hus Playhouse, N.Y.



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SCULLY'S SCRAPBOOK

By Frank Scully

The Buckley News-Banner has won 10 prizes for country journalism. "But where's the Buckley?" asked the secretary of a recent award committee.

He didn't ask the right person. He should have asked me. Buckley is about 35 miles southeast of Seattle. It is right of Tacoma but not so far right as William E. Buckley Jr. Pop. 3,581.

Years ago before songwriters thought of rhyming Seattle with cattle, Buckley was an important town on the Northern Pacific. Then civil engineers found a short cut to Seattle and cut out Buckley.

But they couldn't cut out the Buckley News-Banner. It hangs on, while all over the land papers have been folding faster than folding chairs. It is owned, written, linotyped and printed by the Gay family whose name fits them like a new girdle.

Milus and Antoinette Gay used to own the Monterey Trader in a town once the capital of California but now remembered best for Steinbeck's tales of paisanos along Cannery Row. Before that Monterey was known for the abalone steaks it served in an eatery on the pier to gourmets like Harry Leon Wilson, Frank Norris and Brett Harte.

In addition to publishing the News-Banner so applepickers will know what's playing at the Roxy or who is leading the Linament League in baseball, the younger Gays break out now and then with a parody on weekly newspapers. One called The Publisher's Accomplice, edited by Henry Gay and Robert Shaw, has the slogan "Profit, Power, Integrity, Truth (in that order)." The paper has digs at the low calling of journalism similar to A. J. Liebling's tracts on the wood-pulpers in the higher echelon of the dailies.

In a recent issue of the Accomplice, the main headline of Page 1 ran: 3 generations is enough!

QUOIN QUILTS NEWSPAPER GAME:

HE WILL NOW GO INTO BUSINESS.

It seems Wicksham Quoin III whose grandfather started the Subb (Ala.) Standard caused a sensation when he announced he had sold his string of weeklies and had bought eight smalltown radio stations with the profits because radio stations have become automatic and run themselves with one disk jockey, giving the owner time to go around town selling commercials.

But this did not cause quite the sensation which Prof. Armand Legg of Libido U. caused when he made the front page with:

STUDY REVEALS DEFINITE TIE

BETWEEN SEX LIFE AND PROFITS.

His summary was that if research could establish the sex lives of those thinking of becoming publishers, the figures could predict if they would make a financial success of running newspapers.

There was another front page feature with the head:

Bigamy Charges Shed Light On Odd Success of Publisher.

This would tend to indicate that Prof. Legg's study of the relationship between sex and profits wasn't all sunshine and Four Roses.

Baskerville I. Talic, who shocked the newspaper world by throwing out typesetting machines and returning to hand-set type, was arrested for bigamy, according to this exclusive of Publisher's Accomplice.

Seems Talic had married three wives who delivered 37 children and he put the kids to setting type by hand on three weeklies he owned.

"The little beggars seemed happy enough," said the sheriff. "They stood on soap boxes and worked just like adults, stopping only to wipe sweat off their glasses or to shift the position of chains around their ankles."

Talic had been named Father of the Year before being clinked as a bigamist.

Haunting Refrain Pulls A Switch

On page 3 the Accomplice has a couple of stories that indicate that things are tough all over.

The editor of the Haunting (N.H.) Refrain reports, "I noticed that the ratio of the ads to news kept slipping, so I got the idea of charging space rate for news and giving advertising away free. It worked like a charm. Right away I was putting out papers which had 85% paid news and 15% free ads."

Then there was Sam Serif, publisher of the Ives (Vt.) Courier, who laid down the rule that nobody could subscribe to his paper unless he also signed a contract to place 22 inches of advertising a year.

"Most of the subscribers forget all about it until our lawyer calls them up and reminds them of the contract. We suggest to them to take out full page greeting cards at Christmas time. These are easy on composition and last year we put out a 1,027-page special of Christmas greetings."

In this vein there was flash special bulletin from Bond W. Sulphite, president of the Sky High Paper Co. He announced that there would be another newspaper price rise in the fall.

"I just thought I'd call and let you know," Sulphite said in a telephone conversation with the Accomplice editor. "We have had long and friendly relationship with the press of the nation and we want them to know about this price rise first. We are sending out news releases about the increase to all newspapers but I thought you would appreciate this personal, informal, friendly approach."

Sulphite tossed the Accomplice a quarter-page ad. It ran:

"This is to notify you that newspaper prices will go up again on November 1 and there's not one damn thing you can do about it. Sky High Paper Company. Competitive in quality if not in price."

Opposite this ad was one from the Cozy Corner Bank which asks, "Are you in a financial squeeze? No credit references? No collateral? No co-signers? No humility? No loan!"

This was listed as a public advertisement.

In fact the only paid ad in the Accomplice was one which congratulated the publishers for a magnificent job and was signed by the publishers.

One of the cutest tricks to keep a country press solvent was advanced by Bill Pending of the Stumbling (Ariz.) Advance who reported on the new use of a single revolution drum press.

"It only takes me four days to do the press work on my 600 circulation weekly," he said, "and I hated to see the thing sit their idle for three days a week. So I put the press to work cracking walnuts. We replaced page forms on the press with wood base instead of type and a crew of boys is kept busy spreading walnuts on the form as it moves back and forth."

"At the other end another crew sweeps the shells and nut meats off the forms and quickly replaces them with apples which are squeezed on the return trip, the juice being caught in barrels. Man, do we have squirts around this shop now."

Pending said he was seriously considering suspension of the Advance so that he could devote his full time to his nut meat and cider business. The last page had a public service ad to the effect that cigars do not cause cancer. It was signed by the Tobaccoists of America.

Below it was an ad, "That's right, cigars do not cause cancer," and was signed by the Associated Mortician Societies of America.

And below that ad was one which simply stated, "That goes for us too." It was signed by the Casket & Tombstone Industry of America.

The Accomplice didn't reveal its exact circulation figures, but it said it had 170,528,694 potential readers in the United States.

Maybe it hasn't a chance of reaching those figures but I read every word of the Accomplice, which claims that "No News Is Good News," and I tip my beret to Robert Shaw and Henry Gay for publishing a paper which they claim was rejected as 8th class mail at practically every post office.

I'm glad I got mine delivered by hand.

Publishing Stocks

(As of Sept. 17, closing)

Allyn & Bacon (OC)	26	-1/4
American Book (AS)	41 1/2	-1 1/2
Amer. Book Strat. (AS)	7 1/2	+1 1/4
American Heritage (OC)	6	+ 1/8
Book of Month (N.Y.)	19 1/2	- 1/2
Conde Nast (N.Y.)	12 1/2	- 1/2
Cowles (OC)	15 1/2	+2 1/4
Crowell Collier (N.Y.)	22	+1
Curtis Pub. (N.Y.)	5 1/4	- 1/8
Ginn & Co. (N.Y.)	28 1/4	- 1/8
Grolier (OC)	56 1/4	-1 1/4
Grosset & Dunlap (OC)	10 1/2	- 1/2
Harcourt Brace (N.Y.)	34 1/4	- 1/4
Hayden Pub. (OC)	3	
Hearst (OC)	25	
Holt R. & W. (N.Y.)	31 1/4	
LA Times-Mirror (OC)	37 1/2	+ 1/2
Macfadden Bartell (AS)	4	- 1/4
McCall (N.Y.)	29 1/2	+ 1/2
McGraw-Hill (N.Y.)	31 1/4	+ 1/4
Meredith Pub. Co. (OC)	25	-1 1/4
Natl. Per. Pub. (OC)	8 1/2	
New Yorker (OC)	100	-2
Pocket Books (OC)	4 1/2	+ 1/8
Popular Library (OC)	2 1/4	
Prentice Hall (AS)	35	+1 1/4
Rand. House (N.Y.)	10 1/4	- 1/8
Scott Foresman (OC)	27 1/2	+1 1/4
H. W. Sams (OC)	28 1/4	- 1/4
Time Inc. (OC)	91	+ 1/2
Universal Pub. Co.	4 1/4	
Western Pub. Co.	21	+ 1/2
World Pub.	17 1/4	+ 1/4

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

Legit Followup

Mary, Mary

(Hartford Theatre, Hollywood)

Hollywood, Sept. 17.

The bus-and-truck production of Jean Kerr's comedy hit, opening its tour with a five-week date at the Huntington Hartford, is a well-mounted and staged presentation, almost as well cast as last year's company at the Biltmore. Producer Roger L. Stevens, director Joseph Anthony and designer Oliver Smith's sets are the same, but the admission prices have gone up.

Mindy Carson, a natural as Mary, makes her simultaneously warm and lovable and irritatingly flippant. She is a delightful choice as Mrs. Kerr's spokeswoman. Jeffrey Lynn, sharing top billing, plays the lesser role of film star Dirk Winsten, and comes close to walking off with both the heroine and the play.

Pirie Macdonald plays the husband too broadly, his style often conflicting with his costars. Although he's physically right for the role, he doesn't put sufficient bite into his lines, and tends to become merely a straight man. Clinton Sundberg, as the lawyer, makes all his throw-away laughs count. As the food-faddist fiancée, Elizabeth St. Clair is the victim of faulty projection and uncertain timing. Robe.

Touring Shows

(Figures cover Sept. 16-28)

Barefoot in the Park (tryout)—Shubert, New Haven (Sept. 25-28).	
Beyond the Fringe (2d Co.)—Geary, S.F. (Sept. 16-21); Orpheum, Mpls. (Sept. 23-28).	
Bicycle Ride to Nevada (tryout)—Shubert, New Haven (Sept. 16-21, moves to N.Y.).	
Camelot—Music Hall, K.C. (Sept. 16-20); KRN, Moines (Sept. 28).	
Here's Love (tryout)—Shubert, Philly (Sept. 17-28).	
How to Succeed in Business Without Really Trying (2d Co.)—Philharmonic, L.A. (Sept. 16-21); Civic, Pasadena (Sept. 23-28).	
Jennie (tryout)—Fisher, Det. (Sept. 16-28).	
Case of Libel (tryout)—Walnut, Philly (Sept. 24-28).	
Luther (tryout)—Forrest, Philly (Sept. 16-21, moves to N.Y.).	
Man for All Seasons—Auditorium, St. P. (Sept. 16-21); Blackstone, Chi (Sept. 23-28).	
Mary, Mary (bus-truck)—Hartford, L.A. (Sept. 16-28).	
My Fair Lady (bus-truck)—Shubert, Det. (Sept. 16-28).	
Never Too Late (2d Co.)—Royal Alexandra, Toronto (Sept. 16-28).	
No Strings—Taff, Cincy (Sept. 16-21); American, St. L. (Sept. 23-28).	
110 in the Shade (tryout)—Shubert, Boston (Sept. 16-28).	
Private Ear and Public Eye (tryout)—Playhouse, Wilmington (Sept. 19-21); Wilbur, Boston (Sept. 23-28).	
Rainy Day in Newark (tryout)—Ford's Balto (Sept. 23-28).	
Sound of Music—Hanna, Cleve. (Sept. 16-21); Shubert, Cincy (Sept. 23-28).	
Stop the World—I Want to Get Off (2d Co.)—Nixon, Pitt. (Sept. 16-21); Bushnell, Hartford (Sept. 23-28); Auditorium, Rochester (Sept. 23-28).	
Thousand Clowns—National, Wash. (Sept. 16-28).	
Who's Afraid of Virginia Woolf? (2d Co.)—Colonial, Boston (Sept. 16-21); Forrest, Philly (Sept. 23-28).	
Zenda (tryout)—Curran, S.F. (Sept. 16-21); Phyllis, L.A. (Sept. 23-28).	

Literati

Father-Son Writing Team

Burt and Budd Arthur, one of the very few father-son writing teams on the current scene, have just had their 17th joint effort, "Requiem For A Gun," published by Avon Books. Budd Arthur also writes mysteries and other fiction, as well as non-fiction, solo. "Requiem" marks the publication of Burt Arthur's 98th novel.

As a team, the Arthurs have also written for radio, television and motion pictures. They are published through the western world.

Public Relations' Ethics

In Minneapolis to address a Public Relations Society of America (PRSA) Minneapolis chapter luncheon, Ward Stevenson, the Society's president, said that the Securities & Exchange Commission's criticism of certain public relations men has prompted PRSA to make a new ethics code interpretation.

While the SEC apparently likes the PRSA code, it has censored public relations men who issue false and misleading stories to news media in the effort to boost their client companies' stocks, Stevenson pointed out.

Dissemination of the PRSA's newly proposed code interpretation has gone out to the American Bankers Assn., said Stevenson. This interpretation requires members to exercise "due diligence" to assure the facts they're reporting are true, he pointed out.

Jake Ehrlich Book

Famed Frisco attorney J. W. (Jake) Ehrlich is doing a quasi-memoir book, "A Reasonable Doubt," which World will publish next spring. Publisher's ed-in-chief Bill Targ is currently powwowing with the barrister on the Coast.

Book deals with w.k. cases having to do with censorship, obscenity, capital punishment and the like.

Ehrlich is the basis of last season's tv "Sam Benedict" series.

S.F. Press Club's 75th Anni

A prized Flemish tapestry was presented to the San Francisco Press & Union League Club last week as part of the club's Diamond Jubilee week by Mrs. Jack Cooke, granddaughter of newspaper magnate William Randolph Hearst.

The tapestry once hung at San Simeon, the press lord's castle on the California coast; it was donated to the Press Club by the Hearst Foundation.

The late tycoon began his newspaper career as editor and publisher of the Frisco Examiner, which was owned by his father, mining multimillionaire Senator George Hearst.

Bernstein's Publishing Buy

British Granada chairman Sidney Bernstein has personally concluded a deal for the acquisition of the Rupert Hart-Davis publishing house from America's Harcourt Brace which bought the property from Heinemann in 1961.

Granada Group already includes publishers MacGibbon and Kee—whose own Arco Publications and Staples Press—and has a 41% share in the Jonathan Cape publishing outfit, among other non-show-biz diversifications.

CHATTER

David Wise succeeds Robert J. Donovan as N.Y. Herald Tribune Washington bureau chief, latter resigning to assume like post for the L.A. Times in D.C.

McGraw-Hill's Sonia Levinthal heads the newly formed Publisher's Publicity Assn., comprising 100 book publishers. Mrs. Lynn Caine (Farrar, Straus & Cudahy) is v.p.; Julia Colmore (Macmillan), sec.; Dan Green (S&S), treasurer; and directors include Barbara Bannon (Publishers' Weekly), William Cole (Chilmark), Elliot Graham (Dutton), Patricia Ullman (Atheneum) and Edward White Jr. (Scribners).

Cowles teeing off a new hard-cover travel mag, Venture, next spring, in association with American Express credit cardholders. Curtiss Anderson, former editor of Ladies' Home Journal, and Gilbert Maurer, a Cowles Magazines & Broadcasting Inc. veepee and g.m. of its books and special projects division, will be publisher.

Lawrence J. Quirk named editor of Screen World, Movie Album and TV & Movie Album, published by Magazine Management, Dorothy

Gallagher continues as editor of same firm's Screen Stars and Movie World.

Eartha Kitt, while in Melbourne, giving three-concert appearances states she's engaged in writing a novel, tentative title, "A Tart Is Not A Sweet."

Demand Settlement Of British Performer Row

London, Sept. 17.

A recommendation that "urgent steps" should be taken by British Actors Equity and the Variety Artists Federation towards amalgamation is made by the Disputes Committee of the Trades Union Congress. The services of the TUC's General Council would be available, if requested, to assist the unions to achieve this objective.

The TUC recommendation is a sequel to a dispute between the two organizations in which the VAF complained that Equity had withdrawn the courtesy recognition of the VAF card in West End theatres had required VAF members to join Equity before accepting film work and that Equity had taken variety artists into membership and had sought to negotiate for them with the commercial tv companies.

Although the TUC Disputes Committee found in favor of Equity, it urged the renewal of amalgamation talks, which had failed some years back. On the last attempt the VAF membership rejected its Executive's recommendation in favor of a merger.

The VAF has also asked the TUC General Council to assist in getting representation on the Federation of Film Unions if it is to be extended to cover tv, or on a separate federation of television unions, if this were envisaged. The VAF's own preference was for a wider body, such as a confederation of entertainment unions.

The FFU has explained to the TUC that it has agreed the formation of a federation of television unions, to be established, in the first instance, from the organizations forming the FFU. It was later intended to establish a confederation which would consist of the Federation of Theatre Unions, the FFU and the new television group.

Defer Chayefsky's 'Josef'

Arthur Cantor, who originally planned a November opening for his Broadway production of Paddy Chayefsky's "The Passion of Josef D," has now earmarked the drama for mid-January preem at an undesignated theatre.

The play, which Chayefsky will direct, goes into rehearsal Dec. 2 and will forgo an out-of-town try-out in favor of two weeks of previews in New York.

London Shows

(Figures denote opening dates)

Afternoon Men, New Arts (8-22-63).	
Alfie, Duchess (7-22-63).	
Angels Fear Tread, St. Martins (6-6-63).	
Bed Sitting Room, Comedy (3-20-63).	
Beyond Fringe, Fortune (5-16-63).	
Boeing-Boeing, Apollo (2-20-63).	
Bract Season, Mermaid (7-13-63).	
Cambriage Circus, Lyric (8-14-63).	
Double Bill, New Arts (9-18-63).	
Exit the King, Royal Court (9-12-63).	
Half a Sixpence, Cambridge (3-21-63).	
How to Succeed, Shaftesbury (3-23-63).	
Idea of March, Haymarket (3-23-63).	
Lock Daughters, Her Majesty's (5-17-63).	
Man and Boy, Queen's (4-9-63).	
Manuela Vargas, Piccadilly (9-17-63).	
Martha Graham, Prince Wales (9-3-63).	
Mary, Mary, Queens (2-27-63).	
Masters, Savoy (5-29-63).	
Minstrels, Vic. Palace (5-25-63).	
Mousetrap, Ambassador (11-23-62).	
My Fair Lady, Drury Lane (4-30-63).	
Oh, What Lovely, Wyndham's (3-19-63).	
Oliver, New (6-30-63).	
One for the Pot, Whitehall (8-2-61).	
Oscar Brown Jr., P. Charles (8-26-63).	
Oxford Revue, Phoenix (9-16-63).	
Pickwick, Saville (7-4-63).	
Private Lives, Duke York's (7-3-63).	
Reveries, Aldwych (12-15-60).	
Reported Head, Criterion (6-27-63).	
Six Characters, May Fair (6-17-63).	
So Much Remember, V. n. (9-17-63).	
Sound at Music, Palace (3-18-61).	
Swing Along, Palladium (5-17-63).	
Through the Wall, Westminster (3-20-63).	
What Goes Up, Royal E. (9-17-63).	

CLOSED

Blitz, Adelphi (5-4-62); closed last Saturday (14) after 571 performances.
Erico, Piccadilly (7-3-63); closed last Saturday (14) after 85 performances.
Madigan's Luck, Royal E. (8-26-63); closed last Saturday (14) after a limited engagement, 14 performances.
Rattle of a Simple Man, Garrick (9-19-63); closed Saturday (14) after 376 performances.

SCHEDULED OPENINGS

Power of Possession, Garrick (9-19-63).
Never Too Late, Prince Wales (9-24-63).
Six of One, Adelphi (9-26-63).
Funny Thing Happened, Strand (10-3-63).
Says Professor Drury Lane (11-7-63).

Broadway

Early arrival in Manhattan for the new season at the Met Opera: Renata Tebaldi.

ABC news director John T. Madigan's daughter, Patricia Ann, engaged to Jon W. Wolfe.

Cliff Cochrane, pubrelations head for Danny's Hideaway, engaged to Marilyn Golsher.

Mrs. Nicholas M. (Pansy) Schenck chairwoman the six benefits for ANTA this fall.

Greenwich Village nitery operator Trude Heller has purchased an oceanfront house at Fire Island Pines.

Sam Goldwyn, back from Europe, did his annual checkup in Gotham before returning to his Beverly Hills manse.

Gerald Walker has switched from freelancing to other side of desk. Now assistant articles editor for N.Y. Times Magazine.

Roberta Peters, who has been click there this summer, returns in 1964 to Austria to sing at both Vienna and Salzburg festivals.

Carl Preston Green, a television executive at the Ted Bates agency, is recovering from a heart attack at Mt. Sinai Hospital, N.Y.

Rose and Marion Jordan, the latter the Continental topper for Columbia Pictures, here on a week's quickie to enter their son, Peter, in Yale.

Peter Glenville, who directed the recently completed Hal Wallis production of "Becket," arrived from London yesterday (Tues.) on the Queen Mary.

This will be in cafe routines any minute: Russell Lynes crack in his new book, "The Domesticated Americans" that the only servants now living-in are husbands.

Industrialist-showman Harry E. Gould, just back from Paris and Hamburg, off to the Coast with Francis S. Leven, his associate in Universal American, on business.

Joe Bryan 3d's piece on the Hotel du Cap, in Holiday, was cut about two-thirds, but proprietor of the famed Riviera hostelry re-printing it in entirety in pamphlet form.

Humphrey Boulens out of hospital and taking it but relaxed at his home in Norwalk, Conn. The ever-mobile CAMI concert showman never before known to slow down.

Michael J. Wardell has resigned as p.r. of Irish Airlines which, instead, becomes one of his clients when he resumes his own VIP Enterprises, handling a number of accounts.

Ed (and Pegreen) Fitzgerald still nursing the broken gam, even though the cast is off, and will not be able to do "live" (from Manhattan studies of WOR) until next week.

Ellin and Irving Berlin back from London where their youngest daughter, Elizabeth Irving Berlin, got married last Saturday to a young exec of W. H. Allen & Co., the British book publishing house.

Only Airport visitors and fans who feted Maurice Chevalier on his 75th birthday Sept. 12, upon his return from a South and North American concert tour, gave the Gallic star global publicity pickups.

Gaston Bell's 86th birthday will be a barbecue-cocktail blowout at fresco for the mob at Woodstock, N.Y., on Sunday (22). Vet legit leading man and early silent film star has lived in Woodstock some 30 years.

Herman Bernstein, the legit theatre exec, a patient in N.Y. Hospital with an undiagnosed ailment. He was taken ill last week while participating in negotiations between the League of N.Y. Theatres and Local 802.

Mrs. William Anthony (Lou) McGuire, who has been living in Madrid, has recovered from major surgery at Doctor's Hospital and will return to Madrid. She's the former vaudevillian and widow of the Broadway playwright and longtime Zeisfeld associate.

Episcopal Father Mal Boyd, ex-showbizite, now chaplain at Wayne U in Detroit, has written a two-act play, "The Community," due for Detroit and L.A. production this fall. He's done playlets previously. All deal with social-moral issues of days, notably racial bigotry.

Billy Rose, as the largest single stockholder in AT&T (80,000 shares), shared a financial page spread in the Times last week, along with other such tycoons as J. Paul Getty, William L. McKnight, Richard K. Mellon, Sherman M. Fairchild and Allan P. Kirby.

Famed Nathan's, the Coney

Island and Long Beach hot dog emporium, is expanding with a chain of Manhattan Snacktime foodshops. First one premed on West 34th St. Prez is Sol Handwerker (New York Snacktime Inc.) who is also v.p. of Nathan's Famous Inc., founded by his father.

With Del E. Webb and Dan Topping, coowners of the Yankees, also on the board of Automatic Canteen Co., latter is reported slated to wrest the hot dogs, soft drinks and peanuts concession from Harry M. Stevens Inc. which has dispensed the provender in the Yankee Stadium since it opened in 1923.

Melodye Condos, daughter of comedienne Martha Raye and personal manager Nick Condos, to be married to Edmund Lancaster, a non-showbizier, in January. She's a secretary at the William Morris Agency daytime and has taped several video shows for Garry Moore and is due to tape another for Red Skelton with her mother.

Growing fad of discoteques (hi-fi diskery dansants) will see one, called Il Mio, in the refurbished Delmonico's Hotel (the apostrophe "s" is a new affectation under new owner, S. Joseph Tankoos, the Gotham realtor. Valerian Rybar is doing over the Park Ave. hostelry's new decor—lobby, restaurant, bar, cocktail lounge etc.

Frank M. Folsom off to Rome and Vienna to officiate again as Vatican Ambassador to the 7th General Conference of the International Atomic Energy Agency Theodore M. Hesburgh, prez of Notre Dame, is alternate ambassador. Both unusual in that the Vatican picked two Americans to officially represent the Holy See. An Italian diplomat is the third alternate.

N. Y. World-Telegram & Sun columnist Frank Farrell's "New York Day By Day" 95c. paperback (Rudder) becomes the second Gotham guide geared to the 1964 World's Fair influx. N. Y. Herald Tribune columnist Hy Gardner is also working on an "Offbeat Guide," i.e., devoted to out-of-the-ordinary niteries, eateries and kindred spots that would appeal to the Fair visitors.

Showfolk urging citizens to prod their senators to ratify Nuclear Test Ban treaty; Dana Andrews, Orson Bean, Polly Bergen, Marlon Brando, Carol Channing, Doris Day, Laraine Day, Kirk Douglas, Jane Fonda, Henry Fonda, Arlene Francis, Betty Furness, Dave Garraway, Cary Grant, Judy Holliday, Sam Levene, Myrna Loy, Paul Newman, Barbara Nichols, Tony Perkins, Otto Preminger, Zachary Scott, Roger Stevens, Ann Sheridan, and Nancy Walker.

Mrs. Catherine Mae Daly Shubert, mother of the late John Shubert, persists there's a later will and until that phase is clarified by Surrogate S. Samuel Di Falco the "settlement" made last month between the two "widows" of the 54-year-old showman, who died last fall, cannot be formally approved. However, the mother (estranged wife of Jacob Jacob J. Shubert) has only produced a carbon but the original, claimed to be in a safety box, has not yet been unearthed.

Philadelphia

By Jerry Gaghan

(319 North 18th St.; Locust 4-4848) Bobby Rydell visiting hometown for first real vacation in two years.

Mingo Maynard, cafe chanteuse, back from threemonth stand in Weisbaden, Germany.

Lorry Peters, former Glenn Miller band vocalist, is the headliner at the Maitre-d.

Gloria Lynne cancelled out at Pep's because of illness, believed caused by shedding many pounds.

Veteran record distributor Ed Barsky is closing shop. His last major client (Liberty Records) just shifted to Marnel Distributors.

Screen star Alexis Smith will accompany husband Craig Stevens here, when the former "Peter Gunn" opens at the Shubert (17) in "Here's Love."

The Arena is in the same fix as last year, when it had to present the Scots Bands at Convention Hall, its own quarters being occupied by the "Ice Capades." Operator Pete Tyrrell had to book a "Folk Festival and Hootenanny" at Convention Hall (Oct. 26), since the ice show will again be playing the Arena (Oct. 15-27). The Black Watch band is set for a one-nighter (26); the Moscow Circus (12-22) and "Sing Along with Mitch" (24).

Las Vegas

By Forrest Duke
(Dudley 4-4141)

Sahara showroom closes for repairs Dec. 3; will be shuttered 18 days.

Milt Bronson has started his seventh year as Riviera stage director.

Harry S. Truman will be speaker at Anti-Defamation League dinner set for the Flamingo Oct. 27.

George Burns & Dorothy Provine will present part of their Riviera act on the Red Skelton tver Oct. 23.

Arturo Petterino, former El Rancho Vegas maitre d', joined Riviera Hotel staff as host in lounge.

Gretchen Wyler here for starring role in "Where the Action Is" presented for delegates to Oldsmobile convention.

Dick Humphreys pulled ligaments in left ankle and had to forego dancing role in Riviera production number.

Warren Bayley commissioned Sid & Marty Krofft to prepare new puppet show for next year at his Hacienda. Pre-production costs will be \$150,000.

Johnny Puleo broke rib while doing his knockabout pantomime routine with his harmonica group at Desert Inn lounge, the doc taped him up and he went back to work.

Zurich

By George Mezeoff

(32, Florastrasse; 34-70-32)

Recently opened Le Paris, a small seater specializing in French films, brings the number of Zurich cinemas up to 46.

City of Zurich has a contest for a new building of the Schauspielhaus, Switzerland's top legit-house, with projects to be in by next February. Swiss playwright Max Frisch, himself a professional architect, is a member of the jury.

Liz Taylor-Richard Burton starer, "The V.I.P.s" (MGM) will be released here before "Cleopatra." Local title is "Hotel International." Among the 750 cities set by Metro for a global fall release are, in Switzerland, Zurich, Basle, Lausanne (all three day-dating at two houses each) plus Geneva, starting end of August.

U.S. couple Ferris and Jennet Robins, both with a showbiz background (she was trained as a ballet dancer at the Royal Academy of Dramatic Arts in London whilst he was a folk singer), have issued a book here on their successful self-developed method of teaching mentally handicapped children through "educational rhythmic." They are living in Staefa on the lake of Zurich and teaching at nearby Rapperswil and Neu-St. Johann.

Dallas

By Bill Barker

(423 Nimitz St.; FR 4-7971)

Jim Denton due this week on a drumbeating stop for Yul Brynner's film, "Kings of the Sun."

Marsha Hunt here as commentator at the Bonds for Israel Fashion Show at Statler-Hilton Hotel. Jose Singer, fiddler-88'er, doubling from Burgundy Room piano to play violin nightly in the King's Club.

Iva D. Nichols split with Dallas Theatre League after one year and may reopen her booking agency here.

Theatre Three opened its new season Sept. 12 with "The Caretaker." "Night of the Iguana" will follow.

Darlene Ford, singing sister of Phil Ford (& Hines), joined Hank Penny combo at Cabana Motel's Nero Nook.

Capri Theatre again offering special rates to senior citizens for Wednesday matinees to "How West Was Won."

Cabell the "Mr. Wonderful" award from the Big D Chapter of B'nai B'rith Women at annual dinner dance Sept. 15 at Cabana Motel.

Dallas Theatre Centre, now playing a return date of "Under the Yum-Yum Tree," starts its new season Oct. 15 with "The Firebugs."

Chill Wills in last week for double duty, emceeing the WOMPI convention banquet and drumbeating "McLintock," new John Wayne film.

Tom Hughes, Dallas Summer Musicals managing director, received the "Mr. Show Business"

award, and local Mayor Earle Cabell, the "Mr. Wonderful"

Paul Guerrero, drummer with the Ernie Johnson combo, switching rostrums; this month he joins the Southern Methodist U. faculty while also working on his Ph.D.

Producer Bob Banner trying out his pre-Broadway musical comedy, "Apollo and Miss Agnes," for a fortnight at Dallas Summer Musicals, with David Wayne, Nancy Dussault and Reginald Gardiner starred.

Singapore

By Ooi Taw Chiew

(5, La Salle St. Tel.: 43505)

Rash of tourists in North Borneo hypoing hotel biz in Jesselton, the area's major city.

Gerry Scott, British disk singer, at the Gordon Room in the Goodwood Park Hotel.

Hotel Singapura Intercontinental, to be operated by Intercontinental Hotels Corp., a Pan Am subsid, opens here Sept. 17 with Richard H. Squier as general manager.

George Howling, former Qantas sales manager for the Orient who recently joined Malayan Airways, assigned to New York to lure American and Canadian tourists to Malaysia.

Madrid

By Hank Werba

(Avda. Habana, 86; Tel. 2590497)

Landmark vaudery Fuencarral set for a major facelift as a cinema hardtop.

Vincent Escudero will team with ballerina Maria Marquez for a series of Paris dance recitals in October.

Yvonne de Carlo who opened the first leg of her Spain cabaret circuit at Madrid's Pavillon last month, is back for an encore at La Riviera.

Legit producer-star Conchita Montes has Tere del Rio, Fernando Rey, Paco Munoz and Gregorio Alonso rehearsing "Mary, Mary"

Losely Back

Continued from page 1

Trumbo, who was also blacklisted and jailed for contempt of Congress (and who since, however, has resumed an above-surface Hollywood film career with such successful b.o. credits as "Exodus," "Spartacus" and "Lonely Are Brave"). Said Trumbo: "My politics are not secret, but they are private."

Reason for Losely's return at this time was the New York film fest screening Monday (16) night of his latest film, "The Servant," starring Dirk Bogarde. He is confident that the picture, which has received fine reviews abroad (as well as in VARIETY) will be a box-office winner. As yet, no U.S. release has been set for the film, which Losely produced with Norman Priggen, and he's not sure that he might not arrange for a U.S. preem date, sans distrib, if he can't make a proper deal first. Film was made for Elstree Distributors of Britain and is being released in the United Kingdom by Associated British-Pathe. Rest of the world is still open.

The director, who has earned a formidable rep in Europe recently via such pix as "Chance Meeting" and even "Eva," over which there have been some disagreements with producer Robert Hakim, obviously can take his time about returning to Stateside production, if he even contemplates it. His upcoming sked is full, including another Dirk Bogarde starrer, "Awake in Fright," which will go in Australia early next year, plus "Man from Nowhere," to star Hardy Kruger, and an as yet unspecified picture with Jeanne Moreau, star of "Eva."

Losely was not particularly interested in recapping his troubles re "Eva," though he did note that his version, which originally ran two hours and 35 minutes, had been cut to one hour and 41 minutes for release in Britain. Additionally, he said, two of the principal parts had been redubbed and a different music track added. Thus, he was not particularly surprised to hear that Times Film, which owns U.S. rights, is planning to give it exploitation handling under the title "Devil's Woman."

Director plans to return to his London base at the end of this week.

Chicago

(Delaware 7-4984)

Second City cabaret theatre resumes its Monday night chamber music and recital series Sept. 23.

Crystal Palace nitery has Robert Clary opening tonight (Wed.) along with team of Steinberg & Kadish.

Swank Imperial House dinery on Walton St. premed its new Imperial Bar for press and VIP's last Friday (13).

Shady Lane Farm Playhouse at Marengo, Ill., closes out its 23d and longest season to date with "Bride and the Bachelor" through Sept. 29.

Chauncey Gray takes over the Pump Room (Ambassador East Hotel) handstand helm long held and recently vacated by David LeWinter.

Newest additions to the North Wells St. cafe belt are La Strada, an Italian eatery, and the Pickle Barrel, a 200-seat honky-tonk styled spot.

Jean Martinon takes over Fritz Reiner's post as musical director of the Chicago Symphony starting with the new season Oct. 10. Martinon, who has been managing director for the past year, will conduct nine concerts in fall and 11 next spring.

Ireland

By Maxwell Sweeney

(Dublin 68 4506)

Silverpine Studios opened at Bray for tv productions by William Stapleton.

Interviewer Ivor Mills bowed out of Ulster TV to join Southern TV in England.

Ardmore Studios dismissed about 50 workers because of lack of studio bookings.

John Molloy takes his "Tete at Eight" revue to the Stroller's Theatre, N.Y., this fall.

Trade union protests likely at Telefis Eireann's decision to recruit part-time interviewers for tv.

Robert Speaight and Olga Lindo set for leads in Dublin Festival production of "Inquiry at Lisieux."

Conductor Proinsias O Duinn planes to Iceland Sept. 21 for fall season with Icelandic National Symphony.

"Say It In French," Frank Byrne farce, moved in from nabe resort theatre at Dun Laoghaire to Olympia, Dublin.

Ray Evans, Dublin manager of Warner-Pathe exchange, will supervise both Irish Republic and Northern Ireland territory.

"Sporting Life" (Rank) okayed for showing by Derry Corporation. This year the corporation had screened eight films and banned three.

Michael MacLiammoir, convalescing after surgery, has bowed out of lead in Conor Farrington's "The Last P.M.," Hilton Edwards, who directs, takes over role.

Phil Donohoe, former manager of Theatre Royal, Dublin, and wife singer Mureen Carr have formed Phil Donohoe Promotions, talent-training agency in Dublin.

Northern Ireland Arts Council abandoned plan to produce Ray Lawlor's "Summer of Seventeenth Doll" at Dungiven, County Derry, after local group tagged play "unsuitable."

Albuquerque

By Chuck Mittlestadt

(Diamond 4-1596)

Andrews Sisters trio set for a two-day booking at the New Mexico State Fair Sept. 15-16.

Carol Stone in for six months as director of Albuquerque Little Theatre's new Actors workshop.

Art Webber joined KOB-TV as an announcer. He formerly was with KFBB-TV, Great Falls, Mont.

Carlton Wilson named UPI state manager in New Mexico. He was formerly chief of the Albuquerque bureau.

Nelson Eddy & Gale Sherwood, in for a single week at Vena's Gay 90's here, said they'll do an 11-week tour of Australia this fall.

Film actor Robert Mitchum in Ruidoso N.M., last week for the Labor Day running of the All-American Quarter Horse Futurity at the track.

"Fantasticks" opened 34th annual season at the Albuquerque Little Theatre.

KGGM-TV promotion man Jim Hinton ankleed the post to take radio news job with KOB radio. Jim Larrimore is back in the KGGM promo seat, after about two years out of the biz.

Paris

By Gene Moskowitz

(80 Ave. Neuilly-SAB 07-12)

Tele femcee Jacqueline Huet recovering from auto accident injuries.

Frank Capra's pre-war hit "It Happened One Night" (Col) getting a first-run reissue.

Six French prizewinning shorts at various Continental film fests to rep. France at the Cork Film Fest now unspooling in Ireland.

Film actress Corinne Marchand off on a legit tour of France with the late Curzio Malaparte's "The Women Also Lost the War."

Marcel Cuvillier moves into the Studios Des Champs-Elysees with his production of the Russo play, "Oblomov," of M. Gonthcaro.

Late this season or next Francoise Sagan will stage her own fourth play at the Gymnase Theatre with Juliette Greco to star.

Arthur Kopit's play, "Oh, Pa, Poor Pa, etc." bows at the Bouffes-Parisiens next month with Edwige Feuillere starring. Marcel Ayme adapting and Jean Le Poulain staging.

Claire Maurier snared the top femme role opposite comedians Bourvil and Fernandel in a pic that Gilles Grangier is directing, "Cooking With Butter."

Yank actor Reginald Kerner into a gangster thriller "100,000 Dollars in the Sun" opposite Jean-Paul Belmondo and Lino Ventura. Henri Verneuil directs.

Choreographer Maurice Bejart now rehearsing his play, "La Reine Verte" (The Green Queen) which preems at the Theatre Heberto next month. Maria Casares stars.

Yves Montand into legit straight play for first time since his appearance in "The Crucible" seven years ago. It will be in Herb Gardner's "10,000 Clowns" late this season.

Four-sketch film on adolescents being prepped with segs to be done in Canada by Michel Brault, in Italy by Gian Vittorio Baldi, in Japan by Masaki Kobayashi and in France by Jean Rouch.

Jacqueline Boyer, daughter of Lucienne, heads the cast of the operetta version of Eugene Sue's "The Mysteries of Paris" at the Chatelet in December. Marcel Achard has done book and lyrics and Michel Damase, the music.

Cape Cod

By Evelyn Lawson

Barnstable Comedy Club moves to enlarge stage, wing and fly space for winter productions.

Betsy Argo, producer-director of The Orleans Arena Theatre, organizing a winter stock company for Providence.

Charlie Weiland, the Cape Playhouse flack in Dennis, goes to Palm Beach to open his publicity office there.

LeGrand Mellon, star of Falmouth Playhouse Late Night Revue, to Strassburg's Actors Studio for the winter.

Melody Tent pressagent Pete Johnson returns to Princeton's Triangle Club to take charge of the club's publicity for winter season.

"Lawrence of Arabia" smash the entire summer at Central Theatre, Hyannis. Will keep on through September. No other pic on the Cape ran all season.

Season's broken theatre records: Luddem and White in "Janus" at Cape Playhouse in Dennis; Carol Channing in "The Millionaires" at Falmouth Playhouse.

Julius Monk material, put together by Rod Warren, supplied four night club revues this past summer: The Maderia in Provincetown, The Falmouth Playhouse Nite Club, The Clam Bar Revue at The Orleans Inn and The Yachtsman in Hyannis. All spots did smash biz. Talent came from the staffs of local summer playhouses.

Vienna

By Emil Maass

(Grosse Schiffgasse 1a; 356156) Actor Philipp Zeska completed a documentary film on the Vienna Burg Theatre.

Heinz Wallner inked as general music director for the Lower Austrian Symphony.

Local festival weeks attracted 713,867 visitors to legits, operas, operettas and orchestra concerts.

"Maedi" (Girlie), an operetta by Robert Stolz, being prepped by Austrian TV for New Year's Eve preem.

Heinz Wallberg of Wiesbaden will conduct 35 performances

during winter season in Vienna State Opera.

Leonie Rysanek, of Vienna State Opera, inked for concerts at N.Y. World's Fair in 1964. She also will appear in Met.

Raimund Theatre, only operetta house, prepping "White Horse Inn" for first fall preem in October. Karl Farkas will direct.

Max Reinhardt's "Summer Night's Dream," the only film he ever produced, being screened during the Salzburg festivals.

Comedians Helmut Qualtinger and Werner Finck due to appear in a series of programs starting Oct. 19 at the Barbizon-Plaza Theatre, N.Y.

Gambling casino opened by Austrian company, headed by Max Reithofer, in Opatija (formerly Abbazia), Yugoslavia. All Austrian croupiers.

Eighth International Festival Week of the Religious Film, non-denominational, will be held in Vienna Nov. 15-21. It is planned to admit to the program also religious tv films.

Dorothy Coulter, who hails from Kansas City, inked by State Opera to guest as "Musette" in Puccini's "La Boheme."

Bregenz festival in 1964 will stage on Lake Constance: Franz Lehar's "Land of Smiles" and Tchaikovsky's ballet, "Sleeping Beauty" in Kornhaus Theatre the Rossini opera, "Cinderella," "The Strong Are Lonely" by Fritz Hochwaelder, and "A Strife in Hapsburg" by Franz Grillparzer.

Scotland

By Gordon Irving

(Glasgow: DOUGLAS 9999)

Ken Mackenzie joined news-interviewing team at Scot. commercial tv station.

"How West Was Won" tees off Cinerama at Coliseum Theatre, Glasgow this month.

Scott Brothers, musical act, packed for 1964 "Lex McLean Show" at Pavilion vaudery, Glasgow.

Charlie Sim inked to co-star with Jack Milroy in new style pantomime at Pavilion Theatre, Glasgow.

"Adventures of Francie & Josie," comedy-situation series on Scot indie tele, being networked to Tyne-Tees Television and Anglia-TV.

U.S.-Chile

Continued from page 2

Lyndon B. Johnson will host this invitation only affair sponsored by Mrs. Jacqueline Kennedy and the Cabinet.

Public recitals will be given later by Mario Miranda, Alfonso Montecino, Ena Bronstein and Edgar Fischer.

A round-table discussion of the Latin American and Chilean theatre will be held Oct. 21 at the Washington Theatre Club.

On Oct. 13 the Catholic University of Chile will present a folk song and dance performance.

A discussion of Latin American fiction will be held Oct. 10. Leading Chilean writers and Americans James Baldwin, Truman Capote, Alfred Knopf, Norman Mailer, Norman Podhoretz, Richard Rove, Arthur Schlesinger Jr., John Steinbeck, William Styron and Thornton Wilder will participate.

Mary Martin

Continued from page 1

ing another milestone, her 50th birthday.

The star was honored in Weatherford last Saturday (14) with the unveiling of a statue of Peter Pan, dedicated to her. Her daughter, Heller Halliday, who played Wendy in the 1954-55 musical version of "Peter Pan," was present at the Weatherford ceremony, and read an excerpt from the actress-singer's forthcoming autobiography. The statue was donated by the Peter Pan Peanut Butter Co., which is observing its 75th anniversary this year.

In "Jennie," currently trying out at the Fisher Theatre, Detroit, Miss Martin portrays the late actress Laurette Taylor. The show has a book by Arnold Schulman, with songs by Arthur Schwartz and Howard Dietz. The star's husband, Richard Halliday, is co-producer of the musical with Cheryl Crawford.

London

(HYDe Park 4561/2/3)

Nicki and Noel opened a cabaret season at the Savoy Monday (16).

Ray Stark and Ed S. Feldman in town last week for talks with Metro execs on upcoming Seven Arts releases through MGM.

Variety Club's Horse of the Year show is scheduled for Sept. 30 at Wembley Stadium. Among the prizes will be five ponies, to be won by lucky ticket holders.

Maurice (Red) Silverstein in for a quickie in London for confabs with Michael Havas and studio execs before heading for Rome and other European centres.

Charles Boyer, David Niven, Tom McDermott, Manny Reiner and Anthony Morris tossed a Four Star Television reception at the Dorchester last Wednesday (11).

ABC's first Cinerama theatre, the ABC in Birmingham, was launched last Saturday (14) at a performance attended by the Lord Mayor, followed a supper party.

Rank chairman John Davis hosted a luncheon for the financial and trade press following the publication of the company's annual report and accounts yesterday (Tues.).

William Wyler's next pic is to be made at Metro's British studios, starting next month. It will be produced for MGM by Martin Ransohoff, followed a supper party.

Assn. of Cinematograph, Television and Allied Technicians played host to a large contingent of Soviet actors, producers, directors, technicians and musicians, who currently on a visit to Britain, at a reception in the Asquith Room last Tuesday (10).

William Rushton emceeing the Mermaid Theatre's late-night experiment called "The Buxom Muse," which opens on Sept. 24 and will run until Oct. 11. Show is scheduled to start at 11:30 p.m. and will cost \$6 per, including wine and other refreshments.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015)

Tyrone Guthrie Theatre's preem season concludes Sunday (22).

Brothers Four inked for Oct. 12 St. Paul Auditorium concert under sponsorship of Catholic Athletic Assn.

Season opener Friday (20) at Bloomington Civic Theatre is "Fantasticks," longrun off-Broadway musical.

"Black Crook," dating back to 1866 and reputed to be America's first musical comedy is September entry at Stagecoach Inn. Shakopee playhouse specializing in vintage mellers.

"Mister Roberts" revival, a smash hit at 655-seat Old Log Theatre. Equity strawhatter, was held over for third round before giving way for "Take Her, She's Mine" which opened month-run last frame.

Roadshow "Man for All Seasons" opening St. Paul Theatre Guild season this season this stanza after winding up week's run at Minneapolis Orpheum where "Beyond the Fringe" moves in next chapter.

Newspaper Guild averted strike by signing new two-year pact with Minneapolis Star Tribune. Wage clause provides for raise from \$150 to \$155 a week as minimum for experienced reporters, copy-readers, photos and artists.

After managing Teen Dance-land at Minnesota State Fair while on leave of absence from MGM's New York office, exploiter Morrie Steinman is off to Atlanta to handle Southern preem of reissued dual bill of "Great Caruso" and "Showboat."

Bermuda

By Chummy Zuill

(P. O. Box 601, Hamilton)

Ed Risman, of Latin Quarter, and agent Manny Greenfield here to visit with Terry Brannon.

Pat Purcell, general manager of Bermuda General Theatres, said that Sunday movies are going quite well as expected. Censure by local religious bodies which never gained real impetus, seemingly has died away.

Visiting at The Bermudiana are Shubert Theatres' head Lawrence S. Lawrence and Mrs. Lawrence, Mr. and Mrs. Norman Light (he's g.m. of Shubert Theatres) and Mr. and Mrs. Hickey Katz (Hickey's Theatre Ticket Agency).

Danny Dillon doing capacity at Inverurie, his fourth time here

during vacations from Montague Beach Hotel, Nassau, which he plays by the year. Bermuda's own Fiery Limbo Dancers are in their 46th week at the Jungle Room.

Sonny Jones, out of New York, and the Red Tops, out of Philadelphia, currently at Cfy House Inn.

Chuck Jackson is energizing 40 Thieves. Club audiences with his fervent gospel performances. He signs off singing "Thank You, Dear Jesus."

Clarence Loos doing big at Inverurie. The hotel's housekeeper, who peeked-in when Loos was wearing a babushka and mimeing to a recording of "I'll Cry at Your Wedding" innocently commented: "She's not very pretty, but she has a good voice."

Boniface Johnny McAteer states that Puss Fatiella has developed into a pleasing vocalist in two seasons at his Inverurie. Miss Fatiella, who was a teenage band-singer, originally was encouraged to resume by a distinguished friend, Mary Martin.

Roy Castle, a smasher at 40 Thieves, his first club date out of the U.K. His act has been seen by the Governor and other local dignitaries including the Chief Justice, who stayed until 3 a.m. to catch the second show. The Joe Hamiltons (Carol Burnett) were to have made a special trip back here to see Castle work, but had to cancel at the last minute. Chuck Jackson is next up at 40 Thieves.

Berlin

By Hans Hoehn

(760264)

The local Radio, Tele and Phono Exhibition was a big success.

German preem of Cinerama's "Brothers Grimm" set for Sept. 19 in this city.

Latest U. S. jazz topper here Count Basie in for a one-night performance. The Basie orch shows up here nearly every year.

Universal presented Tippl Hedren of Alfred Hitchcock's "Birds" to local press. Pic will have its local preem later this month.

Walt Disney (and Mrs. Disney) spent several days here recently. He came to watch shooting of his new production, "Emil and the Detective," directed by Peter Tewksbury.

Landau

Continued from page 3

ently dickering for distribution of them in Latin America, the far east, England and other areas not covered by Omnia. While in the States, he'll be talking to some domestic disirbs with overseas branches in these locations about their interest in the projects. In England, the only continental country not covered in the Omnia pact, Shelton said that he's currently dickering with the Rank and ABC organizations. They control the playing time in England with their theatres, he reported.

As far as coproduction is concerned, Shelton's primary targets are deals for the coproduction of "Madwoman of Chaillot" and "Leonardo da Vinci." The former will be lensed in Paris early in 1964 from a screenplay by James Poe. Because it will be lensed on foreign soil, Landau wants a foreign coproducer and Shelton reported that interest in the project is strong overseas, although no deal has been made. The da Vinci biography is planned for filming in Rome in English but possibly with an Italian director. There's no deal for this project as yet either, however.

Shelton said that he was also talking coproduction deals for other properties involving producers in England, France, Germany and Italy but he wouldn't reveal who the filmmakers or what the projects in question were.

In yet another phase of his work, Shelton said that he was also dickering for the U. S. distribution rights of foreign pix for Landau. The producer owns two theatres in New York and is interested in buying foreign product for showing at his houses, the Normandie and Little Carnegie. Landau has no distribution web in the U. S. but would control the pix purchased and would then release them through domestic distrib deals of his own. No specifics were provided here either.

Shelton will be in the States about six weeks before returning to Europe and the continuation of these discussions.

Hollywood

Kay Stevens returned from London.

Everly Bros, tomorrow start two-month European tour.

Robert Aldrich home from Balkans' location-scouting junket.

Roger Smith opened 12-day stand Monday (16) at Los Globes, Mexico City.

Michael Callan sustained painful back and shoulder injuries in auto accident.

James Darren will sing title song in Columbia Pictures' "Under Yum Yum Tree."

Sammy Lewis Jr. on three-week tour of Tokyo, Manila, Hong Kong and Australia.

Warren Low starts freelancing Oct. 1 after 30 years as Hal Wallis' film editing chief.

Cinema Theatre today starts an Ingmar Bergman Festival, for showing of 17 pix.

Romy Schneider in from Paris to make Hollywood film bow in "Good Neighbor Sam."

Ross Hunter returned from London post-production activities on Universal's "Chalk Garden."

Corinne Calvet hopped to London to costar with Richard Todd in BBC-TV's "Great Man" spec.

Harry Guardino and Robert Culp back from Metro's South African location for "Rhino."

Sid and Marty Krofft will open new edition of "Les Poupes de Paris" at N.Y. World's Fair next April.

National General Corp. unveiled its new \$350,000 Fox Northridge Theatre in adjoining San Fernando Valley.

James Mason will narrate half-hour doc, "Rome in Madrid," to promote Samuel Bronston's "Fall of Roman Empire."

Colorado Governor John A. Love pitching for Metro to world-preem "Unsinkable Molly Brown" in musical's locale, Leadville.

Maureen O'Hara's sprout, Bronwyn Bridget Price, court-changed her name to Bronwyn Fitzsimons; her mother's maiden tab.

A.P. (Al) Lofquist upped to post of plant manager of Technicolor motion picture division, R. W. Bachmayer moving up to assistant.

James Ellison will be exec producer of new Lake Arrowhead Village Playhouse, to open a professional summer stock company next June.

Jim Mahoney & Associates set to handle pub-ad and exploitation for Sinatra Enterprises, replacing Chuck Moses, who swings over to Associates & Aldrich Co. as pub relations director.

Agents Peter Thomas and Bob Sherman named vicepresidents of Goldstone-Tobias Agency with a partnership in the company, according to Nat Goldstone, board chairman. Thomas will head the firm's literary department and Sherman will be in charge of talent with agency president Herb Tobias overseeing the total operation. Both Thomas and Sherman have been with Goldstone-Tobias for the past three years.

Winnipeg

By Robert Hucal

(WH 2-5435)

Winnipeg Symphony Fund Drive opens for a week starting Monday (23).

"Lawrence of Arabia" (Col) opened at the Garrick Sept. 5 for an extended run.

Odeon-Morton's new \$500,000 drive-in set opened last week, two months behind schedule.

Icelandic pianist Rognvaldur Sigurjonsson set for one-night benefit Sept. 18 by Icelandic National league.

Joan Crawford due here early in October to preside at opening of new \$1,000,000 Pepsi-Cola bottling plant.

First "Grand Ole Opry" show of season opened last week at Auditorium. Ferlin Husky and Jim Reeves headline.

British Variety Show, opening its western Canadian tour here, is a near sell out for the three-day stint ending Saturday (21).

Peter Darrell, artistic director of the Western Theatre Ballet, London, England, is setting two works for the Royal Winnipeg Ballet for preem in October.

Local conductor-arranger Bob McMullin current at New York's Hotel Plaza batoning Enzo Stuarti's three-week stint there. Carnegie Hall engagement in same capacity follows Oct. 19.

Sinatra's Cal-Neva Jam

Continued from page 1

"Black Book," describing persons who are not welcome in Nevada casinos and whose presence may result in a loss of license for casino operations.

The complaint also alleges a Sinatra representative attempted to bribe two audit agents of the Gaming Control Board when they were verifying the gross winnings of a gambling table at the Cal-Neva.

State Gaming Control Board Chairman Edward A. Olsen complaint contend a Giancana had been given "red carpet" treatment at the hotel and had been lodged in chalet 50 adjoining the main resort. The complaint said the lodge was registered to a "female entertainer" appearing at the Cal-Neva. Olsen said when he contacted Sinatra about the matter, the singer threatened him in a telephone conversation.

"It was designed to intimidate and coerce the chairman and members of the State Gaming Control Board to drop the investigation," Olsen said. "Sinatra used vile and indecent language and maligned and vilified the Board and Gaming Commission."

The complaint said Sinatra, for a number of years, had "maintained and continued a social association with Giancana." "Sinatra openly stated he intends to continue his friendship in defiance of the Nevada gaming code," Olsen said.

Ownership

The complaint named Sinatra and the other interest-holders in the Cal-Neva, Henry W. Sanicola and Sanford Waterman. Sinatra owns 50% of the operation. He also owns 9% of the Sands Hotel in Las Vegas valued at \$360,000. Olsen said loss of license at the Cal-Neva also would amount to loss of license at the Sands.

Sanicola owns 33% of the Cal-Neva and Waterman has the remaining 17%. Sinatra was reportedly in the process of buying them out. The complaint notes Sinatra's two-partners had no knowledge of Giancana's visit to the lodge.

At the time the complaint was filed Sinatra was reportedly in New York. A Lodge spokesman said he had gone east to discuss plans for building a hotel addition to the lodge. Sinatra last year said he planned to construct a hotel tower over the existing facility.

The Cal-Neva has 15 days to answer the charges. If the complaint is denied then the Commission will set a hearing for both sides to present evidence.

Other charges in the complaint said that one of Sinatra's managers, Paul ("Skinny") D'Amato, tried to bribe two gaming agents who were checking the winnings of the Cal-Neva. (D'Amato owns the 500 Club in Atlantic City where Sinatra, Sammy Davis Jr. and Dean Martin perform periodically). The complaint said the money was never accepted.

Olsen also charged that Edward H. King, a hotel representative, failed to appear at a hearing that had been scheduled by Gaming Board officials. The complaint blamed the failure on Sinatra. Sinatra has been licensed at the Cal-Neva since 1960. His interest in the Cal-Neva and the Sands combined was valued at about \$3,500,000. The Cal-Neva is a seasonal operation which opens in June and closes usually late this month.

This is the first time the state has moved for revocation of a license for catering to a person listed in the "Black Book." The book, issued in 1960, lists 11 persons with unsavory backgrounds who are not welcome in Nevada casinos.

A test case on the "Black Book" issue was scheduled to start Monday, (16), in Las Vegas Federal Court. Johnny Marshall, one of those listed in the book, is suing the state and the Desert Inn in Las Vegas for violation of his civil rights. He was thrown out of the hotel as a result of being in the "Black Book."

Formal complaint is against Park Lane Enterprises Inc. doing business as Cal-Neva Lodge, Crystal Bay, Washoe County, Nevada, and Frank Sinatra, Henry W. Sanicola and Sanford Waterman, licensees. (Sinatra's longtime business partner Sanicola and he recently had a falling-out, resulting in a division of their holdings. Latter took over the music publishing and allied businesses; Sinatra,

reportedly at that time, retained the Cal-Neva holdings, and Reprise Records, latter recently sold to Warner Bros. in a capital-gains package negotiation).

Gov. Sawyer's Statement

Carson City, Sept. 17.

Statement by Nevada's Gov. Grant Sawyer:

"At this point, the charges against Frank Sinatra will have to be proved before the Nevada Gaming Commission at a formal hearing, as prescribed by law. Thus it would be improper for me to comment on the case until it is properly decided.

"However, I will say this: Nevada Gambling exists only through the will of the people and this unique industry will survive only so long as it is fearlessly controlled by honest, dedicated men. Nevada's gaming authorities hold a sacred trust from the people and no man, regardless of his wealth, social status or business and political connections, is bigger than this trust.

"The men I appointed to license and control legalized gambling in this state know I expect them to operate under one set of standards for all licensees. This means complete compliance with gaming regulations in a manner which will reflect credit on the industry and Nevada. We expect and will tolerate no less from any person who holds the privilege of a Nevada gaming license, from the operator of a roadside bar with one slot-machine to the owner of a multi-million dollar resort hotel.

"Threats, bribery, coercion and pressure will not be tolerated and the full weight of the State's gaming control machinery will be brought to bear on any person who wishes to test us. The gaming industry cannot afford anyone who isn't big enough to play by the rules.

"My policy on gaming is clear and simple: keep a clean house or get out!"

Sinatra's 'No Comment'

Frank Sinatra, now in New York for a couple of charity benefits, was caught at the midnight show of the Hotel American's Royal Box, where he attended Frank Sinatra Jr.'s performance with the "Tommy Dorsey" (Sam Donahue) orchestra, but told the press "no comment."

Claimed he didn't know anything about it and wouldn't discuss anything until he spoke with his attorneys in Hollywood.

Tahoe's Pitch

Continued from page 1

Wheel Hotel-Casino, opened early this year directly opposite Harrah's, was the first high-rise structure at Tahoe. The hotel—complete with convention facilities—has proved a need for such an operation at Tahoe.

The two new hotels, both to include convention rooms, will undoubtedly hypo the tourist business—with the obvious resultant increased play at the tables.

Harrah has filed plans for his new hotel, but announced no dollar value or expected completion date. The structure will have convention facilities for 1,600 persons, and will reportedly be the largest in area ever built in Nevada. The hotel will be an integral part of the present casino-theatre restaurant operation and will be erected over a portion of the parking area immediately adjacent to the present structure.

A sky room is planned for the top of the building, but below the penthouse area. The room will have a bar, casino and lounge with an unobstructed view of the lake through glass walls. Also planned in the new building is a 200-seat restaurant constructed in circular form with a fountain playing in the centre. Above the restaurant, but still overlooking the centre fountain will be a gourmet dining area seating 54. The hotel will include 44 suites and 432 bedrooms.

Webb's Sahara-Tahoe will be constructed adjacent to the parking lot at the Wagon Wheel with frontage on U.S. Highway 50, similar to Harrah's and the Wagon Wheel. It also will feature a casino, convention facilities and a

theatre-restaurant with name entertainers.

At the Wagon Wheel, entertainment is offered in three rooms: a pavilion, at the stage-bar, and in the Top of the Wheel sky room. Harrah's books top names on the theatre-restaurant and operates lounge on a dusk-to-dawn basis. A third casino at the South Shore, Barney's Club, has no entertainment.

Plans for a five-story hotel have also been announced for the South Shore just across the border on the California side of the lake. This hotel, naturally, will operate sans casino because of state law in California prohibiting gaming. Operators did not announce if live entertainment will be used.

The South Shore, one a seasonal operation, is now firmly established as year-round attraction.

Two clubs at the North Shore of Tahoe—the Crystal Bay and the Nevada Lodge—stay open all year but go light on entertainment during the winter months. The Cal-Neva Lodge and the North Shore Club Hotel are open only for the summer season.

In Reno, frequent rumors crop up re hotel-casino construction but no ground has ever been broken. Plans are on the board for a high-rise hotel over the recently rebuilt Golden in downtown Reno but a completion date is not in the immediate future.

The only major theatre-restaurant in the Reno area is John Ascuaga's Nugget located in Sparks, three miles east of Reno. Since its opening this summer, Ascuaga has attracted much business with his policy of booking high-price niteriy names.

Harolds Club, The Golden, and the Primadonna in Reno have showrooms but no food service. The rest of the clubs with the exception of the Mapes, operate on strictly a lounge basis. The Mapes, albeit a lounge-type room (no chorus line, no house band) offers food service.

Many long-term Renoites, who have kept close tab on the casino-entertainment business during the last decade, believe the two new hotels at Tahoe will take still more of the lucrative tourist trade that once could be expected in Reno.

Cultural Image

Continued from page 1

theatre to "dispel the myth of American life being one vast cultural desert. Our cultural image isn't a good one," he said, "and little is being done to rectify the situation. A genuine effort to send the best has not always been evident."

His refrain was taken up by Theodore Bikel, who declared, "You can't answer an appearance by Oistrakh in an uncommitted country by anything less than an appearance by Isaac Stern." Carl Harms, of the Baird Marionettes, chimed in to assert that in the competition for people's minds "we must use the best abilities we have in our country."

The theme of professional excellence drew criticism from Rep. Peter Fräinghuysen (R-N.J.), who argued, "You as professionals are saying politely that amateurs are not good enough and shouldn't represent this country abroad. There seems to be some confusion on what you want to accomplish."

Dick Moore, editor of Equity Magazine, replied that professionals are necessary to appeal to leaders and intellectuals. Equity second v.p. Eddie Weston expressed optimism that the recently-created State Dept. drama advisory panel might be a first step in sending competent theatrical groups abroad.

The new cultural exchange regime at the State Dept. was generally if not wildly applauded by the show people. Herman Kanin, American Federation of Musicians president, and Hy Faine, national exec secretary of the American Guild of Musical Artists, endorsed the new program and said it has led to better and tighter administration.

The musicians weren't quite as displeased with the cultural exchange program generally as the legit representatives were. Kenin said, "On balance, it is successful and the credits outweigh the debits." But the union's secretary Stanley Ballard pointed to "our sorry competitive position in terms of dollars in comparison to Russia."

A dissenting chord to the AFM tune was raised by Rosario Mazzeo,

personal manager of the Boston Symphony, who called it "incomprehensible to be sending various musical groups almost to the exclusion of great orchestras. Melissa Hayden, the New York City Ballet prima ballerina, said there was a demand for dances and that ballet has a good effect on audiences. She warned, though, of a "growing tendency to send the wrong groups to the wrong places."

Metropolitan Opera singer Blanche Thebom asserted that the Government should have a high ranking cultural officer. Faine agreed and said the arts and cultural exchanges need more money and Congressional recognition. But he had to defend dancer Martha Graham against one type of recognition.

Rep. Edna Kelly (D-N.Y.) said she walked out of a Graham performance of "Phaedra" in Bonn last year. She considered the dance a "sad mistake" in the U.S. cultural exchange program and suggested censorship of ballets and films going abroad. Faine defended Miss Graham, saying, "There is no greater creator the U.S. has produced than Martha Graham in this field." He said her work is "erotic" but he doesn't think it is "salacious."

Biz Boom

Continued from page 1

amount of credit-card spending now than for some time, but doubt it will ever return to the levels of last year before the Internal Revenue Service's crackdown. Nonetheless, there's an indication that much of it will ultimately come back to bring about a more stable cafe biz.

The chief difficulty, the operators declare, lies in the continued clampdown on swindle sheets by employers themselves. Having seen that many employees with credit card privileges were able to pull in a fair share of business without the tabs, they have asked their execs to continue in the same vein.

The current upbeat is partially due to the heavier roster of headliners. Joe E. Lewis at the Copacabana, Dick Gregory at Basin St. East; the Tommy Dorsey Band-Frank Sinatra Jr., Helen Forrest and Pled Pipers at the Americana; Xavier Cugat-Abbe Lane at the Persian Room of the Plaza; Felicia Sanders at the Bon Soir; and Los Chavales de Espana at the Chateau Madrid have been among those able to create an aura of excitement about an evening out. Also, the appearance of heavily-tanned complexions and a more dressed up crowd than has been evident all summer indicate that the annual hunger for the bright lights and nightlife following a comparatively sedentary summer at the resorts has returned. Cafemen confidently expect this happier state of affairs to continue into November, until the Christmas shopping season decimates again.

British TV Rap

Continued from page 25

rental of \$4,760,000 will have to pay more than all the existing companies contribute under the original contracts. The advertising duty in the Northern weekday area is estimated at \$8,960,00.

Under the new advertising levy, now officially described as (b) rentals, the first \$4,200,000 is exempt; the next \$16,800,000 is taxed at 25%; and revenue in excess of that figure at 45%. On the basis of past performance, it is calculated that five of the smallest regional companies will be totally exempt. All this income has to be passed on by the ITA to the Exchequer.

The transmitting rentals, now called (a) rentals, are retained by the Authority, and are being increased because the ITA needs the extra coin to finance the building and operation of the UHF network. These rentals have been apportioned to take into account the need to give each company the chance of a reasonable return on its investment, as well as taking various other local factors into consideration. Five of the areas are being enlarged and rentals adjustments have been made accordingly.

Miami's Crow Jim

Continued from page 1

testified before a congressional committee inquiry into the ratings systems that as a result of the local surveys a point or two difference in ratings could mean as much as a \$100,000 loss in revenue, thanks to cancellation of and/or curtailment of contracts with advertisers. Under the station's new policy, management seems to feel that such ratings now will be of doubtful sales value.

Hard on the heels of the mass firing of such local personalities as Larry King—who has a popular nightly gabfest-show from the houseboat on which "Surfside Six" was lensed, and also boasts a popular Sunday night tv-interview and forum show on WLBW (Ch. 10), one of the staffers let go, filed suit in Dade County Circuit Court against WAME seeking \$10,000 in damages for being made victim of "reverse segregation."

Allan D. Perkinson, former head of the station's news department charged in the suit that the station "discharged him because of his race and color, contrary to Florida law, and indeed Federal law." Also claimed that he received his dismissal notice in a letter "postmarked the 10th, dated the 11th that said 'I was fired on the 8th because I didn't show up for work on the 11th'." The court will determine that numbers game when the suit is heard.

Meantime, reaction around the trade here was mixed. King, after the confusion following WAME's sudden change in policy, has evidently decided on forgetting the matter and is currently negotiating another deal with a top local station. He has a built-in set of sponsors who've been with him for the several years he has been building his midnight airer, with local restaurant chain Pumpnicks the "always with him" client.

In all, 11 employees were discharged. According to WAME manager Woroner, several have been relocated. The 5,000 watter is owned by Mrs. Stephanie Wyszatycki of Boca Raton, with her son, Ted Wilson, general manager. Policy change becomes effective Sept. 29.

Mirisch

Continued from page 3

be inked. Blake Edwards will make "What Did You Do In The War, Daddy?" early in 1964 if he doesn't start "The Great Race" for Warner Bros. first. If he does do the latter film before "Daddy," then it won't be put into production until early 1965.

Another 1964 project will be the spring filming by J. Lee Thompson of "Return From the Ashes," possibly to star Ingrid Bergman if she'll agree to make the picture in the U.S. Into 1965, "Hallelujah Train" is presently being written for John Sturges who'll also make "Tombstone Epitaph" as a sequel to his "Gunfight at the O.K. Corral." Ed Anhalt is now writing the script. Billy Wilder will make "The Private Life of Sherlock Holmes" in '65 starring Peter O'Toole and Peter Sellers. This will be filmed in the U.S. and Venice. Also skeddaddled for production that year is Fred Zinnemann's "Hawaii" to roll in the spring and Richard Quine will make a film under a pact with Mirisch.

Multiple pic deals with Sturges, Edwards and Thompson may also yield other pix during the period through 1965 and there are still other projects in the works. Most of the stateside filming will be done at Samuel Goldwyn Studios on the Coast. It all adds up to a hefty production schedule and one which will be providing United Artists with lots star and director powered product.

Latins Vs. U.S.

Continued from page 3

ruefully, that he's due down there in March, 1964, to negotiate a new agreement for the MPEA. Obviously, the threat of the decree will be used to underscore some of the Argentine points in the treaty talks.

Corkery left New York at the weekend to return to his Mexico City headquarters and the additionally thorny problem of the current strike of the Mexican distribution office employees.

OBITUARIES

BYRON RUSSELL

Byron Russell, 79, veteran character actor, died recently in New York after a brief illness.

Born in Ireland, he came to the U. S. in 1911 to appear in "The Quaker Girl" and begin a long career on the American stage. He also acted in films and on tv.

He supported many stars, including Otis Skinner, Maude Adams, William Gillette. More recently, he appeared in "Too Late the Phalarope," "Legend of Lovers," "Late George Apley," "Naked Genius," "The Patriot" and "The Wooksey." His earlier roles were in "Juno and the Paycock," "The Devil's Disciple," "Pygmalion," "Sootland Yard," "Rose Marie," "The Vagabond King" and "Room Service." His films include "Mutiny on the Bounty" and "Parnell." His brother survives.

JOSEPH W. HARPER

Joseph Wesley Harper, 60, motion picture executive, son-in-law of late Cecil B. DeMille and member of Harper publishing family, died of a heart attack Sept. 10 in La Jolla, Cal., where he had been vacationing with his widow, Cecilia. He was secretary-treasurer of Motion Picture Associates, co-producers with Paramount of "The 10 Commandments," and a trustee of the Cecil B. DeMille Trust Fund.

Harper, who was a retired lieutenant colonel of the U.S. Air Force, also was a board member

of My Dreams," "Other Lips" and "When I See an Elephant Fly." Survived by wife Claire, who at one time was on the U. of Washington music faculty, and two daughters.

MACE IRISH

E. Macy Irish, 55, bandleader-composer known professionally as Mace Irish, died Sept. 6 in Somerville, N.J., after a long illness. Born in New York, he played in the Rutgers U. orch before he became a sideman in top name bands during the '30s.

Irish, who played saxophone, violin, clarinet and piano, worked with the Red Nichols, Bert Lown and Orzie Nelson combos prior to forming his own orchestra in 1937. His outfit long was a fixture at The Chanticleer in Millburn, N.J.

In collaboration with his wife Esther, he authored such tunes as "It's Such Fun To Be In Love With You" and "Soft Seeping."

Surviving, besides his wife, are a daughter, his mother and a brother.

GEORGE GOLITZEN

George Golitzen, 46, Universal staff producer and former studio production manager, died of cancer Sept. 13 in Hollywood. He joined Universal in 1944 as a cost analyst, having arrived in this country from his native Russia in 1924, after his family fled the revolution there by way of Siberia to Harbin, China. He became a production assist-

died Sept. 8 in Edinburgh, only a few hours after the close of the festival. He was a former newsman and was also publications manager of the Scottish Tourist Board.

Cowie, formerly an editor on the Daily Mail, played a vital part in setting up good relations between newspapers and the Edinburgh Festival Society.

Survived by his wife.

CLARICE B. TAYLOR

Clarice B. Taylor, 67, long regarded as an authority on Hawaiian and legends of old Hawaii, died Sept. 10 in Honolulu after a long illness.

Mrs. Taylor did much of the research in connection with James A. Michener's novel, "Hawaii." She was Hawaii Island representative for the Honolulu Star-Bulletin for 25 years before moving to Honolulu in 1946, when she turned columnist.

A sister survives.

RICHARD SPENCER

Richard (Dick) Spencer, 56, longtime bandleader, died Sept. 5 in St. Petersburg, Fla. At one time he traveled with the Tal Henry band in the Cleveland area. He also appeared on WTAM, Cleveland.

Spencer, who once had three dance bands performing in St. Pete, later served as band director in St. Pete High School, and as supervisor of music in the city's schools.

Surviving are his wife and a son.

PAUL VENTURI

Paul (Mac) Venturi, 52, former owner of the Stateline (Lake Tahoe) gambling casino, died Sept. 10 in Mill Valley, Cal.

Venturi took the Stateline over in 1958 from Nick Sabati. It was later sold to Harrak's, after which Venturi ran a tavern and restaurant in South San Francisco.

His wife, mother and two sisters survive.

JOHN BOWER

John Bower, 28, nitery pianist of Ft. Wayne, Ind., was found shot to death Sept. 12 in his auto in the parking lot of a Cincinnati suburban tavern. A revolver held in his right hand inflicted bullet wounds in the temple and stomach, according to the coroner's verdict of suicide.

Survived by his parents, a son by his divorced wife, and sister.

WILLIAM J. BRINGEL

William J. Bringel, 51, radio sportscaster, news commentator and announcer, died Sept. 12 in New Orleans after a brief illness. Bringel, who was famous as the "Voice of Tulane," began his career with WSMB in 1930. He moved to WWL in 1945 and in 1960 joined the WDSU-TV staff.

His wife survives.

JOHNNY EAGER

Johnny Eager, 38, English actor whose real name was John Tanner, died Sept. 8 in Hollywood. He had appeared in Metro's "Lieutenant" teleseries, just launching, and among his theatrical films was Warner Bros. "Four for Texas." He started his stage career in his native London at age of 13.

His wife, parents and sister survive.

CHARLES BOHNY

Charles Bohny, 57, cameraman, died of a heart attack Sept. 8 in Apple Valley, Cal. He started his career in silent pix and most recently had filmed tv commercials for MPO Videotronics.

Surviving are his wife, a son and sister, former actress Billie Dove.

BETTY D. FLASH

Betty Davenport Flash, 65, actress who appeared in many Shubert musicals, died Sept. 9 in Hollywood after a long illness. She had been inactive for some years.

Son survives.

LINDA GRAY

Mrs. Mae Belle Parker, 50, former film actress known professionally as Linda Gray, died Sept. 4 in Hollywood.

She costarred with James Dunn in "Shadow Over Shanghai" in 1939.

REX MCGAUGH

Rex McGaugh, 66, pianist who accompanied some noted vaude acts, died Sept. 6 in Amarillo, Tex. He had played for such acts as

Fritz Scheff, the Courtney Sisters, Irene Bordoni and Gerald Griffin. An aunt survives.

HURLEY BREEN

Hurley (Red) Breen, 50, longtime stand-in and double for James Cagney, died Sept. 8 in Hollywood. He was a boxer before entering films.

Mother and brother survive.

William Feigley, who was on the advance car of the Ringling Bros. and Barnum & Bailey Circus for years, died Aug. 24 in Wichita, Kans., following an operation for lung cancer. His wife and daughter survive.

Mrs. Richard M. (Elsie) Byers, music publisher and owner of the Red Bird record label, died recently in Fort Wayne, Ind. Her husband, two sons and a daughter survive.

Lieut. Col. "Tommy" (Thomas) Trotter, 55, public relations officer with Scottish Command, promoter of the annual Festival Tattoo, died recently in Edinburgh.

John E. McGurk, 58, magician who toured with roadshows and with his own troupe, died Sept. 4 in Niles, O. His wife and two brothers survive.

Arch Trechow, 55, purchasing director for the Balaban & Katz theatre chain, died Sept. 3 in Chicago. Wife survives.

George S. Powell, 67, former chairman of the Pacific Exhibition's attractions committee, died Aug. 25 in Vancouver, B.C.

Mother, 57, of Howard A. Rubin, v.p. of International Management Associates, died Sept. 11 in Hollywood.

Mother, 64, of actress Mari Lynn died at her home in the Bronx, N.Y., Sept. 14.

Father, of actress Maureen Stapleton, died Sept. 9 in Albany, N.Y., after a short illness.

TV Nightmares

Continued from page 1

it, it will not only mean rating failure but financial disaster.

ABC, the network riding with most new programs, faces the biggest gamble, with NBC next in line on premiering of new entries. CBS, with only seven new shows (and continuation of established hits) is experiencing the least tensions.

How the season turns out will depend for the most part on the resolution of the following questions:

1) Will Judy Garland work every week?

2) Can Goodson-Todman, kings of the 30-minute panel show, translate the same showmanship into 60-minute drama, as in the Dick Boone anthology series?

3) Will the tv public take a Danny Kaye on a weekly basis?

4) Can Jerry Lewis—or anyone else for that matter—do a two-hour live show and make it a hit week after week?

5) Can 90 minutes of contemporary drama with continuing characters be turned out on a weekly basis, as in the case of "Arrest and Trial"? (see Review Page).

6) Will the NBC vogue for anthology—and the network's loaded with them—be as popular now as it was six or seven years ago?

7) Will feature films on the average be able to make a stronger dent than in the past? (What happens to NBC on Mondays and Saturdays will rest largely on the answer).

Meanwhile they're off and running—there's nothing to do until Dr. Nielsen comes round.

Bob Hope

Continued from page 2

tion's affection and appreciation for Hope.

Hope said he "really appreciated this very much." But noting Congress voted the award for his entertainment for servicemen over the world, Hope said there was a sobering thought in his mind—"I got this medal for going out of the country."

George M. Cohan and Irving Berlin were the only two previous showmen-recipients of Gold Medals of Merit.

MARRIAGES

Janice Johnson to James Barbour, Wilson, N. C., Aug. 12. He is with WNCT (TV) Greenville, N. C.

Julie Whelan to Paul Lindsay, Chicago, Sept. 6. Bride is record librarian for WIND there; he's promotion manager for same station.

Elizabeth Irving Berlin to Edmund Boyd Fisher, Sept. 14, London, England. Bride is the youngest daughter of Ellin and Irving Berlin; groom is with the London publishing house of W. H. Allen & Co.

Marina Svetlova to Leonard A. Harris Jr., Sept. 10, Norwalk, Conn. She's a ballerina; he's a writer.

Concetta Di Ciurcio to Bob D'Fano, Philadelphia, Sept. 14. He's a cafe singer and recording artist.

Mr. and Mrs. Mel Kopp, son, New York, Sept. 13. Father is a legit pressagent.

BIRTHS

Mr. and Mrs. Milo Mandel, daughter, Hollywood, Sept. 7. Father is exec assistant to Columbia Pictures v.p. Gordon Stulberg.

Mr. and Mrs. Paul B. Berkowsky, daughter, New York, Sept. 11. Father, former general manager for the Phoenix Theatre, N. Y., is now assistant secretary-treasurer of the Amn. of Theatrical Press-agents & managers.

Mr. and Mrs. William Wellman Jr., daughter, Santa Monica, Cal., Sept. 10. Father's an actor, son of vet director.

Mr. and Mrs. Ira Allen Jr., son, Houston, recently. Father is a staffer with KHOU-TV there.

Mr. and Mrs. Charlie Applewhite, son, Dallas, Aug. 30. Father is a singer and nitery performer.

Mr. and Mrs. Jimmy Hanley, daughter, Docking, Eng., Sept. 12. Father is an actor.

Mr. and Mrs. Kenneth Cope, son, London, Sept. 8. Mother is actress Renee Lister, father is an actor.

Mr. and Mrs. Mickey Rooney, daughter, Santa Monica, Sept. 13. Father's the actor.

Mr. and Mrs. Norm Childs, daughter, Philadelphia, Sept. 6. Father is WCAU Radio newsmen.

Mr. and Mrs. Ed Forrester, son, Mount Kisco, N. Y., Sept. 7. Father is a WNBC Radio account exec.

Venice Fest

Continued from page 2

shown in the two retrospectives (Russian classics and Keaton features), or of interest and artistic dignity such as those in competition, is just out to be bored. And I must add that I was out to deliberately bore these people, and hope in the future to bore them even more so that they will abandon the Festival. Because I am convinced that instead, the great mass of people which now doesn't come to Venice, or did not come until now, will come especially and only when and if the Mostra is brought to its highest cultural peak.

Fuller's Advice

Continued from page 3

said. It will be called "The Iron Kiss" and will be made for Leon Fromkess for whom he did "Corridor." Fromkess has a multi-pic deal with Allied.

Fuller wouldn't discuss just what the topical notions in "Kiss" are going to be, stating that if he did the television boys would pick up on them "and before you know it someone says 'hey, look at channel seven, they have something like ours' and turn it on and find yourself watching your own story. They kill us that way," he said noting that the pressures of finding material to support weekly tv shows has made tv writers rather sneaky about adapting the ideas of writers from other media.

In addition to "Kiss," Fuller has two other projects in mind for future filming. One is "Cain and Abel," based on the Biblical story, and the other will be "Pearl Harbor," based on the events of the Japanese attack on the U.S. Naval Base there during World War II. These may be done for Allied too, Fuller said, but whether or not for Fromkess isn't decided as yet.

Sime

Founder of Variety and Daily Variety

MAY 19, 1873 — SEPT. 22, 1933

of Boy Scouts of America, Salvation Army and several other organizations. He was a grandson of one of the four founding brothers of Harper Bros. Publishing Co., N.Y.

Surviving besides his widow, daughter of DeMille, are three sons and two daughters.

PHIL SELZNICK

Phil Selznick, 68 former film figure and in recent years a cafe owner, died of uremia Sept. 14 in Burbank, Cal. He formerly owned such Sunset Strip niteries as the Mocambo, Sphinx Club and It Cafe. At the time of his death he operated a nitery-steakhouse in Burbank.

Selznick, who was the brother of the late Lewis J. Selznick, is survived by his wife, Levon; a son, Jac; a daughter, Joyce, eastern talent scout for Columbia Pictures; two brothers, four sisters and a nephew, producer David O. Selznick.

OLIVER WALLACE

Oliver Wallace, 76, composer of "Hindustan" and music director at the Walt Disney Studios, died Sept. 15 in Hollywood after a short illness. He wrote more than 100 musical scores for the studio and was in charge of music on many pictures including "Dumbo," "Cinderella," "Peter Pan," and "Alice in Wonderland." He also scored "Seal Island" for Disney.

Born in London, Wallace was said to be the first musician to do interpretive music for silents on the pipe organ. This was in Seattle in 1910. Some of his songs included "The Führer's," "Rainbow

ant in 1945 and assistant production manager in 1946. He was upped to production manager in 1957 but resigned two years later to join Walt Disney Studios as an associate producer. Returning to Universal in 1960, he was associate producer on "The Secret Passion" before being elevated to full producership.

Surviving are his wife, four children; a brother, Alexander Golitzen, Universal supervising art director; and two sisters.

MARIE H. DAVIDSON

Marie Hicks Davidson, 86, former society editor and music editor of the San Francisco Call Bulletin, died Sept. 3 in San Francisco. She retired six years ago.

Mrs. Davidson, a newspaper-woman since about the turn of the century, owned and operated the Tulare (Cal.) Advance before coming to the San Francisco Bay Area in the early '20s. She was a founder of the San Francisco Opera Company and a member of the Opera Guild.

Two sisters survive.

JOHN B. CRAMER

John Belding Cramer, 47, tv sales executive with United Artists, died Sept. 15 in New Canaan, Conn., after he was stung by a bee.

Survived by wife, son and three daughters.

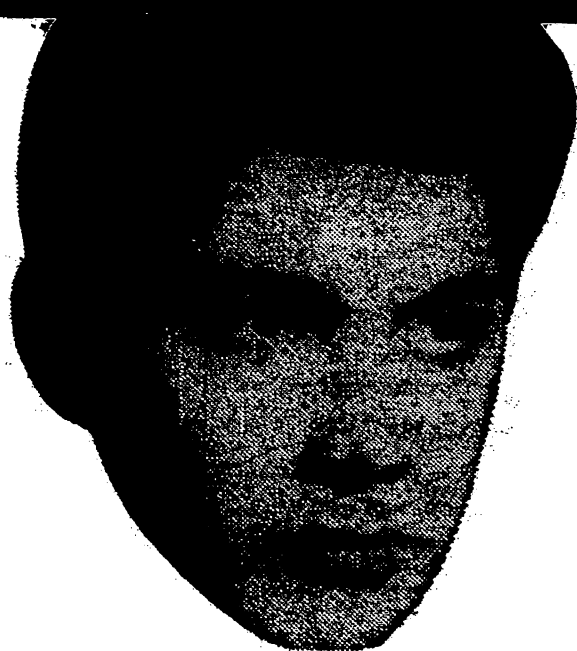
ROBERT G. W. COWIE

Robert G. W. Cowie, 49, press officer of the Edinburgh International Festival of Music and Drama,

Opening Night

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(SEPT. 12)

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GOV'T WAR ON TV HUCKSTERS

Roy Cohn Calls Reprise of McCarthy Hearings Unsaleable, 'Obvious Flop'

Attorney Roy Cohn, who figured prominently in the 1954 Army-McCarthy hearings as chief counsel to the Senate Permanent Subcommittee on Investigations opposing the late Joseph Welch of Boston, calls the feature film, "Point of Order," an "obvious flop." The film, produced by Emile de Antonio and Dan Talbot, is a 95-minute recap of the McCarthy hearings, made up of television kinescope footage.

Cohn, who has been given a private screening of the film, termed it a "flop" in reference to the fact that it has not yet been picked up for commercial distribution. Cohn says he doesn't want to give the film any publicity if he can help it and describes it as "a perfect job of making a boring picture out of an excellent subject." He also feels that it presents a distorted picture of the hearings, since so much of the 36 days of testimony had to be edited out, with remaining footage presented "out of proper context."

Attorney, who was indicted by a Federal grand jury in New York two weeks ago on charges of perjury and obstruction of justice in a stock case, says that if the picture does go into commercial release, he thinks he may have a legal case against the producers.

Producer Talbot, meanwhile, reports that he and his partner have a \$1,000,000 insurance policy with the Firemans Fund just for such eventualities. He adds that it's a very low premium so the Fund people don't seem particularly worried.

(Continued on page 56)

Aussie Calls Pete Seeger One of America's Best 'Unofficial Ambassadors'

Melbourne, Sept. 24. Folk singing, which has been gaining Down Under, has been given a tremendous boost by the arrival of Pete Seeger, who has always been a hallowed name in such circles here.

Seeger's impact everywhere he goes is impressive. He's been mixing with Aussie folk singers, giving lectures, demonstrations, and of course, concerts. He's proving one of the best unofficial ambassadors for America ever to come Down Under.

His largest audience was at Melbourne's 2,500-seat Town Hall Sept. 12, with a followup on Sept. 16. Here he strummed away on his five-stringed banjo, a guitar, sang, chatted, encouraged the audience to sing and even accompanied himself in one number by the rhythm of his own chopping on a hardwood log.

It's Seeger's first visit Down Under, and already he's becoming acquainted with Aussie folk songs.

(Continued on page 79)

Charity Ball Taped For Sponsored Airing

First charity ball to be sponsored over a national network will be the April In Paris fete from the Americana Hotel, New York. Clairol is paying \$20,000 for the taped rights for a Sunday, Oct. 27, 10-11 hour's telecast. It will be an edited version of the ball which will have taken place the preceding Friday (25).

Claude G. Philippe, exec veepee-g.m. of the Americana and sparkplug of the annual April In Paris event, will earmark the 20G, along with the ball's profits, to the sundry French-American charities which usually net around \$200,000 per annum.

Air Force Peels Strippers From GIs in Germany

Ramstein, Sept. 24. Some of the most popular femme acts to appear at the Officers and Non-Commissioned Officers' stag nights at this headquarters base of the 17th Air Force have just been told that they are finished with show business here.

The new commanding officer, Col. Frank X. Krebs, said that the shows which feature American and European strippers on the once-a-month men-only nights are going to be banned from now on.

The officer, who has been in command of the base for two weeks, asserted that the disrobing girls "aren't up to par for Ramstein."

(Continued on page 60)

Anna Rosenberg's 250G Plot to Uplift H'wood

Hollywood's organized motion picture industry has been approached with the allegedly most far reaching public relations project heard in modern history. The program has been advanced by Anna Rosenberg Associates, of New York, which had been hired by the late Eric Johnston, in his capacity as president of the Motion Picture Assn. of America.

Mrs. Rosenberg, now Mrs. Paul Hoffman, was a Government figure in the Roosevelt Administration and now, incorporated, working for MPAA on an annual retainer of \$60,000 per annum.

These are the specifics. Mrs. Rosenberg wants MPAA to spend \$250,000 to advance the cause of the Yank film industry. She plots

(Continued on page 79)

CRACKS THE WHIP ON COMMERCIALS

Federal Communications Commission chairman E. William Henry, making his maiden speech to the broadcast industry before the International Radio & Television Society yesterday (Tues.) at the Waldorf-Astoria, N.Y., maintained a hard line against "electronic huckstering."

"At the present stage," he said, "I have only one basic thought: For 36 years the Commission has relied upon vague pronouncements condemning undefined 'over-commercialization.' It is time, and past time, to get specific—to bring this policy down out of the clouds and into the homes of viewers and listeners. Whether by rule or by policy statement, we need to establish criteria which will tell the public and the industry what we mean by 'over-commercialization.' We need to do so in terms sufficiently specific to be effective in protecting the public and fair in dealing with free, competitive enterprise."

Industry leaders found no comfort in Henry's determination to enforce the FCC "fairness doctrine" in the area of political campaigning and the Commission's mandate to insure that broadcasters do not "unduly" interfere with programs by over-commercialization. "We are not the Federal Communications Commission," he said. "And I am startled—to say

(Continued on page 48)

Giddyap Ride-In For Desert Ozone

Palm Springs, Sept. 24. Earle C. Strebe, California theatre chain operator and Palm Springs city councilman, plans an 800 car drive-in plant to include "ride-in" hitching posts for equestrians, private zoo of native desert animals, refreshment stand, and a putting green.

Golf minded film goers, if any, will be able to split their interest between Doris Day and the Long Putt, explained Strebe.

He said that the equestrian facilities would include a tanbark aisle, watering trough and buckets of oats to refresh four-footed patrons during lengthy showings. Located on Ramon Road, the 40 acre plant will include commercial space to lure on a shopping center, Strebe said.

In addition, 2,000 trees and shrubs, fed by an automatic irrigation system, are being planted at the site to create an oasis-like "green belt."

Strebe currently operates two indoor Palm Springs houses, the Village and Plaza. He also operates hardtops in the mountains—at Big Bear, Lake Arrowhead and Crestline.

FTC's First-Time Probing Into Record Biz's Shady Practices

Washington, Sept. 24.

Chun King's 99c Eatery At '63 N.Y. World's Fair

Duluth, Sept. 24. Chun King, producer and packager of various Chinese foods, said that IFH have one of the 75 restaurants on the grounds of next year's New York World's Fair. For only 99c a seven-course Oriental menu will be served in a Chinese tea house setting.

Company heads say they are aware they'll be losing money on the deal, but the loss will be more than compensated by the solid advertising benefit which is certain to be garnered by their packaged foods.

Vatican Claims Political 'Bias' At Venice Fest

Rome, Sept. 24. Another violent attack on the Venice Film Festival and its results has come from the Catholic Church through its Vatican newspaper, Osservatore Romano.

"We do not agree but disagree with the ultimate verdict (of the Festival)," says the Rome paper, "which appears partial, tendentious, beginning with the decision for the Gold Lion. The Venice Festival, too, further the suspicion that it has become a Marxist domain."

The Osservatore Romano continues: "In awarding the Gold Lion to (Francesco) Rosi's 'Le Mani sulla Città' (Hands on the City), Venice has this year in fact taken on

(Continued on page 79)

So What Else Is Nhu?, Dietz-Schwartz Musical

Howard Dietz & Arthur Schwartz, still working on the Broadway-bound "Jennie," have set the wheels in motion to co-produce a new musical for next season to be titled "Dragon Lady." The tuner will be pegged on an Asiatic beauty in a high government office.

The story idea is Schwartz's but negotiations are now under way to bring in an author for the libretto. Dietz will do the lyrics and Schwartz the music. "Dragon Lady" is expected to begin its pre-Broadway tryout in September, 1964.

Meantime, Dietz & Schwartz have written a title tune for "Jennie," now in Detroit, which will be inserted into the show tonight (Wed.). It'll be sung by Robin Bailey to Mary Martin, show's star. "Jennie" is scheduled to open on Broadway Oct. 17.

As the shady business methods of the record industry were being laid out before a Congressional committee yesterday (Mon.) for the first time, the Federal Trade Commission disclosed that it has authorized a trade practices conference for the disk business designed to write rules eliminating alleged abuses.

Among the practices which may be considered in the conference, the FTC said, will be discriminatory pricing and advertising allowances, misrepresentation of products, commercial bribery (freebies), deceptive pricing and use of names, substitution of products and deceptive invoicing.

FTC said the conference members will include manufacturers, distributors and other sellers of records and sound reproductions. Time and place will be announced later, the Commission added.

Meanwhile, a House Small Business Subcommittee heard charges of unfair and illegal business practices in the industry levelled Monday by reps of distributors, sub-distributors and retailers.

Speaking for the independent distributors, Amos Heilicher, prexy of American Record Merchants & Distributors Assn. (ARMADA), listed eight broad categories of industry discriminatory trade practices. These included promotions offered only to some retailers, return privileges, free records, quotas and minimums, catalog cut-

(Continued on page 24)

Play Slapping Pius XII Opens In London; Issue Defense of Papal Policy

London, Sept. 24.

On the eve (tomorrow) of the Royal Shakespeare Co.'s presentation of the German play, "The Deputy," called here "The Representative" at the Aldwych Theatre, the Catholic Truth Society has come out with a pamphlet which "will put the play into its proper perspective and answer many of the questions which it will evoke." This is the play Billy Rose may produce in New York.

This is the work of a 31-year-old German, Rolf Hochhuth, which erupted in West Berlin last February. All Catholics agree it is slanted against Catholicism. Hochhuth's theme is that the late Pope Pius XII and the Vatican were too concerned about anti-Communism and insufficiently worried about anti-Semitism. "The Representative" described by the author as "a Christian tragedy" alleges that the Pope could, and should, have made greater effort to curb Nazi atrocities.

The new pamphlet, "The Pope," (Continued on page 74)

Montreal Press Questions Vex Liz-Dick: 'Rudest, Dirtiest Minded in World'

Toronto, Sept. 24.

For the first time, despite columnists' prognostications, Elizabeth Taylor and Richard Burton stated that they intended to get married as soon as possible, perhaps in the next three months. They were in Toronto on a 30-minute stopover at airport here in flight from London to Mexico City where Burton will appear in "Iguana." Date of wedding may take place in Mexico where they will seek divorce.

Previously, Burton had denied any marriage plans and Miss Taylor had said they would be happy if they were married. They were accompanied on the flight by Liza, six, daughter of Miss Taylor's third husband, the late Michael Todd. They refused to leave the plane during its Toronto stopover. "I'm going to be with Richard when he comes back to commence rehearsals at O'Keefe Centre in Toronto in January or February in "Hamlet" and perhaps we will be married by then; but you have to remember that we are involved with a number of people," said Miss Taylor. (She is still married to Eddie Fisher and Burton to Sybil).

They had harsh things to say about the Montreal Press. "The press in Montreal is the rudest and dirtiest-minded in the world," said Burton at the Toronto airport. "The British press can be gentlemen, the French press is not too bad, and the Italians terrible but none as bad as they are in Montreal."

Said Miss Taylor, "they asked Mr. Burton his sleeping habits and wanted to know if he was going to sleep with Ava Gardner and other members of the 'Iguana' Cast. They asked him if he always had the habit of sleeping with his leading (Continued on page 79)

CHEVALIER TO KICK OFF PARIS ONE-MAN SHOW

Paris, Sept. 24.

Maurice Chevalier starts his 30-performance, one-man show at the Theatre Des Champs-Elysees Monday (30). To mark his 75th birthday and his 63d year in show biz, he will nostalgic oldsters and rock-mad youngsters what showmanship is. He'll run through his famed repertoire as well as do twist and rock takeoffs.

Chevalier says he is feeling chipper and is doing daily exercises to get in shape for his show. He did it in Gotham and London this year for sock results, and now want to do the keynote aspect in his home town.

He also has other singing dates in various parts of the world as well as chores in sundry U. S. pix. He sees no retirement date, and the solid pre-sales for his show denote the evergreen pull of this vet performer.

Yank Style in Patee

Paris, Sept. 24.

New shop just opened here called "Le Fifth Avenue." Sells only "American style" apparel.

To be more explicit, only bluejeans, T-shirts, etc., natch.

Sammy Davis Jr. a Hit With Melbourne Aud But Strikes Out With Press

Melbourne, Sept. 24.

Sammy Davis Jr., here for three shows at Festival Hall for the newly-formed Pan Pacific Promotions, surprised newsmen by doing a "Sinatra" act. He planned in from Sydney early afternoon the day before he opened and a press conference was lined up for him at 5 p.m. in his hotel suite.

At first Davis was most cooperative and friendly. He said he came Down Under (it's his third visit) because he dug it. He added that he didn't come for the money which, although tremendous, wasn't as big as back in the States. He said he felt he owed it to his fans who bought his disks and saw him in films and on tv to pay a visit Down Under every three or four years.

Inevitably he was asked questions about the racial struggles in the U.S. (every Negro entertainer coming Down Under is asked the same queries. He also was quizzed about Frank Sinatra and the so-called "Rat Pack" tag. Sinatra is unpopular with the press Down Under as on his last visits he's been most uncooperative. Davis stuck loyally by his friend.

Davis admitted that he felt it his duty to cooperate fully with the press, and said that he would be (Continued on page 79)

Carrie & Charlie Freeman 50th Anni Bash In Dallas

Dallas, Sep. 24.

Carrie and Charlie Freeman celebrate their 50th anniversary Sept. 29 at the Adolphus Hotel here. He's the vet bigtime vaudeville booker, latterly an Interstate Theatres exec.

He started with VARIETY in early 1906 and through the years has been a booker for chains, starting with the Western Vaudeville Managers Assn., followed by Interstate of Texas, and then RKO (in New York) and back to Interstate. Carrie (Mrs. Freeman) was teamed with Seymour Felix in vaudeville.

At the present they are with the Red Cross, furnishing shows for the veterans' hospitals in the Dallas area.

The Jess Freemans (brother) are here to help celebrate the golden anni.



CAROL CHANNING

"Three generations love PAUL ANKA. My husband, our 10-year-old son, my mother and I in London, we flew over to see PAUL perform in Paris. The Olympia Theatre, inside and out, looked like the Yankee Stadium during the World Series. What an entertainer! What a hit!"

Govt. Eyes Tax Crackdown On Talent Income

The Government is attempting to standardize reporting of income for all entertainers. It's also studying possible legislation which would put talent in the variety field under the withholding tax system.

These developments are pointed up by the fact that the Internal Revenue Service has asked the William Morris Agency to report social security numbers of many entertainers on its roster. A new talent payment system recently started by Charlie Rapp, the largest resort hotel booker in the U.S., also serves to spotlight the Government's interest in performer salaries.

In Rapp's case, instead of giving an agent a lump sum to be distributed to the entertainers, individual checks are handed out and all income is reported to the Government on the 1099 form. Under this arrangement, it is no longer feasible to "forget" to report an engagement or two on the income tax form.

At the Morris office, it's believed that the Government is asking for more complete information on all acts because of the stepped up automation of the tax collection machinery which makes social security numbers part of an entertainer's tax profile.

One exec opines that since the Government has virtually plugged hotel employees' tax leaks through a series of prosecutions in which waiters and others who receive gratuities were charged with tax evasion, it is now moving into an even more lucrative field.

Another exec feels that since the Government has backtracked on expense account restrictions to some extent, it will make up for that gap within the industry that protested most — entertainment. Consequently, the tax collector will live more intimately with the actor in the future.

Wm. Morris Sr. \$5,000 Brandeis Scholarship

A \$5,000 scholarship grant to Brandeis Univ. has been made by the William Morris Agency in honor of the late Emma and William Morris, Sr., agency's founder. Fund has been designated for the school's Dept. of Theatre Arts for assistance to deserving students in the development of skills in theatrical writing, staging and acting.

According to the Morris Agency treasurer Nat Lefkowitz, the per centery has been providing annual contributions for writing scholarship awards for the past eight years. An \$1,000 annual fellowship was established in 1955 at the Yale School of Drama, and the following year a Robert Sherwood Award of \$1,000 annually was incepted at the Columbia School of Journalism.

'Lincoln Center Day': A Parlor Show

By ROBERT J. LANDRY

Three days following termination of its first New York International Film Festival, possibly its most horizon-expanding, surprise-creating event, Lincoln Center of the Performing Arts celebrated on Sunday (22) exactly one year of existence. That is to say, the existence of its primary edifice, Philharmonic Hall. For the occasion, and as a gesture of showmanship, and/or public relations, three hired massive rotating searchlights played on the New York State Theatre (due to open next April), the Vivian Beaumont Repertory Theatre and the Metropolitan Opera House, due when you see them.

Nobody can derogate the imagination and organizational-financial aspects of Lincoln Center itself. The thing surpasses all petty failures or omissions. Hence an annual "Lincoln Center Day" carries its own natural appeal. But it is to be sincerely hoped that the "Evening of Entertainment" in the future will be more entertaining than the distinctly tired "Sunday night benefit" arranged by Robert Saudek Associates and sold via CBS to American Home and Clairrol. (The first, television, hour of the evening is reviewed in the TV Section of this issue)

True, Robert Merrill has seldom been in finer voice or Ethel Merman in louder voice. True, there is some novelty inherent in a ballet dancer who talks, namely Jacques d'Ambaise. But nothing was better than fair. "Symphony In C" was hardly one of the livelier items from Balanchine's repertory at the N.Y. City Ballet (due to be a Lincoln Center component) and those black union suits on this elephant (in these elegant environs) never looked more like underwear.

For the second half the principals, Miss Merman, Miss Veronica Tyler, one of several colored performers on the show, Sally Ann Howes of "My Fair Lady" fame, and David Wayne returned to prove that they can stand up in a parlor anytime and prove they're pros. But who needed convincing? The professionalism of the program direction was the issue and that came close to flunking marks.

BUSY MARIE BELL

French Actress-Manager, While On E'way, Readying French Prod.

Paris, Sept. 24.

Marie Bell, actress-manager, apparently always lets her left hand know what her right is doing. While in New York for a two-week stand at the Brooks Atkinson Theatre next month she will star in two French tragedies, "Phedre" and "Berenice." At the same time she will be preparing production of a new French play by Francoise Sagan for the Gymnase Theatre, which she owns, to go into rehearsal immediately after her American season.

Miss Sagan and Juliette Greco, who will star in the show, will accompany Mme. Bell to New York and work with her during the afternoons when Sol Hurok does not need her services as an actress. Mme. Bell will not, incidentally, be a member of the cast of the play which, thus far, has no title.

'Bible'-Toro Scouting

Madrid, Sept. 24.

Orson Welles, in his role as director of the Abraham segment in Dino DeLaurentis production of "The Bible," has ex-torero Domingo Dominguin in tow and both are casing the countryside for location shooting sites.

Bullfight aficionado Welles is charting his surveys to coincide with novilladas in off-beaten-path pueblos. Like looking for Bible exteriors and keeping up with toro activities at the same time.

Footnote: Trevor Howard will play Abraham.

Cafe Industry's Future Hinges On New Breed of Op.

The new breed of nitery owner is the hope of the industry's future according to several talent agency execs who attended the final session of the recent convention of the Associated Night Club Owners of America in New York. Both agents and cafemen aired mutual problems at the conclave.

Newcomers in this field will not only continue to create new names (Continued on page 62)

FLORENCE CROWTHER WITH BLANCHE GAINES

Florence Crowther has joined New York literary agent Blanche Gaines as an associate, to specialize on books. The business connection follows a personal friendship of 25 years dating back to the time when Mrs. Crowther, then Florence Marks, was with NBC and the late Charles Gaines was program chief of the then World Broadcasting System.

After her husband's death in 1947, Blanche Gaines set up first as a radio script agent, and later built the largest volume agency specializing in television writers. With the decline of New York tv production Mrs. Gaines has broadened her script-handling activities. In private life her new associate is the wife of the film critic of the N. Y. Times, Bosley Crowther.

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GARTLAND, OF '52', VS. LANDAU

'Not An Industry, A Profession'

[PREMINGER ON FILMMAKING]

Hollywood, Sept. 24. Every motion picture body today, both in production and selling, should be treated as an "individual entity," producer-director Otto Preminger thinks, in stating that individuality is the key to picture-making in the current market. "This is not really an industry," he said, "but a profession in which one man fashions a whole pattern of presentation." He stressed that every situation is different and needs attention at its own level to be successful.

Producer illustrated his point with his just-completed film, "The Cardinal," for Columbia Pictures. Project was frowned upon by "some high-placed persons in the American Catholic Church" prior to production, but Preminger succeeded in getting cooperation in filming in European church areas, than received "complete endorsement" from Boston's Cardinal Cushing.

Warners Cooking Its Heaviest Sked; Two Week Big-Think at Burbank

Top-level Warner Bros. huddles are to begin in Burbank next week, and to last two weeks, on the company's production program, which is claimed to be one of the most ambitious in the company's history. Protracted sessions are to cover domestic and foreign distribution as well as global promotion.

Leaving New York Sunday (28) for the meetings are ad-pub head Richard Lederer, domestic sales chief Morey (Razz) Goldstein and foreign market chief Wolfe Cohen. They are to confer with Jack Warner, president, and Ben Kalmanson, exec v.p., among other studio brass.

Word around the WB homeoffice in Manhattan is that the film corporation is committed to the most expensive production program in its history, mainly theatrical, and the top echelon people are bent on wooing both trade and public in full.

Theatrical and television film-making has the WB lot so overcrowded that room had to be rented at Paramount. A major factor has been "My Fair Lady."

Agencia Green, Panama, Handling Embassy's 16 For Central Americas

Embassy Pictures has set a deal for the distribution of a group of its features in the Republic of Panama and Central America. The agreement, which involves 16 pix, is with Agencia Green, a Panama outfit the territory of which includes Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua.

Pix involved include some Embassy oldies, present releases and some not as yet even completed. Included the just-opened "Conjugal Bed," "Sky Above—Mud Below," "Long Day's Journey Into Night," "Threepenny Opera," "Light Fantastic," the four Joseph E. Levine-Carlo Ponti coproductions of "Ghost at Noon," "Yesterday, Today and Tomorrow," "Empty Canvas" and "Casanova" and several older releases.

Green was for 18 years a Warner Bros. sales rep in the Far East and in the Caribbean.

PETER SELLERS CALLS L.I. STUDIO 'CHAOTIC'

Peter Sellers, British comic, offered a few words about Long Island Studios while chatting with a reporter last week. He's working in Jerry Hellman's production of "World of Henry Orient."

"This studio is where Lindbergh had his hangar," said Sellers, "but for picture-making conditions are chaotic."

He said "wires get crossed, lighting is erratic and then, you know, there's the problem with unions." Latter reference was to jurisdictional matters involving Long Island and Manhattan crafts.

Sellers expects to wind up his job on the picture tomorrow (Thurs.) and then he goes off to London for what he describes as a loose adaptation of "Shot in the Dark," for Harold Mirisch. After that he has a commitment, among others, with Billy Wilder.

No Negro March Kickback

New Orleans, Sept. 24.

Contrary to rumors circulating last week in Manhattan film circles there is no boycott of "New Kind of Love" advertising copy in New Orleans dailies. The Paramount release is current here. Boycott rumors arose because Paul Newman, the film's star, was prominent in the recent Negro civil libertarian March on Washington.

Check of theatremen locally establishes the improbability of any retaliation against Newman. Managers said that the names of Charlton Heston, Marlon Brando, Burt Lancaster also remain "boxoffice" here despite their political gesture.

Actors and Politics

Atlanta, Sept. 24.

Participation of motion picture luminaries in recent Negro Freedom March in Washington did not cause much stir in Atlanta, which has had a minimum amount of difficulty in desegregating universities, schools, golf courses, parks, theatres and swimming pools and other places and services forced to operate under Jim Crow laws outlawed by U.S. Supreme Court decision.

One Film Row touter, speaking for himself, did have this to say, however:

"For years we've tried to get these rascals (he used another word) to get out on the road and help us sell their pictures—many of which needed help. It was a rare thing for one of them to participate in this type of promotion. Now, when they see a chance to get some adverse (for their pictures) publicity, they hit the road in droves."

TV Tape Recorder Brings Big Trading In Cinerama Common Stock

Cinerama common stock was among the most active issues on the American Stock Exchange last week with 102,800 shares traded. At least one cause behind the excitement, according to analysts, was the company's recently disclosed plans to market a television tape recorder for home use.

The stock closed the week at \$17.25, up \$1.62½. This is up from the year's low of \$12.87½.

REVAMP HUNGARY-SHOT COMEDY IN CINERAMA

"Millie Goes to Budapest," Cinerama comedy now going in Hungary, reportedly has been "reorganized" as a straight C'rama entry.

Film had started out as a coproduction with Dimitri de Grunwald who now has disassociated from the film. Unclear is whether Nicolas Reislin, C'rama president-chairman, will take producer's credit.

CITES FEARS OF 'FLYAWAY' DEALS

By EDDIE KALISH

It isn't likely that the present contract terms under which theatrical features are made in New York and vicinity will be modified in the next few years. So states Jim Gartland, business agent for International Alliance of Theatrical Stage Employees Local 52, the primary combatant in the labor-producer brouhaha recently stirred up by Gotham indie Ely A. Landau.

Gartland noted last week that, although 52 was as anxious as anyone to stimulate feature production in the east, the union has more work almost than it can handle right now. Hence threats such as Landau's of productions being "pulled out" of New York don't bother anyone all that much. In fact, the union exec pointed out, production has increased in the Gotham area during the past few years and looks like it will continue to do so.

Membership Up

He commented that the membership of 52 had increased by 62 men during the past year and that there is ample work for all of them. The only factor which would influence the working out of a new contract arrangement along the lines suggested by Landau, which included the establishment of weekly instead of daily rates and other new provisions, would be a tangible demonstration on the part of a producer like Landau that he would produce on a full-time basis in the east, complete with certain "guarantees" to substantiate this.

Gartland said that this is what he had told Landau in their discussions over the Gotham labor scene which the producer has charged is more geared to the 15% commission-to-advertising-agency tv commercials, industrial films and such. The 52 exec denies this logic and points out that his local was formed originally as a motion picture making union. Economic shifts have made it mostly a commercial maker today, he said, nonetheless 52 members have participated in many eastern theatrical productions and has top talent available.

As far as what the guarantees sought by the union would be, Gartland said that the building or leasing of a studio on a long-term basis or some form of profit-sharing arrangement with the union would be sufficient proof.

If such guarantees can be established, then the local would (Continued on page 20)

Danish Film, With Actual Vener, Draws Strong Questioning By Appellate Court in Albany

By JAMES L. CONNERS

Albany, Sept. 24.

Sharply conflicting interpretations of the Danish film, "A Stranger Knocks", were presented here before the Appellate Court in a quarrel over licensing the film for exhibition. Pitted were Harry L. Rand as counsel for Trans-Lux Distributing Corp., which holds the American rights, and Charles A. Brind Jr., as counsel for the New York State Board of Regents under which authority features are licensed or denied license.

"A Stranger Knocks" was called, by Rand, "A highly moral work of art, a picture telling a story that has vital contemporary significance, awarded three 'Bodils' (the Danish 'Oscars'), produced and directed by a man with a record of 34 films in 27 years and a person with a high sense of responsibility, not a sensationalizer or an applier to prurient interest." "PP One" who has made an affidavit that the two scenes ordered to be deleted by the Regents are not obscene: the treatment of the sexual relationship between the characters, rather than extraneous to the work as a whole, is artistically justified by its theme and by the essential role of these sexual relations in the development of that scene; a picture praised by Danish critics, including that country's Catholic lay magazine, "Katolsk Ugeblad," and by American reviewers.

Against these remarks, Brind argued the film "obscene and pornographic; the first one we have had that depicted actual sexual intercourse—others have come near, but not reached it; I doubt there could be more vivid scenes than that of the orgasm shown here, for a relatively long time, with the (Continued on page 20)

Popcorn & Economics

Akron, O., Sept. 24.

If it weren't for popcorn sales, the Forum on Main St., Akron, would have been \$12,914 in the red last year, but with popcorn profits deducted, it managed to lose only \$5,971. That's why Lee Ferberstein has asked the Summit County Board of Revision to cut the theatre's realstate tax valuation from \$53,040 to \$35,000.

"Keeping the Forum operating is important. It is a one-purpose building and can't be used for anything else," he said. "Once dark, it will depress the entire neighborhood."

The board took the plea under advisement.

Le Vien In Switch For Charchill Memoir Films; Will Use Tinted Stock

London, Sept. 24.

The motion picture based on Sir Winston Churchill's memoirs, being produced in London by Le Vien Films, will now use color, per Jack Le Vien, chairman and exec producer of the company. It had originally been planned as a black and white production, but the producer made the switch after experimenting with a new laboratory process which color-dyes the monochrome footage taken from archives and newsreels. It will therefore blend with the new tint sequences which are now being lensed.

The film, which will run two hours, tells Sir Winston's story up to the time of his resignation from office in 1945. It is as yet untitled nor has the producer yet signed the actor who will speak the premier's words.

The unit is now filming at locations closely connected with his life, among them his home at Chartwell, the Prime Minister's official residence at Chequers, the wartime shelter at 10, Downing Street, and Blenheim Palace, where he was born.

Le Vien was responsible for "The Valiant Years" vidseries, and was exec producer of "Black Fox," which collared an Academy Award this year.

National Boxoffice Survey

Trade Picks Up; 'Cleo' Continues on Top, 'West' 2d, 'Irma' 3d, 'Arabia' 4th, 'Haunting' 5th

Touch of early fall weather plus some new screen fare is perking big this round in several key cities covered by VARIETY. But in others, the influence of back-to-school for the juveniles will hurt.

Still pacing the pack is "Cleopatra" (20th) (14th wk), which, of course, is being helped by strongly tilted scales on its hardticket dates. It is playing in some 20 keys. Next best is "How West Was Won" (MGM) (41st wk), which continues to show amazing strength and edging ahead of "Cleo" in some spots.

"Irma La Douce" (UA) (16th wk) is pushing back up to third position by a healthy margin. "Lawrence of Arabia" (Col) (37th wk), helped by several popscale engagements, is climbing to fourth place after dipping to sixth last week.

"The Haunting" (MGM) (4th wk) is coping fifth money. "Great Escape" (UA) (14th wk) will wind up sixth. "Thrill of It All" (U) (9th wk) will capture seventh position. "For Love Or Money" (U) (7th wk) is finishing eighth, same as a week ago. "Condemned of Altona" (20th) is taking ninth place,

showing up in nine key cities. "Wives and Lovers" (Par) (3d wk) will be 10th.

"Beach Party" (AD) (3d wk) is capturing 11th position. "8½" (Embassy) rounds out the Top 12 pix. "Toys in Attic" (UA), "L-Shaped Room" (Col), "Caretakers" (UA) and "Women of World" (Embassy) are the runnerup films.

"V.I.P.s" (MGM) is bearing out the promise of the first week in L.A. with a wow session at the N.Y. Music Hall, where \$200,000 looks likely on initial week. It continues boff in L.A. for second round. "Conjugal Bed" (Embassy), on two preem engagements in N.Y., shapes smash.

"In the French Style" (Col), also new, looms big in N.Y. and Washington. "Small World of Sammy Lee" (7 Arts), fast in Washington, looks big in N.Y. "Lord of Flies" (Cont), boffo in Frisco, shapes big in Boston and N.Y.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 13-14-17).

Par 'Exposes' Fashions; Hostess Brings Screens To Protect the Clergy

Fashion designer Edith Head, who started out at Paramount 30 years and 900 pictures ago, is a pro with a sense of humor. This was established as she offered the commentary during a fashion show at the Franklin Simon department store in New York last week where she placed on exhibit her \$200,000 wardrobe for "A New Kind of Love."

Gal is fond of Hollywood and takes pride in her work but nonetheless had lighthearted remarks that scored with her audience. She scored, too, with the numerous press reps, much to the joy of Par's publicity staff.

Fashion demonstration followed a luncheon at the Gate of Cleve restaurant in the Sheraton Atlantic Hotel. The ladies left after coffee, the men stayed on for a presentation anent the overall publicity campaign.

The men also were asked to stay to witness a strip dance by Christian Kay, who does the same in the picture. It was revealing and enjoyable, but apparently shocking to the restaurant's hostess who immediately rigged up screens around the Par Luncheon area. Perhaps cause for her alarm was the fact that at a few tables away sat a couple of clergymen who had Miss Kay, as she got naked and naked, in full view until the screens went up.

New Rank For Winters

Dick Winters, Metro homeoffice publicist the past three years, has been named publicity manager, per Dan S. Terrell, ad-pub-exploitation executive director.

Winters previously had been associated with 20th-Fox and RKO Radio.

Other Voices Against 'Morbid' Themes

Anatole de Grunwald and Bob O'Brien See Film Public Weary of Gruesome Types and Situations

Film producer Anatole de Grunwald had just ended a breakfast meeting with Robert H. O'Brien, Metro president, and hastened to tell an interviewer: "Bob and I agreed that the industry should be gotten out of its downbeat mood so far as story properties are concerned. The public has been getting miserable themes instead of bright entertainment."

"I don't mean to say that serious subjects can't or shouldn't be treated. But there are other things besides rape and murder. I know very little about murder and less about rape. Shouldn't we give the public a feeling of hope and optimism rather than leaving them in a state of depression and frustration?"

De Grunwald thus added his voice, along with O'Brien's, to a chorus that recently has been gaining considerable volume concerning the desire to get away from the recent overplay of sex and sadism in screenplays. Frederick Brisson made a similar point in a VARIETY story last week.

"Bob and I look most favorably upon a new stress on the upbeat in themes," said de Grunwald. He put it this way: "The family is an existing entity and we must make films which can be seen by the whole family together."

And he accents that this does not mean product grooved for the teenagers. He would prefer to have his pictures slanted as, he says, a store that sells clothes for everyone, and not just one age group. "I'm against pandering to any one type of audience," announced the producer, and while "I won't play up to teenagers I believe it unwise to play down to them also."

De Grunwald identifies himself as a firm advocate in the theory that the public must be given its dollar's worth and one way not to do it, especially after they've waited on line two hours, as they

(Continued on page 79)

Festival Circuit?

New York distributor-exhibitor Duncan McGregor, noting the vast number of other festivals at which various Lincoln Center entries had already been shown, opined dryly:

"I think the day is coming pretty soon when films will be made for showing around the world only at film festivals."

FAVORITE FRENCH FANCY

'Irma La Douce' A Big B.O. Winner In Detroit And State

Detroit, Sept. 24.

In its continued show of strength around the country, Billy Wilder's "Irma La Douce" has also been creating some record biz in various locations. Latest town to pin up "Irma" figures is Detroit. Actually all Michigan has been responsive.

At the Mercury Theatre here, the French trollop epic grossed \$219,507 in its first 11 weeks, an all-time house record, and it is holding over. For two frames at the Michigan Theatre, Lansing, where it is also continuing, the opus set a new house record of \$19,628 and after three weeks at the Michigan Theatre in Ann Arbor, the Mirisch Co.-Edward L. Alperson offering set a new mark of \$23,958.

In Benton Harbor at the State Theatre, the film topped UA's house record with a \$9,082 gross in two weeks and in Grand Rapids, at the Majestic, its first frame hit another peak with a strong \$10,889. For four weeks at the Capitol Theatre, Flint, where it holds, the pic also became a new UA record holder with a take of \$32,722 and at the State Theatre, Kalamazoo, "Irma" did a hefty \$11,630 in its first stanza.

Pension Eligibility Now 15, Not 20, Years as And When Treasury Okays

Hollywood, Sept. 24.

An amendment to the Screen Actors Guild-producers pension plan reducing eligibility requirements from 20 years of service credit to 15 years, has been adopted.

Trustees of the plan took action at a recent meeting. Amendment is subject to approval by the U.S. Treasury Department.

The reduced eligibility requirements will be applicable to all pension applications received on and after last July 25. A special actuarial study last spring disclosed the number of years of service credit could be lowered safely, allowing more participants to qualify for pensions.

Althoff Circus Logistics For Bronston's Film

Vienna, Sept. 24.

The longest circus haul in the history of the tanbark trail began Sept. 16 at Spittal, on river Drau, Carinthia. Film producer Samuel Bronston contracted for his next picture "Circus" with Franz Althoff, owner and director of outfit. In addition to elephants, camels, Watussi oxen, zebras, llamas, lions, chimpanzees, monkeys, Polar bears, brown bears, Malayan bears and sea lions, the caravan on 55 freight train cars includes 51 of his Liberty horses. Circus will cross via the Brenner Pass into Germany, Switzerland, France, and from Port Bou also via rail to Barcelona, where the first shooting will take place. At Port Bou, the French-Spanish border, the entire circus must be unloaded due to the different gauges of the railway systems.

Motion picture, in Technicolor, Super-Technirama-70, will be shot at Barcelona and scores of other European cities to give the entire production full European circus life atmosphere.

Ben Hecht screenplay is based on an original story by Philip Yordan. Henry Hathaway, director of the film, John DeCuir, production designer, photographers Jack Hildyard from England and Claude Renoir from France, started work at Barcelona on Sept. 23. Bronston also has as a consultant Bob Dover, performance director of Ringling Bros.-Barnum & Bailey, and Umberto Bedini, chief booker of circus acts for Ringling for the past 28 years. Another figure of the circus world to assist in the filming is Perezoff, impresario of Spain's Circo Trebol. Perezoff is instrumental in staging the annual International Circus Festival in Barcelona.

Dimitri Tiomkin will do score for the picture.

When filming in Barcelona terminates, Althoff will reassemble his circus and again board the special 55-car train for the move to Madrid, where the Samuel Bronston production will remain before cameras until the end of this year.

"Circus" is being distributed in the Western Hemisphere by Paramount and in other major territories by the Rank organization and independent distributors.

Bronston Productions has assigned photographer Ken Danvers to cover pictorially the entire operation from Spittal, Austria, to Barcelona.

L.A. to N.Y.

June Allyson
Anthony Cardoza
Herschel Daugherty
Richard Egan
George Egan
Mel Ferrer
Mickey Freeman
Betty Garrett
Jack Ging
Tom Gries
Gordon Gordon
Mildred Gordon
Edward Lewis
Paul Lukas
Ralph Nelson
Wayne Newton
Robert Preston
Otto Preminger
Stewart Stern
Bobby Vinton

Amusement Stock Quotations

Week Ended Tues. (24)

N. Y. Stock Exchange

1963	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15 3/4	12 1/4	ABC Vending	101	12 1/2	12 1/2	12 1/2	- 1/8
38 1/4	27 1/2	Am Br-Par Th	440	34 3/4	31 1/2	32	-1 1/8
21 3/4	14 1/4	Ampex	852	18 3/4	17 3/8	17 5/8	- 5/8
79 3/4	42 1/2	CBS	329	79 3/4	74	78 3/4	+3 3/8
18 3/4	12 1/2	Chris Craft	87	13 1/2	13	13 1/4	- 1/8
29 1/4	22 1/4	Col Pix	63	25 1/2	24 1/2	25	- 1/4
46	45 1/2	Decca	7	45 1/2	45 1/2	45 1/2	+ 3/8
46 3/4	27 3/4	Disney	83	44 3/4	42 3/4	43	-1 1/2
122 3/4	106 1/4	Eastman Kdk	431	113 3/4	111 3/4	113 1/4	+1 3/4
6 3/4	5 1/4	EMI	176	6	5 3/4	6	- 1/8
16 1/2	9 3/4	Glen Alden	291	15 3/4	14 3/4	15	- 1/8
23 3/4	15 3/4	Loew's Thea.	85	17 1/2	16 3/4	17 1/2	+ 3/4
68 3/4	48	MCA Inc.	40	65 3/4	64 3/8	64 3/8	- 5/8
37 1/4	15	Metromedia	418	36 1/4	34	35	- 5/8
37 1/4	28	MGM	2201	32 1/4	29 3/4	32 1/4	+2 1/4
12 3/4	7 1/2	Nat. G'l Corp.	275	9 1/4	9 1/4	9 3/4	+ 1/8
24 3/4	20 1/2	Outlet	2430	23 3/4	21 3/4	21 3/4	-1 3/4
53 3/4	35 1/4	Paramount	127	51 1/4	49	50	-1
211 1/2	120 1/4	Polaroid	1371	196 1/4	182 3/4	183 3/8	-1
75 1/4	56	RCA	607	74 1/4	71 3/4	72 1/2	+ 1/8
10 1/4	6 3/4	Republic	41	9 1/2	9 1/2	9 3/8	- 1/8
16 1/2	14	Rep. pfd.	4	16	15 1/2	16	- 1/8
25 3/4	20 1/2	Stanley War.	83	24 1/2	24	24 1/2	+ 7/8
45 3/4	31	Storer	96	43 1/2	40 1/4	40 3/4	-1 1/8
28 1/4	17 1/2	Taft Bdest.	59	25 1/2	24 1/2	25	- 1/8
37	20	20th-Fox	563	33 3/4	31 1/4	32	- 1/4
32	17 3/4	United Artists	174	20 1/4	19 3/4	19 3/4	- 3/8
16 1/4	12 1/2	Warner Bros.	103	14 1/4	13 1/2	14	- 1/8
68 3/4	51	Zenith	518	65 1/2	63 1/2	64	- 1/8

American Stock Exchange

4	2 1/4	Allied Artists	66	2 1/2	2 3/8	2 3/8	- 1/2
8 3/4	5	Bal'mnt GAC	11	7 1/2	7 3/8	7 3/8	- 1/8
12 1/4	6 1/4	Cam-Pkway	26	7 1/2	7 3/8	7 3/8	- 1/8
24 1/4	16 1/2	Cap. Cit. Bdc.	86	22 1/2	21	22 1/2	- 5/8
17 1/2	12 1/2	Cin'rama Inc.	1751	17 1/2	16 1/2	16 3/8	- 3/8
8 1/2	6 1/2	Desilu Prods.	56	8 1/2	8 3/8	8 3/8	- 1/4
7 1/4	4 3/4	Filmways	22	7	6 5/8	6 3/4	- 1/4
11 1/2	9	Movielab	17	11	9 3/4	10	+ 1/2
13	5 3/4	MPO Vid	34	10 1/2	10	10	- 1/4
5 1/2	2 1/2	Reeves Bdest.	16	2 1/2	2 3/4	2 3/4	- 3/8
3 3/4	2 1/2	Reeves Ind.	101	4 1/4	3 3/4	3 3/4	- 1/4
17 3/4	13 1/4	Rollins Bdest.	18	15 1/2	14 3/4	14 3/4	- 1/4
25 3/4	16 3/4	Screen Gems	14	23 1/2	21 3/4	21 3/4	-1 3/4
22	8 1/2	Technicolor	1213	21 3/4	19 5/8	20 1/2	- 1/4
6 3/4	4 1/4	Teleprompter	27	5 1/2	4 3/4	4 3/4	- 1/4
2 3/4	1 1/2	Tele-Indus	8	1 1/2	1	1	- 1/4
13 1/2	11	Trans-Lux	97	14 1/2	13 3/4	14	+ 1/2

* Week Ended Mon. (23).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6	6 3/4	+ 1/8
Four Star Television	11	12	+ 1/4
Gen. Aniline & Film	330	357	+25
General Drive-in	9 1/4	10 1/2	- 7/8
Magna Pictures	1 3/4	2 1/4	- 1/8
Medallion Pictures	11 1/2	12 5/8	- 1/8
Pickwick International	5 1/4	6	- 1/4
Premier Albums	6 1/4	7 1/4	- 1/2
Rust Craft Greeting Cards	14 3/4	15 1/2	+ 1/8
Seven Arts Productions	7 1/4	8 1/8	- 1/4
Transcontinent Television	18 1/2	19 3/4	- 1/8
U. A. Theatres	11	12 1/4	- 1/4
Universal Pic. (Com)	66	71	- 1/2
Walter Reade-Sterling Inc.	2 1/2	3	- 1/4
Wometco Enterprises	30	32 3/4	- 1/4
Wrather Corp.	7	7 5/8	- 1/8

(Source: National Assn. of Securities Dealers Inc.)

Nary An Objection To Disney's 'Sword' Cartoon

Walt Disney's newest cartoon feature, "Sword in the Stone," has been given an A-I rating morally unobjectionable for general patronage, plus a special recommendation by the Roman Catholic Legion of Decency.

Legion cites the film's "entertainment and educational values." "Sword" is based on a novel by T. H. White whose "The Once and Future King" provided the basis for the Lerner and Lowe musical, "Camelot."

Legion gave an A-II rating (morally unobjectionable for adults and adolescents) to Reade-Sterling's "Lord of The Flies."

N.Y. to L.A.

Wolfe Cohen
Robert S. Ferguson
Razz Goldstein
Bob Goodfried
Richard Lederer
Lloyd Leipzig
Maurice Livingstone
Leonard Stern

Europe to U.S.

Peggy Cass
John Dexter
Carl Fisher
Sol Jacobson
Sergei Obraztsov
Arnold Wesker
Bernie Wilens

Palumbo's Chairmanship

Leonard Palumbo, ad-pub director for Warner Bros. International, has been elected chairman of the international film relations committee of the Motion Picture Export Assn.

He succeeds Fortunat Baronat, Universal Pictures, who has been chairman for the past year.

U.S. to Europe

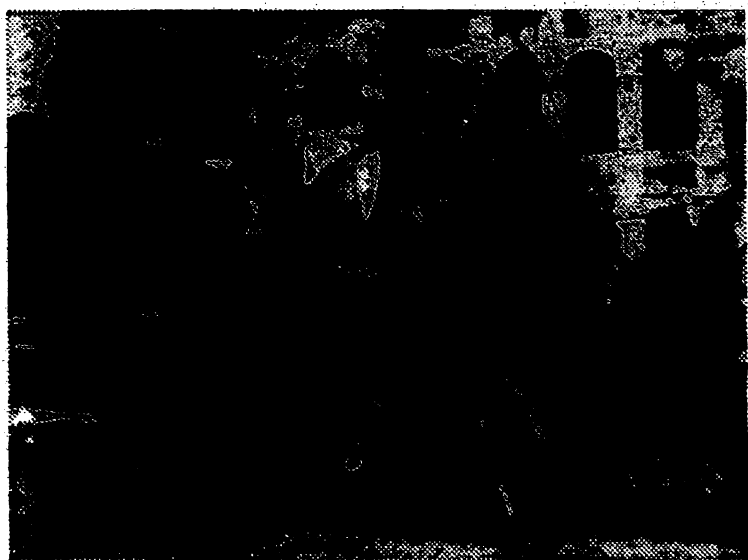
Stanley Baker
Frank Beeton Jr.
Everly Bros.
Gene & Francesca
Bonita Granville
Stanton Griffith
Lloyd Leipzig
Mort Miller
Frederick O'Donovan
Alfred Schlesinger
John Schlesinger
Neil Sedaka
Irwin Shaw
Dorothy Spencer
Meri Welles
Jack Wrather

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NEW RANK EARNINGS SETUP

New York Sound Track

George Jessel will toastmaster the Motion Picture Pioneers dinner for Darryl F. Zanuck, this year's "Pioneer of the Year." Incidentally, Jessel will be the honored guest himself at the Nov. 22 shindig of the Circus Saints & Sinners, the first time a "fall guy" took an encore. In 1930 he was similarly honored at which time, the late N.Y. Mayor Jimmy Walker introduced Jessel, his longtime pal. . . . Detroit UA publicist Howard Pearl's parents, Anna and Albert Pearl, marked their golden anni, with two other sons, Edwin and Jerome, and seven grandchildren in attendance.

In an article in the current issue of McCall's Magazine, 20th-Fox prez Darryl F. Zanuck predicts that when tv has exhausted the present backlog of Hollywood's theatrical films, they'll be begging the majors to make pix to fill their program gaps. Zanuck also comments on Hollywood's present unweildy studio complex (in relation to the need for the proposed jointly-operated studio at Malibu) by saying that "it's as if every airline had its own airport in every city."

Russell V. Downing, prez of Radio City Music Hall, due back this week after a four-week swing of England and the Continent. . . . John Wayne to Madrid for costume fittings, readying for his starring role in "Circus World". . . . Slick mags and the supplements going high on Carol Burnett in "Who's Been Sleeping in My Bed?" this being her first time out in pictures. . . . Bob Goodfried, Paramount's studio publicity director, back west after a week at the N.Y. outpost. . . . Cinerama working on a new screen aimed at eliminating seams separating the three panels.

Local press pundits were mostly favorable in reviewing "In the French Style," Journal-American and News being particularly enthusiastic with excellent notices. Also, Jean Seberg for the most part nicely spotlighted as an actress, not like when she tyro-ed in as "Joan of Arc" for Otto Preminger. . . . Robert Wise's "The Haunting" drew substantial compliments although the boys and girls of the fourth estate were somewhat mixed. Post and Times thought it about fair, while the Mirror, Journal-American and Herald Tribune were in the good-excellent category.

Masashi Shimizu, prez of Toho, comes to New York next month for the opening of "Chushingura" and to host a reception for two of the film's stars, Yoko Tsukasa and Kumi Mizuno, at the Astor Oct. 3. . . . Janus Films' first U.S. production, "The Troublemaker," has wound shooting at Hempstead, L.I. . . . Times Film prez Jean Goldwurm, currently abroad, has acquired U.S. rights to the Brazilian pic, "The Greatest Train Robbery" (due to be retitled), for a dubbed-in-English release here.

Ed Svigals, veep and general sales manager of Trans-Lux Distributing, arrived home Thursday (19) from a three-week European trip and took off Saturday (21) for California to set up openings of "A Stranger Knocks" throughout that state. . . . Jack H. Harris, president of Harris-Cole International, recently formed distribution company, off to the Far East to scout product and coproduction possibilities. . . . Reade-Sterling launches its re-release of Samuel Goldwyn's "Wuthering Heights" at the Baronet and other local houses Oct. 2.

Duncan McGregor's recently formed indie distriberry, Pathe-Contemporary, has joined IFIDA, with Ben Siegel, P-C's general sales manager, named to rep the company on the IFIDA board. . . . Titra Sound Studios here are presently prepping the English language versions of "8-1-2," "The Conjugal Bed" and "Instant Love". . . . French film people in town include producers Pierre Kalfon ("Sweet and Sour"), Fernand Lumbroso ("Magnet of Doom") and Paul Claudon ("The Sutor"). The first two pix were part of the Lincoln Center fest, while the third just opened its American preem date at the Beekman (to unanimously favorable reviews).

French director Francois Truffaut, due here next spring to shoot "Phoenix" (an adaptation of "Fahrenheit 451") for producer Lewis Allen, will make another French pic before that. He starts shooting "La Peau Douce" in Paris next month. It's described as the story-behind-the-story of one of those tabloid-favored crimes of passion. Raoul Coutard will handle the camera.

Otto Preminger back in Gotham following a Coast trip plugging his "Cardinal". . . . vet pub Harry Rice off to Florida for a holiday. . . . Mel Ash inked as unit man for Ely Landau's "Pawnbroker". . . . Julian Blaustein will produce "Khartoum" as a multi-million dollar adventure pic for United Artists world-wide release, with Robert Ardrey writing the screenplay. . . . Dave E. (Skip) Wesner recouping from an operation at Memorial Hospital, Hollywood, Fla. . . . Bette Davis, Ingrid Bergman and Anthony Quinn awarded "Silver Masks" from the Italian press.

Antole de Grunwald and Terence Rattigan, producer and writer, respectively, on "The V.I.P.s for Metro, will re-team in similar capacities on "The Yellow Rolls Royce" next year for same studio. . . . Bob Hope will star in "I'll Take Sweden," original comedy authored by Nat Perrin for Edward Small.

French star Dany Saval, 21 (who reports she's second only to Brigitte Bardot as a French film wage-earner) claims she had nothing to do with Playboy spread. Semi-nude shot was "taken for use in a film, not for publication," she told Toronto Star's Wendy Michener—adding that she's not raising a fuss because the mag's low French circulation would only be hyped by the publicity. Her six-year contract with Walt Disney, for whom she's made "Moon Pilot" and is set for "The Monkeys," stipulates that posing nude will break her contract. She was in Toronto plugging her French film, "Tales of Paris," at New Yorker Theatre.

Anthony Franciosa, erstwhile 20th-Fox pactee, returns to studio under two-way contract for features and tv. He'll do untitled pilot under coproduction deal set up by 20th with ABC-TV, and on feature side is pencilled in for Aaron Rosenberg's "Morituri". . . . John Sturges and Mitisch have set "The Law and the Tombstone" for coproduction under Mirisch-Kappa Productions banner for United Artists release. Edward Anhalt will script and Sturges produce and direct.

Tom Bosley moves from legit to features, the actor having been signed to essay a role in Pan Arts' "The World of Henry Orient". . . . the RKO circuit presently doing extensive renovations on its Alden Theatre, Jamaica, N.Y. . . . the Show of the Month Club and John Hancock Insurance Co. have made "The Cardinal" their subscription selection for January and December, respectively, in Boston. . . . Ely A. Landau has joined the list of guest speakers who'll address the Allied States Assn. convention, to be held Oct. 21-24 at the Americana Hotel, N.Y.

Martin Weiser named as exec assistant to Sanford Abrahams, Allied Artists national ad-pub director. . . . pub Jim Denton has wound up a 20-city trek on behalf of UA's "Kings of the Sun" with a two-day visit last week to San Francisco. . . . Jeffrey Pressman, a booker in Embassy's print department, engaged over the weekend to Arlene Suchow. . . . Chill Wills will be in Indianapolis today (Wed.) and tomorrow and in Minneapolis Friday (27) and Saturday (28) stomping for UA's "McLintock". . . . Tony Randall will host the Washington, (Continued on page 22)

FILM INTEREST IN MINORITY

By HAROLD MYERS

London, Sept. 23.

There has been a dramatic change in the balance of power within the Rank Organization, with motion picture interests, for the first time in the history of the group, making a minority contribution to the total profits. The shift in earning capacity, significantly, is not the result of a slump in film earnings, but demonstrates the success of the extensive diversification policy that has been pursued over the years.

In actuality, film industry profits declined by only \$700,000 in the past year, but now represent only 49% of the group's earnings against 66% in the previous 12 months. The switch in emphasis is a feature of John Davis's annual report to stockholders, out last Wednesday (18)—the first since he assumed the chairmanship of the organization last year.

Now Wide Range of Interests

Within just a few years, the Rank group has spread its wings, and its interests range from such showbiz activities as commercial tv (represented by a 37-1/2% interest in Southern Television), a 50-50 partnership with Rediffusion in a pay-tv outfit known as Choiceview, 14 tenpin bowling alleys, which will increase to 23 next year, ballrooms, ownership of Bush and Murphy Radio and piped tv services in 32 towns.

Its hottest diversified interest is Rank Zero which, according to Davis, is "exploding in its rate (Continued on page 24)

Use of Hinterland Touters Worries Local 872; Film Distributors Like Avoidance of Travel Tab O'Head

U'S FLUSH (NOT BLUSH) AT TOA CONVENTION

Universal will be under the spotlight at the president's banquet during the Theatre Owners of America convention at the Americana Hotel, N.Y. At the bash (Oct. 31) the exhibitor organization will present its "Star of the Year" and "Most Exciting New Star" awards. Both go to performers presently associated with Universal.

TOA's choice for "Star of the Year" is Cary Grant, whose next release, "Charade," is a U feature. (Grant also recently set a deal with the distrib to do his next pic for Universal distribution.) TOA's selection for "Most Exciting New Star" kudos is for Angie Dickinson. She's under exclusive contract to U and has been the subject of a concerted effort on the part of the company which has tagged her and some other performers for future status.

Some time ago, Universal posted a star-building plan. Miss Dickinson is first to get the treatment. Her selection by TOA is a big help in this direction for the company. As far as Grant is concerned, it's just more fuel for a long-burning b.o. fire.

A new plan for the handling of publicity in the field by major distributors is threatening to undermine the short life of International Alliance of Theatrical Stage Employees field pub local 872. The new system, presently in use in some areas by Columbia, involves the employment of local independent publicists to do exploitation work on pix, as opposed to the old system of hiring touters by contract who work out of the homeoffice.

These hinterland indies are out of the jurisdiction of 872 and its older Coast sister local, 818. The inland guys have their own offices and are hired on a picture-by-picture basis to do work that staffs of exploitation men used to do, working for a distrib exclusively. The independent contractors aren't under long-term pacts and the primary reason for the move is that it can save a distrib considerable coin.

Under the present system, 872 touters get a per diem rate of \$70 a day plus expenses. This can run up a hefty tab for distributors who now find that it is cheaper to work with independent contractors who don't need as heavy travel allowances for one thing and who will work cheaper for another. The major weakness in the move, pubs argue, is that the local offices are involved in several other projects along with handling a given feature. They rep supermarkets, local theatres and business and other things whereas an 872 exploiter is allowed no multiplicity while working on a picture. He must concentrate his full efforts on each pic, feature by feature.

But the overriding factor is the monetary saving to the distrib. In these economy-conscious times, companies are looking for every way possible to cut overhead. This is one way. The harrowing point, from the union position, is that it feels that it is powerless to stop such a move. 872 is only four years old and, should the indie (Continued on page 28)

Actor's Play Small, Think Big

Walter Mathau Asked 100G Bite for Bit to Teach Hunter a Lesson

Hollywood, Sept. 24.

Walter Mathau last week finally got around to answering the blast Ross Hunter had leveled at him several months ago in a VARIETY story. The producer had tabbed Mathau's \$100,000 demand for role in Universal's "Thrill of It All" as prime example of exorbitant money demands thespians are making in Hollywood—(part was ultimately essayed by Edward Andrews).

"I felt that with the part inconsequential to the core of the story—which I thought was strictly featherweight material anyway—it was an insult," said Mathau who is currently at work in Warner's "Ensign Pulver." "I knew it wasn't worth \$100,000—it wasn't worth more than \$10,000. But if you are offered a weak part you ask for a hike in salary to compensate for it."

"If somebody asked me to carry a spear in 'Last Days of Pompei' I'd say sure—for \$150,000," he added.

Of Hunter's stated plans to get together with other producers and set a ceiling on coin to be paid thespians, Mathau observed, "That's always the dream of the boss—to set his own limit on what his workers can make. They think that \$150 a week for an actor would be just fine. Fortunately, the system of free enterprise is still in effect. There is still competitive bidding for talent."

Mathau opined that it was about time that the film thesp had attained his present lofty status. "For 5,000 years the actor has been relegated to the stable, cellar or kitchen," he maintained. "It's fitting that he has finally escaped that tainted triumvirate of actor, vagabond and rogue."

Youngsters on threshold of acting careers were offered advice by Mathau, nub of which was "don't."

Actor maintained that "of 10,000 actors there are probably 1,000 good ones, 100 excellent ones and 10 jobs for all of them." In light of this, he contended, that unemployment problem among

thesps is a natural condition, adding that "at any given time" some 83% of Actors Equity membership is out of work.

Further dramatizing plight of the actor, even the successful ones, Mathau averred that "For the last five years I've averaged at least \$150,000—and if I'm out of work two months I have to borrow money." He cited, in addition to taxes, his agent's 10%, his business manager's 10% and, on a purely personal level, \$60,000 a year in child support and alimony he pays, as contributing factors to fact that by end of the year he is never better than even.

Also he cited "The time, energy and money which must be spent in convincing everybody how much in demand you are." This, he maintained, is of utmost importance in getting more work.

Tab for this "image" according to Mathau includes press agents, clothes, and even parties. Actor argued that some of a thesp's most important career boosts are received at parties. It's at parties, he maintained, that a producer is apt to see an actor and yell, "Holy jumping Jehosaphat—you're just the man I wanted for the part of Oscar Wilde in 'Tomorrow the Oven'—or something to that effect."

AND ROBERT WAGNER, TOO

He's Latest Actor To Try Film Producing

Add another actor-turned-producer to the list. Robert Wagner has formed an indie production company called Robert Wagner Enterprises and plans to begin production with the film version of James Cain's novel "Past All Dishonor."

Wagner has concluded dickers for the purchase of the book and is currently in Gotham setting production plans for the project. Wagner's latest pix as an actor were "Pink Panther" and "The Condemned of Altona." "Dishonor" is described as a "suspense drama."

UA'S NEXT FOR 'GOLDEN' PLAN: 'GREAT ESCAPE'

Modified playoff pattern of United Artists, "The Golden Showcase," an outgrowth of the original "Premiere Showcase" will present "The Great Escape" starting Oct. 2 as its second offering. Anchor spots are the DeMille on Broadway and the Coronet in the east side cinema belt.

"Golden" plan differs from UA's "Premiere Showcase" in that pix distributed under the latter pattern have no first engagement playing a main stem and eastside house. Under "Premiere," films go directly to a multiple break which includes, natch, a Broadway and eastside showcase. "Golden" scheme was first used for "Irma La Douce" and with that feature it truly lived up to its name, the pic turning in hefty biz.

What the "Golden Showcase" plan does in effect is to continue a major feature on Broadway and on the eastside in addition to opening it in selected houses elsewhere around the area, usually numbering around 75. "Escape" will remain berthed at the Coronet when it goes "golden" and also may hold at the DeMille or possibly move to the Victoria. The Broadway plan isn't set yet. "Irma" moved from the DeMille to the Victoria when it inaugurated the "golden showcase" plan and stayed at the eastside Baronet.

Both "Escape" and "Irma" had done big biz on Broadway-eastside exclusive firstrun before moving to the multiple plan. In the case of "Irma," biz continued strong on Broadway and at the Baronet, with additional strong tallies in the other showcase houses. This, then, now looks like the pattern to be followed by UA with future non-roadshow but Broadway daydate firstrun product.

Charade (TECHNICOLOR)

Melodrama, with heavy helping of comedy, brought off successfully. Cary Grant-Audrey Hepburn and top production mean money in the bank. Excellent holiday fare.

Hollywood, Sept. 20.

Universal release of a Stanley Donen production. Stars Cary Grant, Audrey Hepburn. Features Walter Matthau, James Coburn. Produced and directed by Stanley Donen. Screenplay by Peter Stone; story by Stone and Marc Behm; camera (Technicolor), Charles Lang Jr.; editor, James Clark; music, Henry Mancini; asst. dir., Marc Marotta. Reviewed at Grauman's Chinese, Hollywood, Sept. 17, '63. Running time, 113 MINS.

Peter Joshua	Cary Grant
Begbie	Audrey Hepburn
Bartholomew	Walter Matthau
Tex	James Coburn
Scobie	George Kennedy
Chadler	Ned Glass
Grandpierre	Jacques Marin
Felix	Paul Bonifas
Sylvie	Dominique Minot
Jean-Louis	Thomas Chelmsky

The guessing game suggested by the title refers to the many plot twists in Stanley Donen's "black comedy," not to its boxoffice prospects. "Charade," as the saying goes, has it made.

Completed some months ago, Universal wisely sat on this deluxe package until releasing time and temper were ideal. Already strong in the comedy market, studio reasoned delayed exposure could enhance its potential, indicating pic's strength by booking it as Christmas film in Radio City Music Hall. "Charade" has all the ingredients of success, some in spades, blended into a tasty dish that spells ticket-selling ambrosia.

Firsttime teaming of Cary Grant and Audrey Hepburn, a natural, gives the sophisticated romantic caper an international appeal, plus the selling points of adventure, suspense and superb comedy.

Director Donen and scripter Peter Stone, obviously "inspired" by the handwork of other filmmakers who have worked successfully in this genre, may not have the most original of plots or even treatments, but they can be proud of their final handwork.

Basically a suspense or "chase" film, "Charade" has several moments of violence but they are leavened with a generous helping of spoofery. Donen plays the taut tale against a colorful background of witty dialogue, humorous situations and scenic beauty—a style that has become known as "black comedy." Stone sometimes changes a plot situation with a single line of dialogue (as in some of Grant's exposures), which necessitates concentration on part of viewers.

While vacationing at a French Alps ski resort, Audrey Hepburn meets Cary Grant casually. Returning to Paris, she finds herself a widow, her husband having been murdered. Aware that her own life may be in danger, she appeals for help to the U.S. Embassy. There she learns that former World War II associate of her husband (about whom she knows amazingly little, one of the plot's weaker points), and his accomplices in the theft of \$250,000 in gold, believe that she knows the money's whereabouts. Walter Matthau, her informant, advises her, for her own safety, to find the money (property of the U.S. government) and turn it over to him. He also tells her to contact him, day or night, should she be further threatened.

Grant, who has followed her to Paris, offers to help but turns out to be a member of the gang, albeit as much of a mystery to them as to her. Each time Miss Hepburn confronts him with irregularities in his story, he diverts, but never completely allays, her suspicions with another "charade," or change of identity. This, plus growing romantic appeal he has for her, both attracts and confuses her.

The associates, one by one, come to grisly ends and the search narrows down to her and Grant. One plot twist is the early disclosure of an important clue to the money but one that will probably elude most viewers.

The ending, as in every self-respecting suspense, is a dramatic surprise, with the real villain's denouement (it is not the butler), and continues to a trick comedy fadeout. Grant, suave master of romantic banter, makes a choice mate for the always delightful Miss Hepburn. The two stars carry the film effortlessly, with the only acting competition coming from the versatile Matthau. James Coburn, Ned Glass and George Kennedy make an effective trio of villainous cutthroats. Kennedy's fight with Grant on a slippery rooftop is a real gasper.

Fast-paced, from the pre-title shot of a body tossed from a train

to the finale under a theatre stage, "Charade" seldom falters (amazing, considering its almost two-hour running time). Violent incidents used are necessary to the plot, not merely inserted to accent the action. In the same manner, humor, while abundant, is never forced. Repartee between the two stars is sometimes subtle, sometimes suggestive, sometimes satirical but always witty. The occasional use of broader comedy includes one hilarious bit when the heroine tries to disrobe the hero so that she can search his suit.

Charles Lang Jr.'s Technicolor photography captures the charm of photogenic Paris (and some beautiful opening shots of Megeve, in the French Alps). He keeps the camera-work generally low-keyed as much of the action is interiors or occurs at night. James Clark's editing, brisk and economical, is responsible for much of the excellent pace.

Biggest disappointment for female viewers, used to the fabulous costumes Givenchy usually provides for Miss Hepburn, is the wardrobe he has provided for "Charade." Other than the "haut couture" promise of her opening-sequence ski suit, there's little evidence of the high style so suitable to the star. Her gowns are attractive but...

Henry Mancini's score, as tunelessly brittle as the dialog (he uses a combination of an English "jangle-box," an accordion and guitar for some of the offbeat effects), helps. Robe.

Makuchi (The Idiot) (JAPANESE)

Paris, Sept. 23.

Dated production and release. With Masayuki Mori, Toshiro Mifune, Setsuko Hara, Yoshiko Kuga. Written and directed by Akira Kurosawa from novel by Feodor Dostoyevsky. Camera, Chochi Nakai; editor, T. Saito. At Cinema-Quebec, France. Running time, 174 MINS.

Idiot	Masayuki Mori
Friend	Toshiro Mifune
Woman	Yoshiko Kuga
Girl	Yoshiko Kuga

Japanese director Akira Kurosawa's pic version of Dostoyevsky's "The Idiot" denotes it might have limited art chances but a personalized sell is necessary. It is okay for film buffs.

The growing audiences, if limited, for more difficult film fare, plus the recent accent on film art at the Lincoln Centre Film Fest in N.Y., could also raise interest for this pic helped by the Dostoyevsky tag. Though pic takes place in Japan soon after the last war, it is a faithful attempt to put the book on film.

Kurosawa has managed to keep the dense characterizations of the book if he has had to sacrifice too much time to filling out the narrative between some superlative moments of tense drama. The so-called idiot is a soldier who had narrowly escaped death and has been marked by this in the form of attacks of epilepsy and an ability to show complete compassion, not pity, for his fellow mortals. This has him labelled an idiot by most people. He moves in with a friend of the family and becomes embroiled with the seething needs, drama and tragedy of a group of people.

His attempt to help a desperate woman, coveted by a rich brutal man and a ruined, young man, ends in his own madness and the murder of the woman. In certain scenes, Kurosawa is able to actually shed light on conflicting inner turmoil by his expressive actors. Also a sensitive camera mixes this with subtle but telling symbols.

Masayuki Mori has the right blend of gentleness and goodness as the "idiot," while Toshiro Mifune has the rage for the hard-bitten, frustrated rich man. Setsuko Hara poignantly depicts the lost, desperate woman who brings on tragedy and madness for the two men.

It is visually excellent with its snow country backing and emotional probing giving it a mood that is in keeping with the original 19th Century St. Petersburg background. Mosk.

UATC 'Ups Funk

Buffalo, Sept. 24.

Charles E. Funk, manager of the Century Theatre (UATC) since 1959, is leaving the post to become assistant to S. H. Hassanein, vice-president of United Artists Theaters. Funk will take over the new position immediately working out of New York City and will have about 100 theatres under his supervision.

He will be succeeded by William C. Martin, former house manager. Emil Noah will take over Martin's former-house managerial berth.

Twice Told Tales (COLOR)

Promising horror trade item. Literary sources brutalized and details vulnerable to faulting, but those who go for Poe should like this bowdlerized Hawthorne.

Kansas City, Sept. 18.

United Artists release of Robert E. Kent's Admiral Pictures production. Stars Vincent Price; features Sebastian Cabot, Brett Halsey, Beverly Garland, Richard Denning, Joyce Taylor. Directed by Sidney Salkow. Screenplay, Robert E. Kent, based on stories by Nathaniel Hawthorne; camera (Technicolor), Ellis W. Carter; supervising editor, Grant Whytock; special effects, Milton Olsen; sound, Lambert Day. Reviewed at Englewood, Independence, Mo., Sept. 18, '63. Running time, 119 MINS.

(1) Dr. Heidegger's Experiment	Vincent Price
Alex Medbourne	Sebastian Cabot
Dr. Carl Heidegger	Marl Blanchard
Sylvia Ward	
(2) Rappaccini's Daughter	
R. Rappaccini	Vincent Price
Giovanni Genscoati	Brett Halsey
Prof. Pietro Baglioni	Abraham Sofaer
Bernice Rappaccini	Joyce Taylor
(3) The House of the Seven Gables	
Gerald Fyncheon	Vincent Price
	Beverly Garland
Jonathan Maule	Richard Denning
Hannah	Jacqueline de Wit

A moral may lurk somewhere in the fact that of the three Nathaniel Hawthorne tales rounded up and hacked to fit Robert E. Kent's Procrustean bed of horrors, the yarn least molested ("Rappaccini's Daughter") emerges most genuinely shuddery. Package is highly exploitable and any goose-pimple merchant can proceed on promotion on premise that this is as one of the season's better scarers.

Kent, under whose Admiral aegis film is released through United Artists, has used strong cast values in the three separate segments. His optical effects and mountings are solid, except in the last item, "House of the Seven Gables," in which the miniature exterior looks very miniature indeed. Interiors in "Gables" are okay until portraits and walls start oozing "blood," the orange-ish shade of which is more reminiscent of priming paint than the stuff quested by vampires.

In "Dr. Heidegger's Experiment" Sebastian Cabot is sympathetic and believable in the title role, although anyone recalling the original tale, done with gentle humor, of an old codger who tampers briefly with the geriatric progression of four even more elderly friends, will be nonplussed at producer-scripter Kent's introduction of such Poe-relation elements as a corpse in a wedding gown and hints of a 40-year-old triangle. In this, as in the stories which follow, Vincent Price has a chance to display the virtuosity which has made him master of the hounds of hell. He is particularly "colorful" as the demented genius, Dr. Rappaccini, who tries to protect his daughter by rearing her in a garden filled with poisonous plants and inoculating her with their juices until he himself must handle her, literally, with kid gloves. Joyce Taylor is a vivid and tragic figure in this tale, lifting it out of the "terror" stereotype into genuine drama.

Altogether, film looks to "promote" Hawthorne to the lonely heights of cinematic horror heretofore preempted by Poe. In using the title, "Twice Told Tales," the filmmakers did some more juggling, since only "Dr. Heidegger's Experiment" actually is in that collection. "Rappaccini's Daughter" is, to be scholarly, from "Mosses From an Old Manse." "Seven Gables" was a full length book. Quin.

Rogopag (ITALIAN-ENGLISH SUBTITLES)

Arco Film-Cine-Lyde Film presentation of Alfred Bini production. Music, Carlo Rustichelli. At N.Y. film festival. Running time, 125 MINS.

(1) "Hibeterna" (Virginity)	Stars Rosanna Schiaffino, Bruce Robinson, Maria Pia Schiaffino, Carol Zappavigna. Directed and written by Roberto Rossellini; camera, Luciano Trasatti.
(2) "Il Pollo Ruspante" (The Range-Grown Chicken)	Stars Ugo Tognazzi, Lisa Gastoni, Riky Tognazzi, Antonella Taito. Directed and written by Ugo Gregoretti; camera, Mario Bernardo.
(3) "Il Nuovo Mondo" (The New World)	Stars Jean Marc Bory, Alexandra Stewart. Directed and written by Jean-Luc Godard; camera, Jean Robier.
(4) "La Bicciotta" (Cream Cheese)	Stars Orson Welles, Mario Cipriani, Laura Betti, Edmonda Aldini, Ettore Garofolo. Directed and written by Pier Paolo Pasolini; camera, Tonino Delli Colli.

All the furor that attended the hastily shutdown scheduled Italo preem of this film seems rather absurd—at least to a not-too-jaded U. S. reviewer. "Rogopag," a four-part pic with episodes contributed by Roberto Rossellini, Ugo Gregoretti, Jean-Luc Godard and Pier Paolo Pasolini, is a sometimes

amusing, but more often overblown, film anthology which, like a chain, is only as strong as its weakest link.

No one of the episodes is actually bad, but none is totally successful. Overall it's an uneven film, full of righteous indignation—both comic and sad—striking occasional sparks but never catching fire. With some judicious editing of each of the segs, to eliminate redundancies, it might be shaped into an acceptable artie offering for the U. S.

Most interesting episode—and the one which shocked the Italo censors—is Pasolini's "Cream Cheese," concerning an Italian film company shooting the Passion of Christ. The contrast between the story being filmed, and the characters filming it, is obviously meant to shock, especially when a poor, underpaid player, who portrays one of the two thieves crucified with Christ, dies on the cross as a result of stuffing himself on victuals from the portable commissary.

Pasolini tells his story in a series of scathing images: "angel" extras, during their lunch break, twist (boy-boy-style) to raucous rock-and-roll music next to the Last Supper table; the star playing the Virgin Mary feeds her pet pooch caviar, and the director, played by Orson Welles, views all with weary, detached cynicism. The images are made more disturbing by Pasolini's arbitrarily switching his camera throughout from black-and-white, to vivid color, to a sort of violet monochrome, and back to b-w.

The seg, which the censors found "sacrilegious," could instead, be interpreted as a sincere, if diffuse and unsubtle, attack on social hypocrisy, made particularly disturbing by the Passion background.

The other segs are equally well-intentioned—and equally overdone. Godard's contribution, "The New World," is a cold, cryptic look at the post-Bomb era, an austere comic view of an upside-down world told in terms of an unsatisfactory love affair. Gregoretti's "The Range-Grown Chicken" is a funny, ultimately tragic broadside aimed at Mad Ave. huckstering techniques which hardly make this the best of all possible worlds. Rossellini contributes the lead-off seg, "Virginity," a slight but amusing tale of how an Italian airline hostess in Bangkok puts off an amorous American businessman who is really searching for a mother. It's good for a few laughs, but Rossellini doesn't possess the comic vision or invention of a director such as Vittorio De Sica. The fade-out is anticipated long before it's reached.

With the exception of the Rossellini seg, which looks like it was filmed on a miniscale budget, the physical production is good. Performances are more than okay, though Orson Welles, dubbed into Italian, has been given a voice sounding like Dennis Day's—if that can be imagined. Pic's title, "Rogopag," a conjunction of the first letters in the names of the four directors, obviously doesn't mean a thing, and could very well have been "Paggoro." Anby.

Happy Jack Fruchman Reports 31% B.O. Hike

Baltimore, Sept. 24.

Jack Fruchman, owner-operator of string of theatres states that boxoffice grosses for his four major downtown theatres (Stanton, Mayfair, New and Charles) were 31% greater than for comparable summer period of June, July and August of last year.

Fruchman credits increase in trade to sound advertising, promotion and good motion pictures. Films he has shown at his downtown houses this summer included "Hud," "8½," "Lawrence of Arabia," "Thrill of It All," "Bye Bye Birdie," and "Come Blow Your Horn."

As another reason for hypo in trade, Fruchman cites revitalization of downtown sections and openings of new expressways that make going and coming more pleasant.

He is optimistic, he said, about "the new downtown Baltimore, the Civic Center, the new skyscrapers in the Charles Center, new hotels, new apartments, new office buildings and department stores."

A new downtown boom is around the corner he says.

The Wheeler Dealers (PANAVISION-METROCOLOR)

Blue-chip farce takes stock of Wall Street doings. Garner tops in broad piece of silliness that should please everyone.

Metro release of Filmways Pictures (Martin Ransohoff) production. Stars James Garner, Lee Remick; features Phil Harris, Chill Wills, Jim Backus, Louis Nye, John Astin, Elliott Reid, Patricia Crowley, Pat Harrington Jr., Joey Forman, Charles Watts. Directed by Arthur Hiller. Screenplay by George J. W. Goodman and Ira Wallach, based on novel by Goodman; camera (Metrocolor), Charles Lang; editor, Tom McAdoo; asst. dir., Vol; asst. director, Al Weston. Reviewed at Fox Wilshire, Beverly Hills, Sept. 18, '63. Running time, 106 MINS.

Henry Tyron	James Garner
Molly Thatcher	Lee Remick
Ray Jay	Phil Harris
Chill Wills	Chill Wills
Bullard Bear	Jim Backus
Stanislas	Louis Nye
Hector Vanson	John Astin
Leonard	Elliott Reid
Eloise	Patricia Crowley
Buddy Zack	Pat Harrington Jr.
Buster Varrow	Joey Forman
J. R.	Charles Watts
Mr. Wilson	Howard McNear
Giuseppe	Marcel Hillaire
Len Flunk	Don Briggs
Thaddeus Whipple	Vaughn Taylor
Finchberg	Robert Strauss
Achilles Dimitros	John Marley
Arthur Watkins	Peter Leeds

Hollywood, Sept. 20.

This wild and woolly comedy isn't likely to upset the stock market, although the world of Wall Street is its scene. On the other hand, it should boost the growing career of James Garner. A comedy player of promise, he proves that he's no "maverick," even when surrounded by a small army of older and wiser zanies. The pic's blue-chip appeal should be general and wide, in proportion to its exploitation.

Martin Ransohoff's screen approach to George J. W. Goodman's novel is a matter of "there's nothing sacred in big business, kid them all!" As a result, director Arthur Hiller, whose background has been primarily the more restricted playing field of tv, has picked out too many targets for his arrows of outrageous farce, but he hits the bull's eye an admirable number of times.

The wheeling and dealing of stock manipulators, a sitting duck whose feathers were born for plucking, is the base of Goodman and Ira Wallach's nutty script. However, they also take on the wonderful worlds of colorful Texans, New Englanders, modern art, government investigations, publicity, New York taxis, even snobbish headwaiters. About the only thing played straight is the romance, and even that gets a ribbing.

"Wheeler Dealer" is an impossible character, but James Garner makes him as credible as possible—a slayer of giants. A breezy opportunist, with a quick-change set of ethics, he's equally a Texas-style Cash McCall, Speedy Gonzales and Robin Hood.

Lee Remick is nobody's idea of a stock analyst. Although at times suggesting an abecedarian Helty Green, bogged down in a man's world of stocks, only the romantic moments give her much on which to concentrate, the part being generally a pretty project for Garner to tackle along his merry way. She's wasted on a part in which a promising starlet might better have been used.

The multiple characters who help the plot in and out of hot water include Jim Backus (appropriately named Bullard Bear), as Miss Remick's slippery Wall-Streeter boss; Phil Harris, Chill Wills and Charles Watts as an unbelievably rich trio who make Edna Ferber's Texans look like midgets; Elliott Reid as the heroine's art-critic boyfriend, too involved with his analyst to take advantage of "passing" opportunities; and Louis Nye, as an abstract painter whose style is less interesting in the result than in the doing.

Of the other types fitting about in the plot's background, John Astin's blood-sucking government investigator, Vaughn Taylor's bloodless New England type, and Joey Forman and Pat Harrington, Jr.'s cracked flacks stand out.

Charles Lang's color camera paints the surroundings bright and cheerful, making the most of the handwork of art directors George W. Davis and Addison Hehn and set decorators Henry Grace and Keogh Gleason, who haven't stinted on the opulent sets, properly overdone in the best of Hollywood escapist tradition.

Tom McAdoo has edited proceedings to a fast gallop, matched musically by De Vol's sprightly score. Randy Sparks' title tune, chirped by his New Christy Minstrels, is as non-serious as the rest of the film. Robe.

TRADE RE N.Y. FEST: 'YES, BUT—'

Lincoln Center Will Do Fest Annually

Enlarged Staff and More Administrative Time
And Facilities a Recognized Need

William Schuman, prez of Lincoln Center for the Performing Arts, presided at a short festival post mortem meeting of staffers in New York Friday (20) to see "where we go from here." There's no question but that the fest will become an annual affair despite this year's \$10,000 loss (see separate story). Although no specific plans have been set, it's expected the 1964 fest will be held at approximately the same time as it was this year.

What changes, if any, will be made in next year's fest have not been discussed, but it's thought they'll be mainly of an administrative nature. According to insiders, it was apparent this year that the staff (of about 10) will have to be increased, at least during the running of the fest, and that physical facilities for the staff will have to be enlarged.

Most of the problems which beset the fest staff this year were simply the result of lack of time—the fest didn't receive the "go" signal until late spring—and of the fact that there wasn't any precedent in planning. Thus, for example, there were only a handful of press screenings of pix scheduled before their actual fest showing. Next year, it's planned to start press screenings of all entries one week before the fest gets underway.

Besides being a convenience for the press, this will allow the fest to cut down on the number of pix withheld as press complimentary. At this year's affair, approximately 200 such comps were withheld for each performance. The plan is to cut that down to no more than 50, which would mean that next year a total of 3,450 more seats would be made available for public sale.

Fest organizer Richard Roud returns to his post as London fest organizer for the British Film Institute Friday (27). Still unset is whether fest coordinator Amos Vogel will stay on duty at the Center fulltime, or return to his Cinema 16 post until plans for the 1964 fest are further along.

London Assured Third Cinerama

London, Sept. 24. London is to have its third Cinerama theatre after all. A deal has just been closed for a lease of the Royalty in Kingsway, which will open on Nov. 27 with "The Wonderful World of Brothers Grimm," now current at the Coliseum.

The Coliseum will go dark for a few days to convert to the single lens projection system, and will reopen Dec. 2 with the European preem of Stanley Kramer's "It's a Mad, Mad, Mad, World." The Queen had accepted an invite to attend the Coliseum showing, but has now cancelled all her public engagements in view of the impending birth of her fourth child.

A few weeks back it had been reported that Cinerama would be taking a long-term lease on the Carlton, a 20th-Fox West End showcase, but that deal went cold after Cinerama engineers reported insurmountable difficulties in conversion to the triple screen process.

The Royalty, originally built as a legit as part of a redevelopment of the old Stoll Opera House, was subsequently leased to Metro and used to continue the hardticket run of "Ben-Hur" after the closing of the Empire for rebuilding. It was later the venue for "Mutiny on the Bounty" but has been dark for some weeks.

Sid Rogell, setting up his own indie outfit, acquired two readers to scout material, has bought James Callaghan story, "Are These My Children?" and novel by Howard Hunt, "The Violent Ones."

Big Day at Flickers

Columbus, O., Sept. 24. Members of the Ohio Federation of Women's Clubs are being urged by their officers to patronize the boxoffice on Wednesday, Oct. 30, dubbed "Attend a Movie Day."

"This could easily become one of the biggest days, attendance-wise, in motion picture history in Ohio," said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio. Prickett urged exhibitors to use material concerning Attend-a-Movie-Day in their ads.

Films With Moral Values Stressed On Capital's TV

Washington, Sept. 24. Greater Washington's Council of Churches kicked off a new local tv series Sunday (22) in which motion pictures were used as mirrors instead of whipping boys.

The six-week series, "Concepts in Cinema," has been penciled into afternoon time by WMAL-TV on a public service basis. Deliberately experimental, the series constitutes a trial run by the council which will determine, upon its completion, whether or not to offer it nationally.

According to advance blurbs on the talk show, "Commercial motion pictures which portray with integrity and authenticity man and his condition will be used to advance Christian explorations of the complexities and meanings of life."

Chosen as conversation pieces for the series are the films, "8½," "Lilies of the Field," "To Kill a Mockingbird" and "Through a Glass Darkly."

On-camera navigator for the series will be (Episcopalian) Father Malcolm Boyd, an ex-Hollywood showman who took holy orders. Currently he's chaplain at Wayne U. in Detroit.

Of the program, he said: "On these programs we regard the cinema as an art form instead of merely as a commercial medium. Therefore, our discussions will be concerned with that dirty word, 'morality' because we will strive to ask honest questions about the human condition as it is portrayed with integrity in the great films of our time."

"Certainly," he went on, "a primary objective of this program will be to relate the Christian faith to the turbulent, revolutionary world in which it exists. We do not feel Christianity meets the cinema on any kind of avant garde frontier area between the two, but, rather, that Christianity and the cinema exist together under the sovereignty of God."

SUES ON 'MONDO CANE'

Woman Says Self In Shorts Used Sans Sanction

Los Angeles, Sept. 24. For having been photographed in shorts while exercising at Vic Tanny gym in 1961 and the clip incorporated in the film, "Mondo Cane," Mrs. Sophia Sosin demands \$1,250,000 damages on charge of invasion of privacy in Superior Court. Suit is filed against Tanny and several film production and distributing companies.

Footage, which allegedly was used without her permission, has caused her embarrassment, ridicule and humiliation, according to complaint, which also named as co-defendants Emerson Film Enterprises, Times Film Corp., National General Corp., Fox West Coast Theatres and Guatiero Jacopetti.

BEGRUDGE CREDIT TO ARTS CENTER

By VINCENT CANBY

It's still too early to tell what the longrange effects of the first New York International Film Festival will be, but, for the short term, one word is enough: wow!

Since it's evident that the film trade community will continue to debate the plusses and minusses of the fest for some weeks to come, one can safely say that no one really loved it except the public (and, of course, execs of the sponsoring Lincoln Center).

Business-wise, the 10-day fest, which wound Thursday (19) night, played to 90% of capacity. That is, it took in \$90,000 on a potential of approximately \$100,000. Since it was budgeted at \$100,000, this spelled a loss of \$10,000. The result, however, was termed an "unqualified success" by a Linc Center spokesman, who some months earlier had estimated it would be a success if it played to as much as 50 to 60% of capacity. The Center is, of course, a non-profit organization.

Considering the tremendous public interest in the fest, it may be difficult to understand the film trade's reservations, which run a pretty wide gamut and definitely are not uniformly held. Few of the importers and distributors will go on the record as knocking the fest, and, in fact, the Independent Film Importers and Distributors of America, issued a nice, upbeat statement at the fest's close:

"We believe that the festival, in sharpening and heightening (interest in foreign films), has performed an important task. Apart from a handful of carping critics, the event has been received with vast appreciation."

No Free Ducats!—The beefs of those "carping critics" (most of whom are IFIDA members) range from the festival's being totally oriented towards the public (and not the trade) to the distributors not being provided free tickets.

Apparently deemed unimportant is the stature given films as an entertainment medium via the concentrated exhibition of 21 new (generally very high quality) pix in a short, 10-day period under the sponsorship of the Lincoln Center for (all) The Performing Arts.

Commented one indie distributor: "Why does New York need a film festival? We already have 22 art theatres here which in any 12-month period show the cream of production from all over the world. Why not have a festival in Houston or Denver? That's where we need to create excitement."

That argument seems to overlook the fact that New York is—let's face it—the cultural center of the nation, and the excitement in an event of the calibre of the New York festival must, inevitably, make itself felt throughout the country. There is also the undisputed fact that 15 or 20 top quality films from abroad, dribbling into U.S. release over a 12-month period, cannot possibly create the concentration of interest which the Linc Center event has done.

It is true that the festival was aimed—by design—towards the public and not the trade, but is that bad? A strictly trade-oriented fest might be expected to wind up as either (1) a pre-release showcase of those pix already set for U.S. release, or (2) a market place for the showing of any pic not already sold in this country—regardless of quality.

Cannes and Venice (both of which are competitive events, as opposed to the non-competitive, non-prize Linc Center affair) started off as strictly art shows and slowly evolved into important market places as well. It's not inconceivable that the New York fest, if the public continues to respond in years to come as it did this first year, will attract buyers and sellers of film (though, at this juncture anyway, it seems

(Continued on page 8)

Not a British Feature Will Unreel At London's National Film Festival; Far, Far From Practice at Venice

London, Sept. 24.

Dorothy Lamour's Post

Baltimore, Sept. 24.

Dorothy Lamour (Mrs. William Ross Howard 3d), a Marylander by marriage, has been nominated to serve five years on the Civic Center Commission, Mayor Theodora McKel-din is expected to submit nomination to City Council for confirmation.

The Mayor said, "In addition to the charm and beauty which Miss Lamour will bring to the Civic Center Commission as the first lady member of that group, she will also be able to contribute immeasurably to its work through her professional knowledge of the theatre and business."

The actress, who now lives in a Baltimore suburb with husband and two sons, appeared last week (Sept. 16-22) in "Pal Joey" at Painters Mill Music Fair in Owings Mills.

25,934 Bookings (And New High) For United Artists

The recently-concluded United Artists Sales Week Drive was the most successful in the history of the company, scoring a total of 25,934 special bookings. This is the largest number of such bookings for UA in any two-week period, according to James R. Velde, UA sales vice prez.

The drive this year ran from June 30-July 13 and there were 12 cash prizes awarded, six for shipments and six for billings. Also, this year's division manager's prize went to Eugene Tunick, the distrib's eastern and Canadian division manager. First prizes consisted of an extra week's salary for all branch office employees working at a winning outpost. Second prize was an extra half-week's salary for the whole branch staff.

First prizes in the shipments category went to UA exchanges in San Francisco, Pittsburgh and Vancouver. For billings first prizes went to offices in Detroit, Vancouver and Toronto. Second prizes for shipments went to Chicago, Toronto and St. John while second prizes for billings were awarded branches in Frisco, Denver and Calgary.

FIVE U.S. FILMS WIN AT EDINBURGH FEST

Edinburgh, Sept. 24. Five U. S. films won diplomas of merit at the International Film Fest here. Only 15 films received such awards.

The American winners were "The Balcony," (Cont) "The Critic" (Indie), "River" (Indie), "Shadow and the Sea" (Indie) and "The Winner" (Indie).

Other films given such merit diplomas were "Allegro Ma Troppo" (France), "Alvorada" (West Germany), "The Caretaker" (UK), "Four Thousand Steps to Sky" (Romania), "Given Word" (Brazil), "How To Be Loved" (Poland), "Portrait of Frans Hals" (Netherlands), "Sailing" (Netherlands), "That Cat" (Czech) and "Twist Parade" (France).

Robert Youngson, who produced "Golden Age of Comedy" for 20th-Fox, using old clips, will produce a feature for Metro tabbed "Big Parade of Comedy." He's now assembling material from the films, pre-dating 1947 and back into the silent era.

Just as the New York International Film Festival came to its close at Philharmonic Hall, news was handed out here respecting the London event. National Film Festival opens on Oct. 15 with the presentation of "Harold Lloyd's Funny Side of Life." Lloyd will attend.

Including the opening presentation, there will be 33 features unspooled, of which all but five have been picked from the year's festivals, among them the recently concluded Venice and Edinburgh events.

Unlike Cannes and Venice, which seem to make a specialty of featuring an outside proportion of native product, not a single British pic is included in the lineup, though there are three U.S. programs (apart from the Harold Lloyd show) and a substantial number of entries from France and Italy. The Yank programs are "The Balcony," a double bill comprising "The Chair" and "Crisis," and "Hallelujah the Hills."

Program, apart from pix already named—includes:

- "An Autumn Afternoon" (Japan).
- "La Belle Vie" (France).
- "Ill Démonio" (Italy-France).
- "I Fidanati" (Italy).
- "El Verdugo" (Spain-Italy).
- "The Golden Fern" (Czechoslovakia).
- "Le Mani Sulla Città" (Italy).
- "How to be Loved" (Poland).
- "Au Coeur de la Vie" (France).
- "La Joli Mai" (France).
- "Laugh Awhile With Max Linder" (France).
- "I Basilichi" (Italy).
- "Love in the Suburbs" (Hungary).
- "Mahabharat" (India).
- "L'Aine des Farchaux" (France).
- "Les Carabiniers" (France-Italy).
- "Muriel" (France-Italy).
- "Passenger" (Poland).
- "Paula Cantiva" (Argentina).
- "Rogopag" (Italy-France).
- "La Terraza" (Argentina).
- "The Russian Miracle" (East Germany).
- "The Sky" (Greece).
- "Sunday in September" (Sweden).
- "Dragées au Poivre" (France).
- "That Cat" (Czechoslovakia).
- "The Turning Wind" (Brazil).
- "Wild Dog Dingo" (Russia).
- "Le Feu Follet" (France).

Knoxville's Dream As Studio Center

Knoxville, Tenn. Sept. 24. Plans for development of Knoxville as a motion picture production centre for the Southeast will soon be introduced and finalized by Knoxville City Council, according to Councilman Ernest J. O'Conner. An appropriation of about \$100,000 will be requested for turning the Chilhowee Park into a production studio.

O'Conner said the municipal building has already been considered acceptable for producers, but the money will be needed to make the facility an A-grade studio. "East Tennessee has the unique and historic valley and mountain scenery being required by producers and we want the film people to have the best possible facilities," the Councilman added.

Several production companies have plans to make pictures in the Tennessee Valley area, according to Knoxville Chamber of Commerce.

'West Won' Looks to Top 'Ben Hur' in Denver

Denver, Sept. 24. Passing the \$500,000 mark in its 25th week, "How the West Was Won," currently running at the Cooper theatre, gives promise of becoming the city's all time highest grosser.

"Ben Hur," a couple of years ago in a different theatre, but of approximately the same capacity (800 as against 814), hit the \$500,000 mark in its 43d week, and went on to gross a total of \$642,800 during its 58 week run at the Denham; an all time high, for the Mile High City, in both gross and length of run.

Idea, Scenario, Casting, Money All Improvised for 'Sweet and Sour'; If Kalfon's Like Publicist, He Is

If French producer Pierre Kalfon, in New York last week for the Lincoln Center fest screening of his "Dragees au Poivre" (Sweet and Sour), sounds more like a press agent than producer, it's because he was—and still is—a press agent. The fast-talking Kalfon reported sincerely that the pic, his first, was nothing short of sensational everywhere ("you can quote me on that") and if he didn't win a prize at Venice, he hadn't gone to Venice to win a prize.

"Sweet and Sour," which wound the Linc Center fest Thursday (19) night, is a loose-jointed spoof of contemporary European film trends, told in terms of sketches, songs and dances, and featuring such players as Jean-Paul Bel-mondo, Simone Signoret, Anna Karina, Georges Wilson, Alexandra Stewart, in cameo roles. Pic was conceived in a split second, written in a couple of weeks (by star Guy Bedos and director Jacques Bar-tier), started shooting in mid-April and was ready for showing to Venice fest authorities by July 15.

Financially, says Kalfon, it also was "an improvisation." No bank would lend money on the wacky script, so he had to get his own dough to make up the \$170,000 needed on the \$200,000 budget (he had received \$30,000 under the French production subsidy). Although pic has only been in release in France a short time, he says he already has gotten back the budget, via French receipts so far and the sale of all foreign rights with the exception of those for the English-speaking and Iron Curtain markets.

He sold 50% of the Italo rights to Rizzoli Films for \$60,000. Rizzoli, says Kalfon, eschewed the opportunity for participating in foreign sales, believing the pic, full of "inside" jokes, would be dead outside of France and Italy. Yet, says the producer, he has sold the Japanese rights for a cool \$30,000—deemed pretty good for any French film, with or without "inside" jokes.

While he is continuing his career as press agent, for himself as well as for Michelangelo Antonioni's new pic, Kalfon has two more production projects in view. One, "Do You Like Women?", about a fanciful Parisian cannibal who eats girls (but only during the full moon), is tentatively planned for a Nov. 15 start. The second, "The Day We Waited For," would start next spring.

Discover 'New Face' At Venice: Buster Keaton

Venice, Sept. 24.

It was Samuel Bronston who once observed that "there is nothing as positive as a negative." The wisdom of that observation was powerfully demonstrated during the second half of the Venice film festival, when a Buster Keaton retrospective season was a non-competitive attraction.

As a result of word of mouth, the audiences increased daily and on the final showing of "Steamboat Bill Jr." there was standing room only in the theatre. Adult reaction was as definite and significant as that of the moppets who had never before seen, or even heard of, Keaton, and the comedy antics of the star delighted youngsters and oldsters alike.

There was general agreement among all viewers that Keaton displayed more comic invention in his films, made almost 40 years ago, than many stars or producers display today. This was particularly the case in such of his films as "Steamboat Bill Jr.," "The General," "The Navigator" and "The Three Ages," though his other comedies, such as "Sherlock Jr." and "Go West," were also enthusiastically received.

On the strength of the Venice reaction there can be little doubt of the b.o. potentialities of most of the Keaton comedies, particularly as attractions for children's matinees, though it is recognized that there is not much coin to be earned from such shows.

Frisco: 'But We Were First'; Levin Picks 1963 Jurors; Set 20 New Features

San Francisco, Sept. 24.

United States, Italy and Mexico will have juror representation at the seventh annual San Francisco International Film Festival, Oct. 30-Nov. 12. Jurors from the respective countries were disclosed by fest director as Irving M. Levin, Delmer Daves, F. Ammannati and Emilio Fernandez. Two more jurors remain to be selected. Some 20 features not previously shown in the U.S., Canada or Mexico will be in competition.

Commenting on the New York Fest which opened last night Levin said, "We (S. F.) are no longer the only film festival in the United States but we are the oldest and still the only one where films are in competition."

Pix for the S. F. fest are in process of being selected by a committee composed of Bay Area film critics Payne Knickerbocker of the Chronicle, Paul Spiegel, News-Call Bulletin, Stanley Eichelbaum, the Examiner, Joseph Dryer, S. F. Art Commission, Albert Johnson of Sight and Sound, British film mag; Ernest Callenbach, editor Film Quarterly. Levin also is a member of the selection committee.

Levin, who also operates theatres in S. F., also reports that his Vogue Theatre is doing booming biz with the Danish art pic, "A Stranger Knocks," which was banned by censors in New York. Film was bought by Trans-Lux after its showing at Frisco Fest in 1960 and is scheduled to open Los Angeles area run on Oct. 4 at the Four Star.

QUESTING EXPERIENCE, ROMY GOES HOLLYWOOD

Paris, Sept. 24.

Romy Schneider stated here she likes it fine that she has a deal to appear in four pictures for Columbia, just as she was happy to get away to France. Austrian actress said she had become "typed" in German-language pictures as so much the lady, and welcomed the opportunity to do cinematically otherwise in Paris and Hollywood.

Miss Schneider no longer favors being, say, the simple lovable bride of Austrian Emperor Franz Josef, as she was in "Sissi." So, for a switch, she came to Paris to appear in "Tis a Pity She's a Whore."

And with the Col contract she'll have more opportunity to display versatility.

Lewis Jacobs, the U.S. Juror, Sensed No 'Anti-Yank' Bias at Venice Fest

Indie filmmaker-critic Lewis Jacobs, who reprised the U.S. on the jury at the recent Venice Fest, reports that he was unaware of any "anti-American" feeling which might have been being responsible for failure of the U.S. entries to win any of the major awards.

Rather, he said in New York last week, it was a case of the American pix (Paramount's "Hud" and the indie "Cool World") being good, but ultimately overshadowed by the eventual winners. Vote which gave the Italo "Hands Upon the City" the top prize was unanimous, he said. He plugged for Patricia Neal to get the actress award, and, when that went to Delphine Seyrig (for "Muriel"), he had suggested a best supporting actress award, but Venice has no provisions for such a citation.

One of Jacobs' chief impressions after viewing Venice's 32 entries was that while most of the Euro-

Repeating the Motif
They're getting whimsical at the Antor Theatre, first-run on Broadway, where "My Son the Hero" is playing.
The marquee reads: "My Son the Theatre Manager Says Audiences Are Having a Wonderful Time."

N.Y. Fest

Continued from page 7
that Cannes will continue to have the edge there because of its early May date).

Both Kinds of Fest

In any case, there would seem to be room for both kinds of fests and showmen simply will not be able to ignore the importance of—or excitement created by—the Linc Center event.

On another key point, importers seem to argue out of both sides of their mouths. That is, some importers feel that the best of the N. Y. festival films would have been seen here even without the fest, while others say there's no point in showing any films in the fest if they already have been set for commercial release, adding that the pix which don't have commercial release aren't worth seeing anyway. (Of the 21 films shown at Linc Center, six already were dated for U.S. release.)

This point of view seems to assume that the film trade is infallible in picking "best films," or that only those pix which can make the commercial grade are good. What Linc Center can do, at its most successful, is to offer a showcase to worthy films deemed too chancy for regular release, as well offering the public a kaleidoscopic view of what's going on in films worldwide.

That the fest this year was not entirely successful in this respect is granted, but only two of the 21 pictures might be said to have been really bad and unworthy of serious consideration.

On somewhat firmer ground, one importer declared that he would be "very cagey" about letting one of his films be shown at the fest. He pointed to the unfavorable reaction to the French "Magnet of Doom," noting that its producer would now probably have a very hard time selling it to a U.S. distrib.

On the other hand, he noted, favorable fest publicity and press attention had undoubtedly helped Robert Bresson's "Trial of Joan of Arc," a fairly austere item, which, despite its quality, would have an uphill battle in commercial U.S. release. (Pathe-Center has it for this market.) This same exec added that if he had a pic, of whose commercial success he was sure, he would not want it shown at the fest and thus have any excitement subtracted from its regular theatre opening.

None of the exhibs seemed to be seriously concerned about the amount of biz siphoned off from the N. Y. theatres during the 10-day fest run, though it was thought to be apparent in a couple of cases—those of new artie pix (particularly "The Suitor" and "Conjugal Bed") which opened to excellent reviews and did not do business quite commensurate with their notices. However, biz lost during fest was expected to be more than made up afterwards.

Postscripts: N. Y. Film Festival

CATHOLICS AND COMMUNISTS

"Cinema Truth Camera" technique is expertly represented in "Le Joli Mai," a work of Chris Marker from Paris. An extremely long, mostly fascinating, occasionally tedious and often suspiciously like Communist Party propaganda, this film, which unreeled earlier at both Cannes and Venice, obviously had its party-line following at Philharmonic Hall on the eve (18) of Rosh-Hashanah. The faithful rose in their mitting might to out-applaud the scattered boos at the ending.

Narrative spoken by Simone Signoret speaks of a "beautiful" city, but the camera shows only the seamy side of Paris. There is verbal reference to a "prosperous" France but director cares only for despairing and defeated workers. Marker ignores the French middle class. If a country is prosperous some signs of that prosperity presumably ought to be showing. So in the final reckoning this is selective and angle-serving "cinema truth." The giveaway for great numbers of Americans will be the glorification, at great celluloid length, of a Catholic priest who unfrocked himself to remain a left union "militant" and who is quoted in the subtitles as saying that Atheism in the CP is a small price to pay for bettered conditions in the factories.

One of the most telling sequences in this documentary is a Negro from Dahomey who tells with lively humor and intelligence of his impressions of Frenchmen as a boy and his adult reactions to Paris. The stinger comes when he's asked whether after all his years of residence in France he has made any true white friendships. After a pause, the hesitant answer is "No," and that has a jolting irony in it.

References to priests and nuns occur in several connections, toward the end—nuns in their roles as jailers at the women's lockup. Such references are perhaps generally unobjectionable but U.S. Catholics may be more sensitive about, because less familiar with, such treatment.

SPOOF ON EUROPEAN 'VERITE'

Fest organizer Richard Roud and coordinator Amos Vogel scored a hit in choosing the French "Dragees au Poivre" (Sweet and Sour) to wind the affair Thursday (19) night. The pic, a loose but often hilarious parody of recent trends in European filmmaking, could not have been better timed, coming, as it did, almost immediately after Philharmonic Hall patrons had seen Alain Resnais' "Muriel" and Chris Marker's "Le Joli Mai." One of the film's highlights, a "cinema verite" type of interview with a Parisian streetwalker, played by Sophie Daumier, prompted mid-film applause for the actress who was in the auditorium. However, another sequence in the film, a not too funny male striptease, prompted a gentleman in the high-priced (\$3.50) loge section to grumble most audibly: "Utterly tasteless! Why do they allow it?" The beatniks in the balcony were not the only ones to talk back to the Philharmonic screen.

BIRTH OF OUTSPOKENNESS

Perhaps one of the most encouraging single aspects of the festival was to hear a New York cinema audience—57 blocks from 8th Street—audibly react to the material on a motion picture screen. To some, it seemed the most significant aspect. Manhattan audiences tend to be sheeplike in their acceptance of just about anything which is placed before them. At Philharmonic Hall, however, audiences roared their approval or disapproval with equal zest. To be sure, such reactions were not always totally spontaneous—a single hiss would always prompt a contrasting bit of applause.

After the first several days of the fest, it was also apparent that certain patrons, mostly in the terraces, would automatically react like Pavlov's dog to certain screen stimuli: the Bomb (hisses), anti-Kennedy remarks (applause), DeGaulle (hisses), Simone Signoret (applause).

For the most part, however, the audience reactions were just right, spotlighting phenomena and pretension with hisses and beauty and wit with applause. The entire audience, for example, from orchestra to top terrace, reacted as one to an overblown French short, "Girl on The Road," which went on and on and on and on, as it kept missing logical terminal points. If it had lasted 30 seconds longer, some members of the audience were ready to start uprooting their overstuffed seats.

AS SEEN FROM THE HEIR

Audience reaction at Philharmonic Hall was sometimes more amusing than the picture on screen. Such was the case, for example, during the showing of the French "Magnet of Doom." In what should have been just a quick montage to establish the fact that two characters had flown from Paris to New York, there was an extended stock shot, lasting—it seemed—two or three minutes, of a TWA jet flying high over the clouds. The nice fat plug was so apparent the audience laughed and clapped in derision.

'ROGOPAG' GETS MIXED RECEPTION

Packed Philharmonic house for the Monday (16) evening showing of the Italo pic, the four-part "Rogopag," seemed predetermined (1) like it very much, (2) dislike it very much. Pic's fadeout was greeted by equally vociferous applause and hissing, neither of which seemed appropriate to the unbiased critics. The episodes by Godard, Gregoratti and Pasolini were full of noble rage against materialism, complacency and hypocrisy, but also were overblown and redundant and predictable. Pasolini's seg about an Italo film company shooting the Passion of Christ, which served to get the film banned as "sacrilegious" in Italy, laid on the "well-meaning" irony with a trowel.

JOSEPH LOSEY'S RECEPTION

British-based American director Joseph Losey as reported here received one of the festival's warmest receptions on his introduction from the Philharmonic stage Monday (16) night, before showing of his "The Servant." Losey remarked that it was the first time in 12 years that one of his films has been "properly presented" in the U.S., and the first time that a film of his has been shown anywhere "exactly as I finished it." Audience shared Losey's enthusiasm for the pic which looks to become a big Stateside money-maker.

STANDING TALL IN THE SADDLE

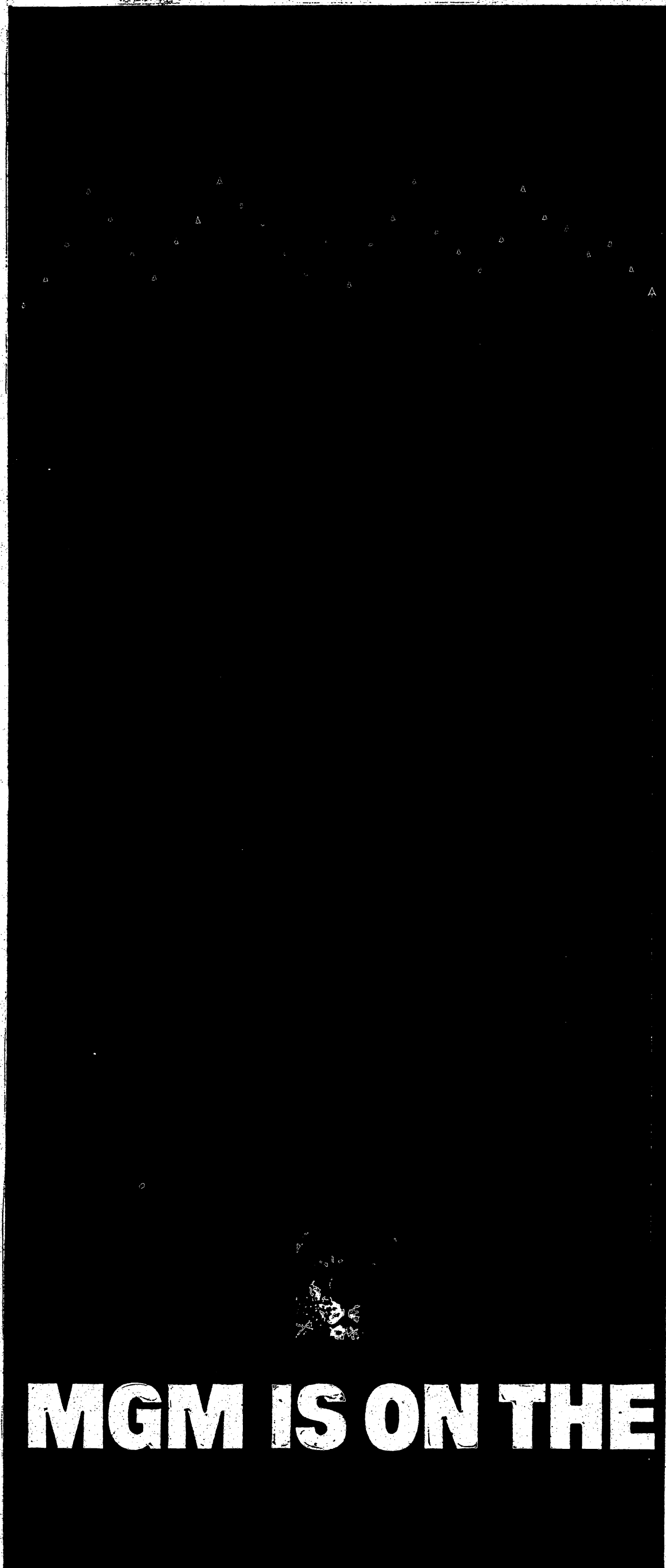
Literal pain in the neck for at least one spectator was the towering wig (very fashionable, you know) worn by the woman in front of him. Poor chap had to lean awfully sideways in order to see the screen. Time was when the ladies would be asked to remove their hats. But who'd want to ask a dame to remove her hairdo?

TIME COVER SPOTLIGHTS FEST

Time-Magazine has made it Luce-ly official: the cinema is an international art. The Sept. 20 issue cover spotlights the increasing importance of foreign pix in the U.S. by giving national prominence to the first New York film fest. Comments Time, re the fest: "It may well mark for Americans a redefinition of what movies are and who it is that sees them." Time's cover—a still from Roman Polanski's Polish "A Knife in the Water"—marks another coup for Polanski, as per last issue of VARIETY, as well as his publicist, Elinor Silverman.

NON-MESSAGE MESSAGE FILM

While "Muriel" was respectfully—even enthusiastically—received, the picture by Alain Resnais (who also made "Last Year in Marienbad") absolutely baffled the audience. Though this kind of pic had been anticipated by most patrons, one somewhat disgruntled lady seemed to sum up the general feeling when she said: "I'm sitting there, waiting for the message, when suddenly it just says 'FIN.'"



MOVE!

MOVE!

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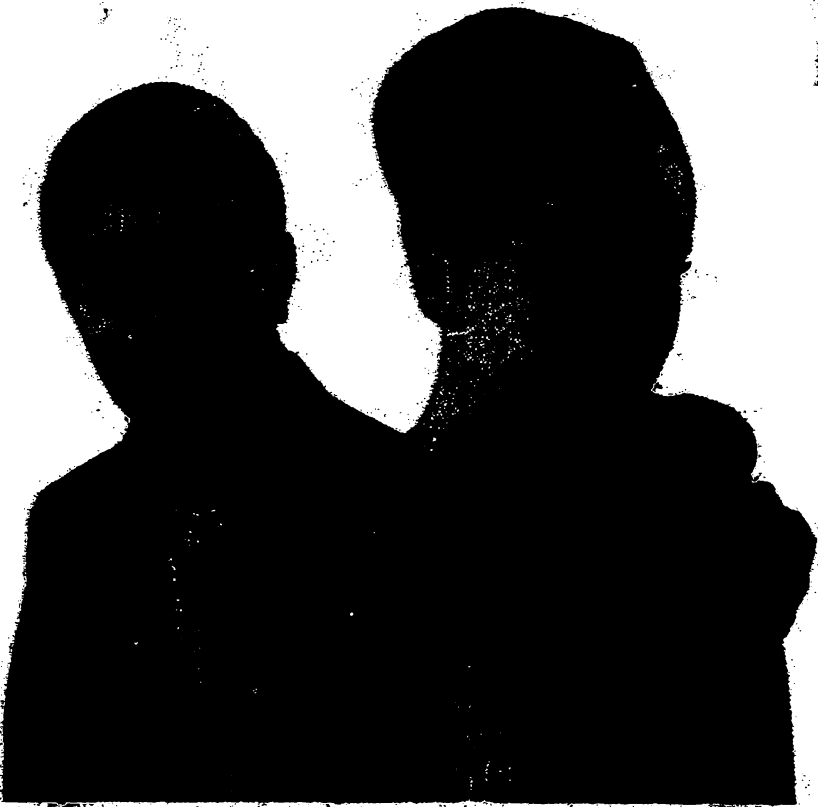
MOVE!

MOVE!

MGM IS ON THE MOVE!

MGM IS ON THE MOVE UP SURGE DATED

CURRENT



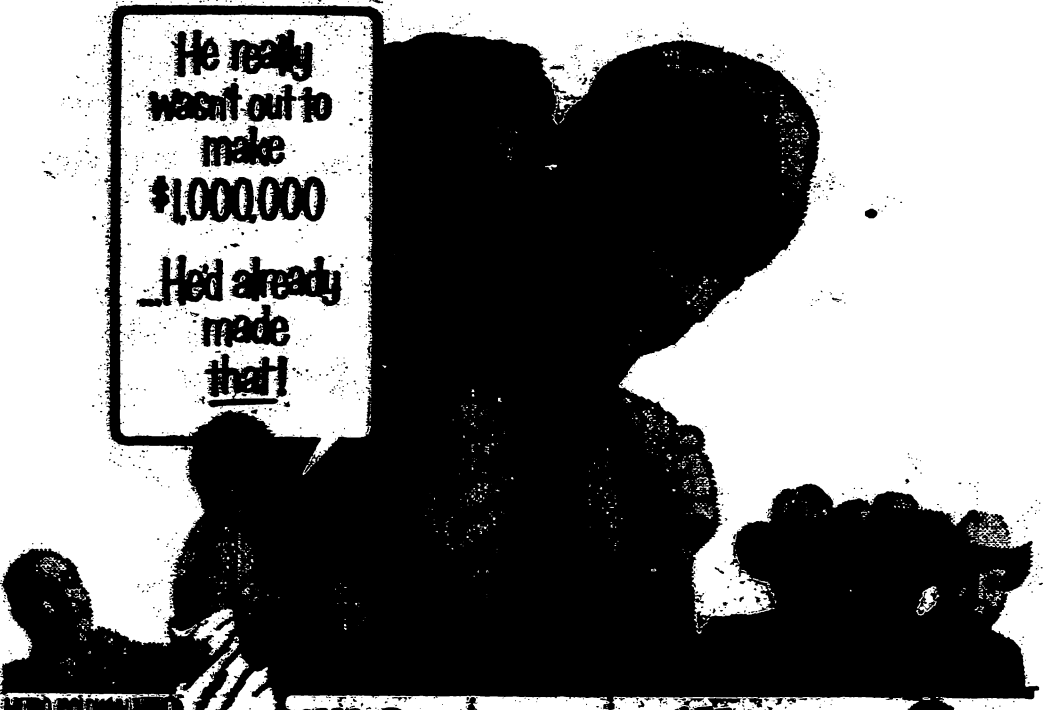
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UPCOMING
 FOR
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He really wasn't out to make \$1,000,000... Hed already made that!

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 EDITOR CROWLEY
 PRODUCTION DESIGNER GEORGE L.W. GREENMAN
 MUSIC BY JAMES NEWSON
 PRODUCED BY WARRIS-WILIS-BACKUS-NYE

PANAVISION METROCOLOR

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FOR
DECEMBER!

AND MORE MORE MORE COMING UP IN '64!

"HIS AND HIS"

Mo

and

"SUNDAY IN NEW YORK"

F

"THE UNSINKABLE MOLLY BROWN"

The smash

in Deb

olds

"OF HUMAN BONDAGE"

Novak and

Art's Co-product or

IRVING BERLIN'S "SAY IT WITH MUSIC"

one velous musical.

"NIGHT OF THE IGUANA"

essee Williams

Richard Burton

S. L

Huston directs

"DOCTOR ZHIVAGO"

A GLOBAL AFFAIR"

argen

MGM IS ON THE MOVE

UP!

UP!

UP!

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UP!

UP!

Chi Busy; 'Shock' Hot \$19,000, 'Goods' Okay 11G, 'Toys' Bright 18G; 'Irma' Smash 16G, 15th; 'Cleo' 39G, 13th

Chicago, Sept. 24.

Chi mainstems are notching a busy session, with holdovers nailing most of biz and newcomers generally modestly received. However, "Shock Corridor" is copping a hot \$19,000 at Roosevelt on opener.

"Damaged Goods," daydating with 22 nabe situations, is bowing to an okay \$11,000 on downtown debut at the Woods. "Of Love and Desire" is teeing off with bright \$11,000 at the Loop. "Bedroom Vendetta" and reissued "Sinners Go To Hell" combo looks snappy in first Monroe round.

"Toys In Attic" is nice in second Oriental frame. Second move-over session of "Murder At Gallop" shapes lively at Surf. Fourth stanza of "The Haunting" is strong at Esquire while "Thrill of It All" is potent in its Chicago fifth stanza.

"4 1/2" is posting a lusty ninth Carnegie round. "L-Shaped Room," daydating at Town and World, in 13th stanza, shares bright. "Irma La Douce" continues great in 15th session at United Artists.

On hardticket, "Cleopatra" is notching a powerful 13th State-Lake canto. "How West Was Won" is big in 30th McVickers frame and "Lawrence of Arabia" is sharp in its Cinestage 37th.

Estimates for This Week

Carnegie (Brotman) (495; \$1.25-\$1.80) — "8 1/2" (Embassy) (9th wk). Sharp \$6,700. Last week, \$7,000. Chicago (B&K) (3,900; 90-\$1.80) — "Thrill of It All" (U) (5th wk). Slick \$19,000 or close. Last week, \$25,500.

Cinema (Stern) (500; \$1.50) — "30 Years of Fun" (Indie) (reissue). Weak \$1,500. Last week, "Idiot" (Indie) (reissue), \$3,200. Cinestage (Todd) (1,038; \$2.40-\$3.80) — "Lawrence of Arabia" (Col) (37th wk). Good \$15,000. Last week, \$17,000.

Esquire (H&E Balaban) (1,236; \$1.25-\$1.80) — "The Haunting" (MGM) (4th wk). Nifty \$7,000. Last week, \$8,500.

Loop (Brotman) (606; 90-\$1.80) — (Continued on page 17)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Altona' Loud 17G, Philly; 'Noise' 7G

Philadelphia, Sept. 24.

Biz is uneven here this stanza with three newcomers only helping to a minor degree. Top newie is "Condemned of Altona," rated fine at the Randolph. "Wall of Noise" is quiet at the Goldman while "Hootenanny Hoot" shapes stout at Stanton.

"Great Escape" continues great in fifth session at Fox. "Cleopatra" is rated hep, being very steady in 13th stanza at Stanley.

Estimates for This Week

Arcadia (S&S) (623; 95-\$1.80) — "Thrill of It All" (U) (8th wk). Fair \$5,500. Last week, \$7,500. Boyd (SW) (1,536; \$2-\$2.75) — "How West Was Won" (MGM) (29th wk). Firm \$8,500. Last week, \$8,000.

Bryn Mawr (Goldman) (680; \$1.49) — "Heavens Above" (Janus) (4th wk). Brisk \$3,700. Last week, \$5,500.

Fox (Milgram) (2,200; 95-\$1.80) — "Great Escape" (UA) (5th wk). Fast \$5,000. Last week, \$17,000.

Goldman (Goldman) (1,000; 95-\$1.80) — "Wall of Noise" (WB). Quiet \$7,000 or near. Last week, "Love or Money" (U) (4th wk), \$17,000.

Lane (SW) (1,000; \$1.49) — "Murder at Gallop" (MGM) (2d wk). Nice \$3,500. Last week, \$3,200.

Midtown (Goldman) (1,200; \$2.50-\$3) — "Lawrence of Arabia" (Col) (39th wk). Trim \$7,500 on final round. Last week, \$6,900.

Randolph (Goldman) (2,200; 95-\$1.80) — "Condemned of Altona" (20th). Fast \$17,000 or over. Last week, "Irma La Douce" (UA) (13th wk), \$9,000.

Stanley (SW) (1,450; \$2.50-\$3) — "Cleopatra" (20th) (13th wk). Hep \$26,500. Last week, \$27,000.

Stanton (SW) (1,443; 95-\$1.80) — "Hootenanny Hoot" (MGM) and "Cattle King" (MGM). Sour \$6,500. Last week, "Caretakers" (UA) (3d wk), \$7,000.

Sinclair (Goldberg) (400; 95-\$1.80) — "Nature's Sweethearts" (Indie) and "Strippers Parade" (Indie). Hep \$5,500. Last week, "Innocent" (Indie) and "Many Ways to Sin" (Indie), \$5,800.

Trans-Lux (T-L) (500; 95-\$1.80) — "Toys in Attic" (UA) (8th wk). Oke \$3,200. Last week, \$3,100.

World (Rugoff) (499; 95-\$1.80) — "Heavens Above" (Janus) (4th wk). Fair \$2,000. Last week, \$3,700.

'Money' Smart \$9,000 in Col.; 'West' 11G, 24th

Columbus, O., Sept. 24.

"For Love or Money" at RKO Palace, helped by the fact that it is the sole new booking this week, shapes nice. Loew's Ohio continues sock in second week of "Irma La Douce." Still great is Grand's 24th session of "How West Was Won."

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75) — "How West Was Won" (MGM) (24th wk). Great \$11,000. Last week, \$11,500.

Ohio (Loew) (3,079; 50-\$1.50) — "Irma La Douce" (UA) (2d wk). Socko \$10,000. Last week, \$12,500.

Palace (RKO) (2,845; 50-\$1.50) — "For Love or Money" (U). Nice \$9,000 or near. Last week, "Mondo Cane" (Times), \$8,000.

Seattle Slow Albeit

'Irma' \$7,000, 'West' 9G

Seattle, Sept. 24.

Little excitement at deluxes this round, with two new pix getting no place. "The Haunting" looks dull at the Blue Mouse while "Condemned of Altona" is slow, also on opener, at Fifth Avenue. "How West Was Won" still is big in 24th session at the Martin Cinema.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.25-\$1.50) — "Haunting" (MGM). Dull \$5,000 in 9 days. Last week, "Hootenanny Hoot" (MGM), only \$2,100 in 6 days.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "Lawrence of Arabia" (Col) (6th wk). Good \$6,000 on return date. Last week, \$6,600.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50) — "Condemned of Altona" (20th) and "Harbor Lights" (20th). Slow \$6,000. Last week, "Haunted Palace" (AI) and "Mind Benders" (AI) (2d wk), \$5,000 in 5 days.

Martin Cinema (Martin Theatre) (827; \$1.25-\$2.25) — "How West Was Won" (MGM) (24th wk). Big \$9,000. Last week, \$9,300.

Music Box (Hamrick) (738; \$1.25-\$1.50) — "Irma La Douce" (UA) (9th wk). Great \$7,000. Last week, \$7,700.

Paramount (Fox-Evergreen) (3,090; \$1.25-\$1.50) — "Promises, Promises" (Indie) and "And God Created Woman" (Indie) (2d wk). Dull \$5,000. Last week, \$3,200.

'Style' Socko 12G, D.C.; 'Sammy' 8G

Washington, Sept. 24.

The Calvert Theatre joined the firstruns here this session. "Small World of Sammy Lee" first pic there, shapes nice. Other openers, "In French Style" looks sock at Embassy while "Hootenanny Hoot" figures very dull in two houses.

"Haunting" looks hefty in second round at Palace. "Caretakers" shapes boff in ditto at Keith's. "Irma La Douce" still is fancy in 14th week at Town. "Condemned of Altona" is offish in second at Trans-Lux.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Hootenanny Hoot" (MGM). Very dull \$6,000 or close. Last week, "Castilian" (WB), \$5,300.

Apex (KB) (940; \$1.25-\$1.40) — "4 1/2" (Embassy) (8th wk). Mild \$4,300. Last week, \$4,700.

Calvert (Mann) (990; \$1.25-\$1.50) — "Small World of Sammy Lee" (7 Arts). Fine \$6,000.

DuPont (Mann) (400; 90-\$1.55) — "Thrill of It All" (U) (9th wk). Big \$5,000 or near. Last week, \$6,000.

Embassy (Loew) (567; \$1.25-\$2) — "In French Style" (Col). Socko \$12,000. Last week, "Wives and Lovers" (Par) (3d wk), \$7,700 for six days.

Keith's (RKO) (1,838; \$1-\$1.49) — "Caretakers" (UA) (2d wk). Boff \$12,900 after initialing at \$16,000.

MacArthur (KB) (900; \$1.25-\$1.40) — "Mouse on Moon" (Loew) (7th wk). Good \$4,500. Last week, \$4,800.

Ontario (KB) (1,240; \$1.75-\$3) — "Lawrence of Arabia" (Col). (30th wk). Trim \$6,500. Last week, \$7,000.

Palace (Loew) (2,360; \$1-\$1.49) — "Haunting" (MGM) (2d wk). Hefty \$11,500 after \$16,300 opener.

Playhouse (T-L) (459; \$1.25-\$1.80) — "L-Shaped Room" (Col) (13th wk). Okay \$3,500. Last week, \$4,000.

Plaza (T-L) (278; \$1.25-\$1.80) — "Weird Love Makers" (Indie). Hep \$6,500. Last week, "Many Ways to Sin" (Indie) (2d wk), \$5,000.

Town (King) (800; \$1.25-\$1.80) — "Irma La Douce" (UA) (14th wk). Hot \$7,000 or over. Last week, \$8,000.

Trans-Lux (T-L) (899; \$1.49-\$2) — "Condemned of Altona" (20th) (2d wk). Soft \$5,000 after opening at \$7,000.

Uptown (SW) (1,300; \$1.65-\$2.75) — "How West Was Won" (MGM) (28th wk). Big \$9,500. Last week, \$10,000.

Warner (SW) (1,250; \$1.60-\$2.75) — "Cleopatra" (20th) (13th wk). Smash \$19,000. Last week, \$18,800.

Additional Picture Crosses
On pages 14 and 17

B'way Bounces Back; V.I.P.s' Wham \$200,000, 'Bed' Boffola 40G, 'Style' Lively 35G, 'Haunting' Hefty 56G

Helped by a string of new, strong films and continued mild, favorable weather, Broadway first-run trade is climbing nicely in the current round. Some managers also claimed that the holidays helped biz last Thursday and Friday.

Outstanding is "V.I.P.s" with stagershow at the Music Hall, with a wow \$200,000 expected in first session ending today (Wed.). "Conjugal Bed" also is smash with \$40,000, daydating the Forum and Fine Arts.

"In the French Style" is another winner, with a sock \$35,000, daydating the Victoria and Baronet. Pic actually is doing greatest business at the East Side Baronet. "The Haunting," fourth newcomer, shapes big \$56,000 daydating the Paramount and Cinema One.

"My Son, the Hero," also new, is on the disappointing side with a fair \$15,000 or less opening week at the Astor. "The Suitor," playing the 590-seat Beekman, wound up its initial round with a wham \$15,500, one of the biggest arty films to play this house.

"Great Escape" held with great \$37,000 in its seventh session, daydating the DeMille and Coronet. "Wives and Lovers" pushed to a fancy \$19,000 in fourth stanza at the State.

"How the West Was Won," aided by two extra matinees (Thursday-Friday), pushed to a great \$30,000 in the 26th session at the Cinema. "Lawrence of Arabia" also improved, getting a socko \$32,000 in 40th frame at the Criterion. "Cleopatra" wound its 15th week yesterday with a whopping \$53,500 up front the previous week at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2) — "My Son, the Hero" (UA) (2d wk). First week ended yesterday (Tues.) was fair \$15,000 or less.

Cinema (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (27th wk). The 26th round finished Sunday (22) was great \$30,000 for 13 shows. Last week, \$27,000 on 11 performances in 25th week.

Criterion (Moss) (1,250; \$1.80-\$4.80) — "Lawrence of Arabia" (Col) (41st wk). The 40th stanza completed Sunday (22) was smash \$32,000 for 10 performances after \$32,000 in 39th week for same number of shows. Stays on until moved over to State, starting Oct. 23.

DeMille (Reade) (1,463; 90-\$2.50) — "Great Escape" (UA) (8th wk). The seventh round ended yesterday (Tues.) was boffo \$24,000 after \$22,000 for sixth week, which was for six days because of showings of "Cardinal."

Embassy (Guild Enterprises) (590; \$1.50-\$2.50) — "8 1/2" (Embassy) (14th wk). The 13th session finished Monday (23) was big \$10,500 after \$12,000 for 12th week. Also at Festival Theatre.

Forum (Norel) (813; \$1.25-\$1.80) — "Conjugal Bed" (Embassy) (2d wk). First week ended Sunday (22) was big \$20,500. Daydating the Fine Arts.

Palace (RKO) (1,642; \$1.25-\$2) — "Beach Party" (AI). Opens today (Wed.). Last week, "Shock Corridor" (AA) (2d wk), was mild \$11,000 or close after \$17,000 for opener. Had played daydate with Trans-Lux 52d Street.

Paramount (AB-PT) (3,665; \$1-\$2) — "The Haunting" (MGM) (2d wk). Initial round completed yesterday (Tues.) was good \$34,000. Daydating with Cinema One.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "V.I.P.s" (MGM) and stagershow. First session ending today (Wed.) is heading for a wow \$200,000 or near. Holding, natch! Last week, "Thrill of It All" (U) with stagershow (7th wk), \$130,000 for one of biggest non-holiday runs at Hall.

Rivoli (UAT) (1,545; \$2.50-\$5.50) — "Cleopatra" (20th) (16th wk). The 15th round finished yesterday (Tues.) was wow \$53,500 after \$53,000 for 14th week, not quite up to hopes. Picked up a bit this week instead of slipping.

State (Loew) (1,850; \$1.50-\$3.50) — "Wives and Lovers" (Par) (5th final wk). The fourth stanza ended yesterday (Tues.) was fine \$19,000 after \$14,200 for third. "Running Man" (Col) comes in Oct. 2, with

"Lawrence of Arabia" (Col) set to follow on continuous-run.

Victoria (City Inv.) (1,093; \$1.25-\$2) — "In French Style" (Col) (2d wk). First week finished yesterday (Tues.) was fast \$16,000 or close. Daydating with Baronet.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2) — "In French Style" (Col) (2d wk). First week ended yesterday (Tues.) soared to sockeroo \$19,000 or near. Daydating with Vic.

Beekman (Rugoff Th.) (590; \$1.50-\$2) — "The Suitor" (Indie) (2d wk). First round completed Monday (23) was wham \$15,500, one of biggest arty pix to play here, being helped by high crit approval.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2) — "Good Soldier Schweik" (Lionex) (8th wk). Fifth stanza ended Monday (23) was fine \$8,500 after same for fourth.

Cinema One (Rugoff Th.) (700; \$1.50-\$2) — "The Haunting" (MGM) (2d wk). Initial week finished yesterday (Tues.) was socko \$22,000 or close. Daydating with Paramount.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2) — "Mouse on Moon" (Loper) (9th wk). The eighth week ended yesterday (Tues.) was trim \$6,500 after same last week.

Coronet (Reade) (500; \$1.50-\$2) — "Great Escape" (UA) (8th-final wk). Seventh session completed yesterday (Tues.) pushed to big \$13,000 after \$11,800 for sixth. Daydating with DeMille. "Wuthering" (Continued on page 17)

Mpls. Off; 'Cool' Socko \$7,000, 'Castilian' 4G 'Escape' Great 6G, 7th

Minneapolis, Sept. 24.

Current week finds a trio of Loop newcomers, but only one is shaping up strongly. "Johnny Cool" looks great at the Gopher while "Castilian" looks fair at Lyric. "Haunted Palace" is rated medium at State. Biz generally is offish.

Hardticket "How West Was Won" and "Cleopatra" are starting off their eighth and fourth months, respectively, and still doing great at the wickets. It's the 11th big week for "Irma La Douce" at the World. Seventh for "Great Escape" still is great at the Mann.

Big league baseball locally now is off the films' backs except for its tele and radio presence. However, there now are Sunday afternoon pro-football and up-coming U. of Minnesota gridiron contests as competitor for firstruns.

Estimates for This Week

Academy (Mann) (1,000; \$1.25-\$1.50) — "Mouse on Moon" (Loper) (2d wk). So-so \$3,500. Last week, \$5,000.

Century (Par) (1,300; \$2.10-\$3.50) — "Cleopatra" (20th) (13th wk). Dandy \$13,000. Last week, \$14,000.

Cooper (CF) (805; \$1.25-\$2.50) — "How West Was Won" (MGM) (29th wk). Marvelous \$11,000. Last week, \$10,500.

El Lago (Carisch) (600; \$1) — "Goldilocks and Three Bears" (Indie) and "Crooks Anonymous" (Indie). Satisfactory \$1,000.

Gopher (Berger) (1,000; \$1-\$1.25) — "Johnny Cool" (UA). Great \$7,000. Last week, "Wall of Noise" (WB), \$1,800.

Lyric (Par) (1,000; \$1-\$1.25) — "Castilian" (WB). Modest \$4,000. Last week, "King of Vampires" (U), \$4,500.

Mann (Mann) (1,000; \$1.25-\$1.50) — "Great Escape" (UA) (7th wk). Great \$6,000. Last week, \$7,000.

Park (Mann) (1,000; \$1.50) — "Thrill of It All" (U) (9th wk). Hep \$3,500. Last week, \$4,000.

State (Par) (2,200; \$1-\$1.25) — "Haunted Palace" (AI). Medium \$6,000. Last week, "Condemned of Altona" (20th), \$6,500.

Suburban World (Mann) (690; \$1.25) — "Sparrows Can't Sing" (Janus) (2d wk). Satisfactory \$2,200. Last week, \$2,800.

World (Mann) (400; \$1.25-\$1.50) — "Irma La Douce" (UA) (11th wk). Smash \$6,800. Last week, \$7,000.

L.A. Lags But 'Haunting' Sturdy \$14,000; 'V.I.P.s' Boffo 27G, 'Escape' Hefty 24G in 2d; 'West' 22G, 31st

Los Angeles, Sept. 24.

With only one new entry currently and all the kids back at school, first-run trade is dipping this week although the overall outlook still is fairly good. "The Haunting" shapes stout \$14,000 in two spots opening stanza.

Among regular holdovers, "V.I.P.s" is holding with a sockeroo \$27,000 in second session at Hollywood Paramount. "Great Escape" is looking for a hefty \$24,000 or over in five theatres for initial holdover stanza. "Come Blow Your Horn" is rated okay \$21,000 in second, playing four houses.

"How West Was Won," exclusive at Warner Hollywood, shapes solid \$22,000 in 31st session. "Irma La Douce" looks lush \$15,000 in 12th round at the Chinese. Top hard-ticketer is "Cleopatra," with rich \$45,000 likely in 14th stanza at Pantages.

Estimates for This Week

Orpheum, Wilmett (Metropolitan-SW) (2,213; 2,344; \$1-\$1.25) — "Haunting" (MGM) and "Square of Violence" (MGM). Stout \$14,000 or near. Last week, Orpheum, \$20,000 Leagues Under Sea" (BV) (reissue), "Raiders Leyte Gulf" (Hemis) (2d wk), \$3,200. Wilmett with Warren's, Hollywood, "Beach Party" (AI), "Erik the Conqueror" (AI) \$21,900.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40) — "V.I.P.s" (MGM) (2d wk). Socko \$27,000. Last week, \$27,400.

Lido (FWC) (876; \$2) — "Sport-

(Continued on page 17)

K.C. Wilted by Return Of Heat; 'Altona' Sad 5G, 'Tales' Mild 22G

Kansas City, Sept. 24.

Local ticket-buyers are taking a bearish attitude toward the new films here, as "Condemned of Altona" is disappointing with sad takings in two Fox houses while "Wall of Noise" is in for a single, slim week at Paramount. A re-run of some of summer's warmest days is putting the spotlight back on the ozoners where "Twice Told Tales" picked up after mild start in drive-ins.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.50) — "L-Shaped Room" (Col) (5th wk). Tapering to okay \$2,000 for end of run. Last week, \$2,500.

Capri (Durwood) (1,260; 75c-\$1.50) — "Toys in Attic" (UA) (4th wk). Slender \$3,000. Last week, \$3,500.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars); Vista (FMW) (700); Englewood (Dickinson) (1,000) — "Twice Told Tales" (UA) and various second-run pix. Moderate \$22,000. Last week, Crest, Riverdale, Boulevard and Hiway 40 plus Isis and Linwood (FMW) (1,390; 90c) — "Free, White and 21" (AI) and "Playgirls After Dark" (AI), \$29,000.

Empire (Durwood) (886; \$1.25-\$2.50) — "How West Was Won" (MGM) (26th wk). Big \$7,800. Last week \$8,000.

Fairway (FMW) (700; \$1.00) — "Mondo Cane" (Times) and rerun of "Days Wine and Roses" (reissue). Moved over from Uptown, Granada. Fancy \$2,000. Last week, subruns.

Kimo (Dickinson) (504; \$1.50-\$2.00) — "Lawrence of Arabia" (Col) (13th wk). Good \$1,500 in finale. Last week \$1,200.

Paramount (Blank-UP) (1,900; \$1.25-\$1.50) — "Wall of Noise" (WB) Pale \$6,000. Last week, "For Love or Money" (U) (4th wk), \$5,500.

Plaza (FMW) (1,630; \$1.25-\$1.50) — "Irma La Douce" (UA) (7th wk). Nice final at \$7,000. Last week, \$8,000.

Rexy (Durwood) (664; 75c-\$1.50) — "Ticklish Affair" (MGM) (2d wk). Fair \$4,500. Last week, \$6,500.

Uptown, Granada (FMW) (2,043; 1,219; \$1.25-\$1.50) — "Condemned of Altona" (20th) and "Paris Blues" (20th) (2d run). Sad \$5,000. Last week, "Mondo Cane" (Times), \$7,000.

Key City Grosses

Estimated Total Gross

This Week \$2,945,500
(Based on 23 cities and 281 theatres.)

Last Year \$2,142,100
(Based on 22 cities and 270 theatres, chiefly first runs including N.Y.)

Prov. Up; 'Arabia' Hot 9G Popscale

Providence, Sept. 24.

Happy is the word at most stands here this week with Elmwood's eighth of "Cleopatra" still leading the list moneywise. It's big in eighth round. Playing popscale, "Lawrence of Arabia" at Strand shapes solid on opener. State's "The Haunting" looks fair on first stanza. RKO Albee's second of "For Love or Money" looks good.

Estimates for This Week

Albee (RKO) (2,200; 75c-\$1.25) — "For Love or Money" (U) (2d wk). Good \$5,500 after \$8,000 in first.

Elmwood (Snider) (2,200; \$2.50-\$3) — "Cleopatra" (20th) (8th wk). Off big \$14,000 or less. Seventh was \$15,000.

Majestic (SW) (2,200; 65-90) — "Three Stooges Around World in Daze" (Col) and "Siege of Saxons" (Col). Good \$7,000 or close. Last week, "Merrill's Raiders" (Indie) and "Cash McCall" (Indie) (reissues), \$2,500 in three days. State (Loew) (3,200; 90c-\$1.25) — "The Haunting" (MGM) and "Cattle King" (MGM). Fair \$8,000. Last week, "Caretakers" (UA) and "Murder On Campus" (UA) (3d wk), \$5,000.

Strand (National Realty) (2,200; 90c-\$1.25) — "Lawrence of Arabia" (Col). First at regular scale shapes solid \$9,000 or near. Last week, "Don't Give Up Ship" (Par) and "Rock-A-Bye Baby" (Par) (reissues), \$4,000.

Thrill' Lofty \$9,000, Cleve.; 'Life' \$7,000

Cleveland, Sept. 24.

Above average is rating for nearly every local stand. Some long-runners are still faring handsomely. "How West Was Won," entering last week at Palace, looks okay for 24th round. Sixth lap of Allen's "Thrill of It All" still looks fine. State shapes just okay for "Caretakers" on six-day second week. "This Sporting Life" shapes smart in two spots opening stanza.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1.25-\$1.85) — "Thrill of It All" (U) (6th wk). Neat \$9,000 after \$10,500 last week.

Colony Art (Stanley-Warner) (1,354; \$1.50) — "Heavens Above" (Janus) (4th wk). Okay \$2,500 after \$3,000 last week.

Continental Art (Art Theatre Guild) (925; \$1.50) — "L-Shaped Room" (Col) (m.o.). Hearty \$2,400 for 13th week after \$2,400 last round.

Heights Art (Art Theatre Guild) (925; \$1.50) — "Sporting Life" (Cont). Husky \$4,100. Last week, "Murder at Gallop" (MGM) (3d wk), \$2,300.

Hippodrome (East Hipp) (3,500; \$1.25-\$1.50) — "Haunting" (MGM). Dull \$8,000. Last week, "Condemned of Altona" (20th), \$8,400.

Ohio (Loew) (1,020; \$1.80-\$3.50) — "Cleopatra" (20th) (13th wk). Strong \$11,000 after \$11,100 last week.

Palace (F&A Theatres) (1,254; \$1.25-\$2.75) — "How West Was Won" (MGM) (24th wk). Good \$7,500 after \$7,500 last lap.

State (Loew) (3,450; \$1.50) — "Caretakers" (UA) (2d wk). Passable \$6,500 in six days. Last week, \$8,000.

Westwood Art (Art Theatre Guild) (955; \$1.50) — "Sporting Life" (Cont). Pleasing \$2,900. Last week, "Murder at Gallop" (MGM) (3d wk), \$2,000.

'Money' Smooth, \$11,000, Buff.; 'Irma' 9G, 12

Buffalo, Sept. 24.

First-run biz has turned sluggish this week. However, "Irma La Douce" still is in the chips with a wholesome figure for 12th round daydating the Cinema and Amherst. "Ticklish Affair" looks light on opener at the Buffalo while "For Love or Money" looms trim on initial stanza at Paramount. "Cleopatra" is rated okay in 13th round at Center.

Estimates for This Week

Buffalo (Loew) (3,500; 90c-\$1.25) — "Ticklish Affair" (MGM) and "Four Days of Naples" (MGM). Slight \$7,000. Last week, "Caretakers" (UA) and "Raiders Leyte Gulf" (Indie) (2d wk), \$9,400.

Center (AB-PT) (2,500; \$1.40-\$3) — "Cleopatra" (20th) (13th wk). Off to okay \$7,000 or close. Last week, \$7,600.

Century (UATC) (2,700; 90c-\$1.50) — "Thrill of It All" (U) (4th wk). Moderate \$5,000 after \$7,000 for third week.

Paramount (AB-PT) (3,000; 90c-\$1.25) — "For Love or Money" (U). Neat \$11,000 or near. Last week, "Wall of Noise" (WB) and "Up Periscope" (WB) (reissue), \$7,000.

Cinema (Martina) (450; 90c-\$1.49) — "Irma La Douce" (UA) (12th wk). Nice \$3,500 or over. Last week, \$3,900.

Amherst (Dipson) (1,000; 90c-\$1.49) — "Irma La Douce" (UA) (12th wk). Stout \$5,500 or near. Last week, \$6,000.

Granada (Schine) (1,000; 90c-\$1.49) — "Thrill of It All" (U) (4th wk). Fair \$5,000 or under. Last week, \$5,500.

San Francisco, Sept. 24.

First-run trade here currently is in doldrums with a few exceptions. One is "Shotgun Wedding," which is rated hep at Geneva Drive-In but dull in two hardtops. However, pic is reported doing well in several ozoners and scattered hardtops in area booking. "Women of World" looks stout at Warfield in second.

Standout looks to be "How West Was Won," smash in 30th round at Orpheum. "Lawrence of Arabia" also is great in 35th session at United Artists. "Cleopatra" is credited with moving up over last week to a big total in 13th stanza at the Alexandria.

Estimates for This Week

Alexandria (United Calif.) (1,444; \$5) — "Cleopatra" (20th) (13th wk). Up to big \$20,000. Last week, \$18,000.

Coronet (United Calif.) (1,250; \$2-\$2.50) — "Thrill of It All" (U) (5th wk). Good \$4,000 or less. Last week, \$4,500.

Crown (Golden State) (1,500; \$1.49) — "Shotgun Wedding" (Naify). Drab \$3,500. Last week, "Hootenanny Hoot" (MGM) and "Li'l Abner" (Par) (reissue), \$1,600.

El Rey (United Calif.) (1,200; \$1.49) — "Shotgun Wedding" (Naify). Dull \$3,000 or less. Last week, "Hootenanny Hoot" (MGM) and "Li'l Abner" (Par) (reissue), \$1,400.

Embassy (Dibble-McLean) (1,400; \$1.50) — "Condemned of Altona" (20th) and "Harbor Lights" (Indie) (2d wk). Big \$8,000. Last week, \$7,500.

Esquire (No. Coast) (846; \$1.25-\$1.50) — "Promises, Promises" (Indie) and "Stripper" (20th) (subruns). Fine \$7,000. Last week, "Great Escape" (UA) (subrun) (3d wk-5 days), \$4,000.

Geneva Drive-In (Syufy) (910 cars; \$1.25 a person) — "Shotgun Wedding" (Naify). Hep \$9,000. Last week, "Hootenanny Hoot" (MGM) and "Li'l Abner" (Par) (reissue), \$3,500.

Golden Gate (RKO) (2,850; \$1.25-\$1.50) — "For Love or Money" (U) (4th wk). Fast \$7,000 or better. Last week, \$8,500.

Metro (United Calif.) (1,000; \$1.75-\$2) — "Mondo Cane" (Times) (17th wk). Okay \$3,000. Last week, \$3,500.

Mission Drive-In (Syufy) (950 cars; \$1.25 a person) — "Toys in the Attic" (UA). Passable \$5,000. Last week, "Caretakers" (UA) (3d wk), \$4,000.

Music Hall (Ros) (365; \$1.49) — "L-Shaped Room" (Col) (14th wk). Big \$3,500. Last week, \$4,200.

Orpheum (Cinedome) (1,439; \$8,000).

(Continued on page 17)

'Haunting' Good \$15,000, Hub; 'Lovers' Fancy 14G; 'Altona' 13G, 'Money' 10G

Broadway Grosses

Estimated Total Gross

This Week \$681,100
(Based on 33 theatres)

Last Year \$472,400
(Based on 30 theatres)

'Party' Okay 32G, T'ronto; 'PT' 10G

Toronto, Sept. 24.

Lone newcomer here this session is "Beach Party," which is heading for an okay total in nine Taylor hardtops. "Irma La Douce" still is standout with a smash take in 10th round at Uptown.

"Thrill of It All," too, is great in eighth stanza at Loew's. "Great Escape" continues excellent in 12th week at the Carlton.

Estimates for This Week

Carlton (Rank) (2,318; \$1.25-\$2) — "Great Escape" (UA) (12th wk). Still excellent at \$13,000. Last week, ditto.

Century, Downtown, Glendale, Kingsway, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,059; 995; 697; 1,083; 752; 1,107; 682; 696; 50-\$1) — "Beach Party" (Astral). Okay \$32,000. Last week, "Hootenanny Hoot" (MGM), \$27,000.

Erlinton (FP) (918 \$2-\$3) — "How West Was Won" (MGM) (26th wk). Steady \$6,000. Last week, same.

Fairlawn (Rank) (1,175; \$2-\$3) — "Lawrence of Arabia" (Col) (34th wk). Fine \$10,000. Last week, ditto.

Hollywood (FP) (1,080; \$1.25-\$1.50) — "We Joined Navy" (7 Arts) (2d wk). Fine \$8,000. Last week, \$11,000.

Hyland (Rank) (1,165; \$1.25-\$1.50) — "The Leopard" (20th) (2d wk). Hefty \$9,000. Last week, \$10,000.

Imperial (FP) (3,216; \$1-\$1.75) — "PT-109" (WB) (2d wk). Good \$10,000. Last week, \$15,500.

Loew's (Loew) (1,641; \$1-\$1.50) — "Thrill of It All" (U) (8th wk). Sock \$10,500. Last week, \$11,000.

Tivoli (FP) (995; \$1-\$1.50) — "Nun's Story" (WB) (reissue). Mild \$8,000. Last week, "Show Boat" (MGM) (reissue), \$4,000.

University (FP) (1,344; \$2-\$3.50) — "Cleopatra" (20th) (13th wk). Sock \$34,000. Last week, \$35,000.

Uptown (Loew) (2,250; \$1-\$1.50) — "Irma La Douce" (UA) (10th wk). Smash \$13,000. Last week, same.

'Money' Smart \$5,000 in L'ville; 'West' 7G, 15th

Louisville, Sept. 24.

"Women of World," the Mary Ann fresh entry, is doing fairly well on opener. While no hefty grosses are in prospect, ideal weather conditions and no State Fair will help all around. "Cleopatra" in 13th week at Penthouse still leads in coin. "How West Was Won," in fifteenth at Rialto, is only a step behind. "Rock-A-Bye Baby" and "Don't Give Up the Ship," Ohio's reissues shaping nicely in 2d wk. "PT 109" 2d wk at United Artists, down sharply from opening week.

Estimates for This Week

Kentucky (Switow) (900; 75c-\$1.25) — "For Love or Money" (U) (2d wk). Neat \$5,000 after first week's \$8,000.

Mary Ann (People's) (1,100; 75c-\$1.25) — "Women of World" (Embassy). Okay \$4,000 or over. Last week, "Wall of Noise" (WB), \$3,500.

Ohio (Settos) (900; 75c-\$1.25) — "Rock-A-Bye Baby" (Par) and "Don't Give Up Ship" (Par) (reissues) (2d wk). Fair \$3,500 after last week's \$4,500.

Penthouse (Fourth Ave.) (900; \$1.50-\$3) — "Cleopatra" (20th). (13th wk). Fine \$9,000. Twelfth wk was \$10,000.

Rialto (Fourth Ave.) (1,100; \$1.25-\$2.50) — "How West Was Won" (MGM) (15th wk). Sturdy \$7,000. Last week, \$7,200.

United Artists (Fourth Ave.) (1,800; 75c-\$1.25) — "PT 109" (WB) (2d wk). Modest \$6,500. Last week, \$8,000.

Boston, Sept. 24.

Biz is perking with a boost from the rainy weather. "Crawling Hand" is nice at Center. "Wives and Lovers" looks lively at Astor. "Lord of Flies" looms big at Cinema, Kenmore square. "Haunting" is good on opener at Orpheum.

"Condemned of Altona" looks big in second at Gary. "For Love or Money" shapes fair in second at Memorial. "Women of World" looms good in second at Pilgrim.

"How West Was Won" is rated big in 26th round at the Boston.

Estimates for This Week

Astor (B&Q) (1,117; 90c-\$1.50) — "Wives and Lovers" (Par). Fancy \$14,000 or over. Last week, "Bye Bye Birdie" (Col) (12th wk), \$4,000.

Beacon Hill (Sack) (900; \$1-\$1.80) — "Lawrence of Arabia" (Col) (m.o.) (7th wk). Nice \$7,000. Last week, \$7,500.

Boston (Beacon Ent.) (1,345; \$1.20-\$2.95) — "How West Was Won" (MGM) (26th wk). Big \$14,000. Last week, \$12,000.

Capri (Sack) (850; 90c-\$1.50) — "L-Shaped Room" (Col) (m.o.) (7th wk). Stout \$5,000. Last week, \$6,000.

Center (E. M. Loew) (1,250; 90c-\$1.25) — "Crawling Hand" (Indie) and "Slime People" (Indie). Hotsy \$11,000. Last week, "Hercules and Captive Women" (Indie) and "Magic Voyage of Sinbad" (Indie), \$10,000.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90) — "Lord of Flies" (Cont). Big \$4,500. Last week, "8½" (Embassy) (8th wk), \$2,500.

Exeter (Indie) (1,300; 90c-\$1.49) — "Murder at Gallop" (MGM) (4th wk). Slick \$7,500. Last week, \$8,500.

Fenway (Indie) (1,300; 90c-\$1.49) — "Once Upon a Knight" (Indie) and "Surfside 77" (Indie) (reissue) (3d wk). Oke \$2,500. Last week, same.

Gary (Sack) (1,277; 75c-\$1.80) — "Condemned of Altona" (20th) (2d wk). Big \$13,000. Last week, \$15,000.

Mayflower (ATC) (689; 90c-\$1.50) — "Three Stooges Around World in Daze" (Col) and "Siege of Saxons" (Col). Bright \$9,500. Last week, "West Side Story" (UA), \$3,300 back on popscale.

Memorial (RKO) (3,000; 90c-\$1.50) — "For Love or Money" (U) and "French Mistress" (Indie) (2d wk). Fair \$10,000. Last week, \$14,000.

Music Hall (Sack) (2,200; \$2-\$3.90) — "Cleopatra" (20th) (14th wk). The 13th week ended Monday (Continued on page 17)

Pitt: 'Irma' Smash 14½G; 'Cleo' 15G; 'West' 8G, 27

Pittsburgh, Sept. 4.

"Murder at Gallop" is sparking in first round at Forum. Another new entry, "For Love or Money," is fast at the Gateway. "Women of World" looms fair in first at the Stanley.

Roadshow runs are settling down to steady biz. "Cleopatra" off a bit but still wow in 13th week at Penn. "How West Was Won" shapes excellent at Warner in 27th round. "Irma La Douce" remains sockeroo in fifth at Fulton. "Toys in Attic" still is snappy in seventh at Shadyside.

Estimates for This Week

Forum (Assoc.) (380; \$1.75) — "Murder at Gallop" (MGM). Wow \$6,000. Last week, "Four Days of Naples" (MGM) (2d wk), \$2,000.

Fulton (Assoc.) (1,900; \$1-\$1.75) — "Irma La Douce" (UA) (5th wk). Boffo \$14,500 or over. Last week, \$15,500.

Gateway (Assoc.) (1,900; \$1-\$1.50) — "For Love or Money" (U). \$14,000 or close. Last week, "Thrill of It All" (U) (5th wk), \$6,700.

Penn (UATC) (2,003; \$2-\$3.50) — "Cleopatra" (20th) (13th wk). Off a bit but still wham at \$15,000. Last week, \$19,400.

Shadyside (MOTC) (632; \$1.75) — "Toys in Attic" (UA) (7th wk). Neat \$2,500. Last week, \$3,000.

Squirrel Hill (SW) (832; \$1.50) — "Seven Capital Sins" (2d wk). Weak \$2,200. Last week, \$3,000.

Stanley (SW) (3,700; \$1-\$1.50) — "Women of World" (Embassy). Fair \$8,000. Last week, "Hootenanny Hoot" (MGM), \$4,500.

Warner (SW) (1,260; \$1.50-\$2.75) — "How West Was Won" (MGM) (27th wk). Excellent \$8,000. Last week, \$8,500.

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Cincy Okay; 'Altona' Slick \$9,000, 'Haunting' 10G; 'Cleo' Hot 13G, 13th

Cincinnati, Sept. 24. Cincy firstruns are marking time in this seasonal change stanza, with high school and college football retarding weekend attendance. On the bright side are newcomers "The Haunting," shaping okay at Albee, and "Condemned of Altona," looking nice at Palace. Twin Ozoner (west side) also rates a firm session via "Terror" and "Dementia 13" fright dueler. "For Love or Money" shapes okay in holdover at Keith's.

"Irma La Douce" remains torrid in eighth week at Valley. "Cleopatra" tops the city in 13th week at Grand. "How West Was Won" is lofty in 28th frame at Capitol.

Estimates for This Week
Albee (RKO) (3,100; \$1.25-\$1.50) — "Haunting" (MGM). Okay \$10,000 over. Last week, "Mondo Cane" (Times) (2d wk), \$9,000. Capitol (SW-Cinemas) (1,540; \$1.25-\$2.75) — "How West Was Won" (MGM) (28th wk). Hot \$8,000, leveling with 27th round. Esquire Art (Cin-T-Co) (500; \$1.25) — "8½" (Embassy) (2d wk). Swell \$2,400 after \$3,200 preem. Daydating with Hyde Park Art. Grand (RKO) (1,396; \$1.80-\$3.50) — "Cleopatra" (20th) (13th wk). Nice \$13,000. The 12th week was \$13,500.

Guild (Vance) (272; \$1.25) — "Three Fables of Love" (Janus). Slow \$1,300. Hyde Park Art (Cin-T-Co) (700; \$1.25) — "8½" (Embassy) (2d wk). Fine \$2,200. Last week, \$3,000. Keith's (Cin-T-Co) (1,500; \$1-\$1.50) — "For Love or Money" (U) (2d wk). Okay \$6,500 after \$7,600 opener. Palace (RKO) (2,600; \$1-\$1.25) — "Condemned of Altona" (20th). Good \$9,000. Last week, "Main Attraction" (MGM) and "Cool of Day" (MGM), \$8,000. Twin Drive-In (Cin-T-Co) (800 cars each side; \$1) — West: "Terror" (AI) and "Dementia 13" (AI). Oke \$7,000. Last week, "2 Nights With Cleopatra" (Indie) and "Mermaids of Tiburon" (Indie), \$6,500. East: "Spencer's Mountain" (WB) and "FBI Story" (WB) (subruns). Fair \$4,500 with 85c gate. Last week, "Great Escape" (U) and "Mighty Ursus" (U) (subruns), \$4,800. Valley (Cin-T-Co) (\$1.50-\$1.80) — "Irma La Douce" (UA) (8th wk). Plush \$9,500. Last week, \$10,000.

Palace' Fair \$9,000, Denver; West' 14G, 28

Denver, Sept. 24. Biz is on mild side here currently, with not much offered in way of new product. Top newcomer looks to be "Haunted Palace," which shapes fair at the Denver. "Cleopatra" is down to an okay figure in 13th week at the Denham. "How West Was Won" still is rated strong in 28th round at the Cooper.

Estimates for This Week
Centre (Fox) (1,270; \$1.45) — "Lawrence of Arabia" (Col) (2d wk). Fair \$8,000 on popscale ruf. Last week, \$8,500. Cooper (Cooper) (814; \$1.65-\$2.50) — "How West Was Won" (MGM) (28th wk). Big \$14,000. Last week, \$14,500. Denham (Indie) (800; \$1.45-\$3) — "Cleopatra" (20th) (13th wk). Okay \$9,000. Last week, \$10,000. Denver (Fox) (2,432; \$1.25) — "Haunted Palace" (AI) and "House of Damned" (20th). Fair \$9,000. Last week, "Women of World" (Embassy) and "Face in Rain" (Emb), \$9,000. Esquire (Fox) (600; \$1.25) — "Women of World" (Embassy) (m.o.). Good \$3,000. Last week, "Sporting Life" (Cont), \$3,000. Orpheum (RKO) (2,690; \$1-\$1.45) — "Haunting" (MGM) and "Invitation to Murder" (Indie) (2d wk). Sad \$5,000. Last week, \$9,000. Paramount (Wolfberg) (2,100; \$0-\$1.25) — "Thrill of It All" (U) (5th wk). Hot \$9,000. Last week, \$12,700. Towne (Indie) (600; \$1.25-\$1.45) — "Hootenanny Hoot" (MGM). So-so \$3,000. Last week, "Of Love and Desire" (20th) and "Marilyn" (20th), \$2,000. Vogue (Art Theatre Guild) (450; \$1.25) — "Playboy of Western World" (Janus). Oke \$1,200. Last week, "Heavens Above" (Janus) (4th wk), \$1,200.

BOSTON

(Continued from page 14)
(23) was good \$26,000. Last week, \$28,000. Orpheum (Loew) (2,900; 90-\$1.65) — "Haunting" (MGM) and "Dime With Halo" (MGM). Good \$15,000. Last week, "Caretakers" (UA) and "Square of Violence" (MGM) (3d wk), \$8,000. Paramount (NET) (2,357; 90-\$1.65) — "Rock-A-Bye Baby" (Par) and "Don't Give Up Ship" (Par) (reissues). Mild \$9,000. Last week, "Wall of Noise" (WB) and "Up Periscope" (Indie), \$10,000. Pilgrim (ATC) (1,909; 75-\$1.25) — "Women of World" (Embassy) and "Madame" (Embassy) (2d wk). Good \$8,500. Last week, \$10,000. Park Square (Indie) (300; \$1.80) — "8½" (Embassy) (9th wk). Okay \$2,500. Last week, \$2,800. Saxon (Sack) (1,100; \$1.50-\$2.75) — "Irma La Douce" (UA) (11th wk). Bright \$14,000. Last week, same. State (Trans-Lux) (730; 75-\$1.25) — "Bunny Yeager's Nude Camera" (Cinema) and "Pagan Island" (Cinema). Hot \$10,000. Last week, "Fire in Flesh" (Indie) and "Ritual of Love" (Indie), \$8,000.

BROADWAY

(Continued from page 13)
Ing. Heights" (Cont) opens Oct. 2. Festival (Embassy) (546; \$2-\$2.50) — "8½" (Embassy) (14th wk). The 13th round ended Monday (23) was excellent \$10,700 after \$11,800 for 12th week. Also at Embassy. Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2) — "The French Game" (Union). First week winding up tomorrow (Thurs.) is heading for good \$3,500. Fine Arts (Davis) (468; \$1.80-\$2) — "Conjugal Bed" (Embassy) (2d wk). First round completed Sunday (22) was wham \$19,500, one of biggest first weeks at this house. Daydating with Forum. Guild (Guild) (450; \$1-\$1.75) — "La Poupée" (Hakim) (5th wk). Fourth session ended Monday (23) was big \$6,500, same as in third week. Little Carnegie (Landau) (520; \$1.25-\$2) — "Sporting Life" (Cont) (11th wk). The 10th frame finished yesterday (Tues.) was smash \$9,000 after \$9,700 for ninth. Murray Hill (Rugoff Th.) (585; \$1.50-\$2) — "Murder at Gallop" (MGM) (m.o.) (2d wk). First week finished yesterday (Tues.) was fine \$6,000. Paris (Pathe Cinema) (568; \$1.50-\$2) — "My Life To Live" (Union). Opened Monday (23). In ahead, "Divorce, Italian Style" (Embassy) (53d wk), hit good \$10,000 after \$8,000 for 52d week or \$713,734 for the full year plus one week here. Plaza (Lopert) (525; \$1.50-\$2) — "Leopard" (20th) (7th wk). Sixth session ended Monday (23) was big \$14,000 after \$13,000 for fifth. Sutton (Rugoff Th.) (561; \$1.50-\$2) — "Small World of Sammy Lee" (7 Arts) (7th wk). Sixth round finished Monday (23) was big \$7,500 after \$8,500 for fifth. Toho Cinema (Toho) (299; \$1.50-\$2) — "Walleed Nippon" (Toho) (4th wk). Third stanza completed Sunday (22) was okay \$4,700 after \$5,000 for second. "Chushingura" (Toho) opens on Oct. 3. Tower East (Loew) (588; \$1.50-\$2) — "Lord of Flies" (Cont) (4th wk). Fifth week completed yesterday (Tues.) was great \$13,000 after \$13,500 for fourth. Trans-Lux East (T-L) (600; \$1.25-\$2) — "Gone Are the Days" (Indie). Opened Monday (23). In ahead, "Wives and Lovers" (Par) (4th wk-5 days), slow \$3,500 after \$6,000 for third full week. Trans-Lux 52d St. (T-L) (540; \$1.25-\$2) — "Shock Corridor" (AA) (3d wk). Second session ended yesterday (Tues.) was mild \$4,000 after \$6,000 opener. "Running Man" (Col) opens on Oct. 2, daydating with State. Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "Irma La Douce" (UA) (subrun) (8th wk). Seventh stanza finished yesterday (Tues.) perked to big \$7,200 after \$5,600 for sixth. World (Perfecto) (390; 90-\$1.50) — "Pagan Hellcat" (Vic) and "Fruit Is Ripe" (Janus) (2d wk). This round winding up tomorrow (Thurs.) is heading for great \$12,000 after \$15,200 for opener. Stays on, of course.

CHICAGO

(Continued from page 13)
"Of Love and Desire" (20th). Hot \$11,000. Last week, "Dream Wife" (MGM) (reissue), \$6,500. McVickers (Beacon) (1,100; \$1.75-\$3.50) — "How West Was Won" (MGM) (30th wk). Big \$21,000. Last week, \$26,000. Monroe (Jovan) (1,000; 65-90) — "Sinners Go To Hell" (Indie) (reissue) and "Bedroom Vendetta" (Indie). Good \$5,000. Last week, "Defiant Daughters" (Indie) and "Pagan Hellcat" (Indie), \$5,200. Oriental (Indie) (3,400; 90-\$1.80) — "Toys in Attic" (UA) (2d wk). Oke \$18,000. Last week, \$26,000. Roosevelt (B&K) (1,400; 90-\$1.80) — "Shock Corridor" (AA). Hot \$19,000. Last week, "Caretakers" (UA) (4th wk), \$13,500. State-Lake (B&K) (2,400; \$2-\$4) — "Cleopatra" (20th) (13th wk). Hefty \$39,000. Last week, \$43,000. Surf (H&E Balaban) (684; \$1.50-\$1.80) — "Murder At Gallop" (Lope) (m.o.) (2d wk). Frisky \$5,700. Last week, \$5,200. Town (Tei) (640; \$1.25-\$1.80) — "L-Shaped Room" (Col) (13th wk). Brisk \$3,300. Last week, \$3,800. United Artists (B&K) (1,700; 90-\$1.80) — "Irma La Douce" (UA) (15th wk). Excellent \$16,000. Last week, \$18,500. Woods (Essaness) (1,200; 90-\$1.80) — "Damaged Goods" (Essaness). Okay \$11,000. Last week, "Johnny Cool" (UA) (3d wk), \$14,500. World (Teitel) (608; 90-\$1.80) — "L-Shaped Room" (Col) (13th wk). Lively \$5,000. Last week, \$5,500.

'Altona' Torrid \$12,000, Det.; 'Lovers' Loud 14G; 'Escape' Fast 10G, 5th

Detroit, Sept. 24. Firstrun biz continues at a good level this week. "Wall of Noise" opened slowly at the Palms. "Condemned of Altona" shapes hotly at the Grand Circus. "Wives and Lovers" is hotly at the Mercury, also on opener. Meanwhile, "Cleopatra" continues wham at the United Artists in 13th session. "How West Was Won" stays wow in 30th frame at Music Hall. "Lawrence of Arabia" goes into its 33d week at the Madison still steady. "8½" looks okay in fifth at Trans-Lux Krim.

Estimates for This Week
Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49) — "Haunted Palace" (AI) and "Terrified" (Indie) (2d wk). Okay \$9,000. Last week, \$14,500. Michigan (United Detroit) (4,926; \$1.25-\$1.49) — "Great Escape" (UA) (5th wk). Nice \$10,000. Last week, \$12,000. Palms (UD) (2,995; \$1.25-\$1.49) — "Wall of Noise" (WB) and "Darby's Rangers" (Indie). Slow \$8,000. Last week, "The Castilian" (WB) and "Mind Benders" (AI), \$6,000. Madison (UD) (1,408; \$1.50-\$3.30) — "Lawrence of Arabia" (Col) (33d wk). Steady \$8,000. Last week, same. Grand Circus (UD) (1,400; \$1.25-\$1.49) — "Condemned of Altona" (20th). Hep \$12,000. Last week, "Of Love and Desire" (20th), \$9,000. Adams (Community) (1,000; \$1.23-\$1.50) — "David and Lisa" (Indie). Slow \$6,000. Last week, "Hootenanny Hoot" (MGM), \$8,000. United Artists (UA) (1,667; \$1.50-\$3.50) — "Cleopatra" (20th) 13th wk). Great \$17,000. Last week, \$17,400. Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "How West Was Won" (MGM) (37th wk). Boffo \$15,000. Last week, ditto. Mercury (Suburban Detroit) (1,468; \$1-\$1.80) — "Wives and Lovers" (Par). Hot \$14,000. Last week, "Irma La Douce" (UA), big \$16,000 in 13th week. Trans-Lux Krim (Trans-Lux) (980; \$1.65) — "8½" (Embassy) (5th wk). Oke \$6,000. Last week, \$7,000.

Senior Citizen Ducats

Dallas, Sept. 24. The Capri, operated by Trans-Texas Theatres, will again offer special rates to senior citizens for the current extended engagement of "How the West Was Won." Now that the run of the Cinema film has returned to the 10 shows a week policy, the 2 p.m. Wednesday performance is the only midweek matinee and Marion Hudgins, manager, says all senior citizens will be given discounts of \$1 and \$1.25 for this showing, depending on their selection of reserved seats.

Balto Better; 'Lovers' Lean \$6,000, 'Moon' Tall 6G; 'Irma' Big 14G, 11th

SAN FRANCISCO

(Continued from page 14)
\$2.75-\$3.95) — "How West Was Won" (MGM) (30th wk). Smash \$28,000 or close. Last week, \$29,400. Paramount (Par) (2,646; \$1.50-\$1.75) — "3 Stooges Around World in Daze" (Col). Dull \$10,000. Last week, "Castilian" (WB) and "California" (Indie), \$11,000. Presidio (Art Theatre Guild) (750; \$1.25-\$1.50) — "Lord of Flies" (Cont) (2d wk). Sock \$7,000. Last week, \$8,000. Royal (Nasser) (850; \$1-\$1.50) — "Toys in Attic" (UA). Lofty \$7,000. Last week, "Caretakers" (UA) (3d wk), \$4,300. St. Francis (Par) (1,400; \$1.50-\$1.75) — "3 Fables of Love" (Janus). Passable \$8,000. Last week "Sky Above, Mud Below" (Emb) and "Two Women" (Emb) (reissues), \$7,000. United Artists (No. Coast) (1,148; \$3-\$3.75) — "Lawrence of Arabia" (Col) (35th wk). Great \$12,000 or over. Last week, \$13,000. Vogue (S.F. Theatres) (365; \$2) — "Stranger Knocks" (T-L) (5th wk). Big \$4,000. Last week, \$5,000. Warfield (FWC) (2,656; \$1.25-\$1.50) — "Women of World" (Emb) and "Passionate Thief" (Emb) (2d wk). Stout \$8,000. Last week, \$13,500.

LOS ANGELES

(Continued from page 14)
ing Life" (Ster) (2d wk). Okay \$3,500. Last week, \$5,000. Warren's, Hollywood (Metropolitan-FWC) (1,757; 856; \$1-\$1.25) — "Beach Party" (AI) and "Erik the Conqueror" (AI) (2d wk). Slow \$8,800. Los Angeles, Pix, Loyola, Four Star, Baldwin (Metropolitan-Prin-FWC-UATC-State) (2,049; 756; 1,298; 868; 1,800; \$1-\$2) — "Great Escape" (UA) (2d wk) and various 2d feature pix. Hefty \$24,000 or over. Last week, \$36,500. Hillstreet, Fox Wilshire, Iris, Village (Metropolitan-FWC) (2,752; 1,990; 825; 1,535; \$1-\$1.49) — "Come Blow Your Horn" (Par) (2d wk) and "Gathering of Eagles" (U) (reissue). Okay \$21,000. El Rey (FWC) (856; \$1-\$1.49) — "Thrill of It All" (U) and "Spencer's Mountain" (WB) (m.o.). Slim \$2,500. Last week, "For Love or Money" (U), "Donovan's Reef" (Par) (reissue), \$2,700. Crest (State) (750; \$2) — "Mutiny on Bounty" (MGM) (5th wk). Nice \$3,000. Last week, same. Egyptian (UATC) (1,392; \$1.49-\$2) — "The Leopard" (20th) (6th wk). Good \$8,000. Last week, \$9,800. Beverly (State) (1,150; \$2-\$2.40) — "Toys in Attic" (UA) (8th wk). Light \$2,800. Last week, \$3,000. Vogue (FWC) (810; \$1.25-\$1.49) — "Women of World" (Emb) (10th wk). Shapely \$4,000. Last week, ditto. Fine Arts (FWC) (631; \$2-\$2.40) — "8½" (Emb) (11th wk). Handy \$4,000. Last week, \$3,700. Chinese (FWC) (1,408; \$2-\$2.40) — "Irma La Douce" (UA) (12th wk). Smash \$15,000. Last week, \$19,000. Pastages (RKO) (1,512; \$2.50-\$5.50) — "Cleopatra" (20th) (14th wk). Rich \$45,000. Last week, \$46,000. Music Hall (Ros) (720; \$2-\$2.40) — "L-Shaped Room" (Col) (14th wk). Busy \$5,500. Last week, \$6,300. Warner Hollywood (SW) (1,291; \$1.25-\$2.80) — "How West Was Won" (MGM) (31st wk). Solid \$22,000. Last week, \$23,000. Warner Beverly (SW) (1,316; \$1.65-\$3.50) — "Lawrence of Arabia" (Col) (40th wk). Firm \$17,300. Last week, \$18,000.

Ohio Owners Make Ready

Columbus, O., Sept. 24. Convention committee for the annual Independent Theatre Owners of Ohio convention to be held at the Deshler-Hilton here Nov. 12-14 include Jack Armstrong, Bowling Green; Sam Schultz, Cleveland; Leon Enken, Warren; Olen Martin, Bucyrus; Myron Price, Newark; Charles Sugarman, Columbus and Don Klass, Dayton. Marshall Fine, ITOO president, made the appointments.

Baltimore, Sept. 24.

Four new films here this round, ending many long downtown holdovers. "Wives and Lovers" shapes dull at the Town. "Wall of Noise" is mild in first at the New. "Mouse on the Moon" is rated good on opener at the Charles. "Marilyn" looks okay in same at Sutton. "Irma La Douce" still is hold-over champ, smash in 11th week at downtown Little and big at suburban Senator. "Cleopatra" is steady in 13th round at the Hipp. "For Love or Money" is fairly good for second at Stanton. "Lawrence of Arabia" is up in 17th week at Mayfair. "L-Shaped Room" continues good at Playhouse where in 12th week. **Estimates for This Week** Sutton (Schwaber) (460; 90-\$1.50) — "Marilyn" (20th). Oke \$1,500. Closed weeks prior for changeover from nude to art showings. Charles (Fruchtmann) (500; 50-\$1.50) — "Mouse on Moon" (Lopert). Good \$6,000. Last week, "8½" (Embassy) (6th wk), \$4,000. Five West (Schwaber) (435; 90-\$1.50) — "Mondo Cane" (Times) (6th wk). Trim \$2,800. Last week, same. Hippodrome (T-L) (2,200; \$1.50-\$3.50) — "Cleopatra" (20th) (13th wk). Big \$16,000. Last week, \$17,000. Little (T-L) (300; 50-\$1.50) — "Irma La Douce" (UA) (11th wk). Smash \$7,000. Last week, \$7,200. New (Fruchtmann) (1,600; 50-\$1.50) — "Wall of Noise" (WB). Dull \$4,000. Last week, "Thrill of It All" (U) (5th wk), \$8,000. Mayfair (Fruchtmann) (700; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (17th wk). Up to \$10,700, with "last weeks" tag out. Last week, \$10,000. Playhouse (Schwaber) (365; 90-\$1.50) — "L-Shaped Room" (Col) (12th wk). Fine \$3,000. Last week, \$3,300. Stanton (Fruchtmann) (2,800; 50-\$1.50) — "Love or Money" (U) (2d wk). Light at \$6,000. Last week, \$10,000. Senator (Durkee) (980; 90-\$1.65) — "Irma La Douce" (UA) (11th wk). Biz \$7,000. Last week, \$10,000. Town (T-L) (1,125; 50-\$1.50) — "Wives and Lovers" (Par). Nice \$9,000. Last week, "Best of Cinemas" (Cinemas) (2d wk), \$7,000. Rex (Freedman) (500; \$1.50) — "Ship of Condemned Women" (Indie) (2d wk). Off to oke \$2,000. Last week, \$3,500. Avalon (Freedman) (850; \$1.50) — "The Trial" (Astor) (2d wk). Good \$3,000. Last week, \$4,500.

'Irma' Robust \$6,000, Port.; 'Cleo' 10G, 13th

Portland, Ore., Sept. 24. Lone new entrant here this round is "The Castilian," which shapes slim at the Fox for opener. "For Love or Money" is mild in second session at Broadway. "Irma La Douce" is rated lusty in eighth week for eighth round at Irvington. "Cleopatra" still is hotly in 13th stanza at Paramount. **Estimates for This Week** Broadway (Parker) (1,890; \$1-\$1.50) — "For Love or Money" (U) and "Gaby" (U) (2d wk). Mild \$4,500. Last week, \$4,900. Fox (Evergreen) (1,600; \$1-\$1.49) — "Castilian" (WB) and "Escape From Ft. Bravo" (WB). Slim \$5,000. Last week, "Haunting" (MGM) and "Dime With Halo" (MGM), \$5,300. Hollywood (Evergreen) (1,890; \$1.49-\$2) — "South Sea Island Adventure" (Cinemas) (3d wk). So-so \$6,000. Last week, \$6,500. Irvington (Smith) (650; \$1.50) — "Irma La Douce" (UA) (8th wk). Lusty \$6,000. Last week, \$8,900. Laurelhurst (Cruikshank) (675; \$1.25) — "Caretakers" (UA) and "Donovan's Reef" (Par) (2d wk). Fairish \$4,000. Last week, \$6,100. Music Box (Hamrick) (640; \$1-\$1.50) — "Sabrina" (Par) and "Strategic Air Command" (Par) (reissues). Thin \$2,500. Last week, "Don't Give Up Ship" (Par) and "Rock-A-Bye" (Par) (reissues), \$3,000. Orpheum (Evergreen) (1,536; \$1-\$1.49) — "Promises, Promises" (Indie) and "And God Created Woman" (Indie) (reissue) (2d wk). Fast \$6,000. Last week, \$10,100. Paramount (Port-Par) (1,406; \$2-\$3.50) — "Cleopatra" (20th) (13th wk). Hot \$10,000. Last week, \$9,800.

To Start Shooting 'Lord Jim,' New O'Toole Opus, in Hong Kong, Nov. 15

Tokyo, Sept. 17.

Producer-director Richard Brooks, who is assembling a stellar lineup of international players for the Columbia production of "Lord Jim," claims he wants to cast Asians as Asians. Brooks noted that his adaptation of the Joseph Conrad novel calls for three key Far Eastern characters; an elderly man, a man of about 30 and a young, Eurasian girl as the romantic interest opposite Peter O'Toole, who is due to play the title role.

In addition to O'Toole and the Asian principals yet to be chosen, the cast will include Curt Jurgens, Paul Lukas, Jack Hawkins, Akim Tamiroff, Harry Andrews, Jean Marais or Pierre Fresney and others. A possibility for the Eurasian girl is Philippine actress Laila Bennett, who was third runner-up at the recent Miss Universe contest in Miami Beach. The granddaughter of an American missionary educator, Miss Bennett, 19, has starred in five Filipino pix.

Explaining his preference for Asians as Asians, Brooks said, "People travel around the world now by the millions and they know what the real thing looks like. Therefore, to me it would be as impractical to make up a Caucasian as an Oriental as it would be to have an Oriental use special make-up to play a New Yorker."

In Panavision '70 color, "Lord Jim" will roll Nov. 15 in Hong Kong. Around the first week in January the location shifts to Siemreap, near Ankor Vat, Cambodia. Unit then moves to London for interior shooting at Shepperton Studios.

Asked why Hong Kong will be utilized for extensive shooting, Brooks cited that the story is set 60 years ago, with the first third of the film version taking place at a number of Far Eastern ports.

Rates Hong Kong Port Ideal

"Hong Kong is one of the only ports left in the Far East with an old world flavor, one of the few that still unloads ships in the harbor. And being as crowded and as diversified as it is, with vessels of every description, between Hong Kong and Kowloon we can make three or four different ports."

Brooks said he would bring a production crew and staff from England to the Asian locations. Cinematographer Fred A. Young ("Lawrence of Arabia") and art director Geoffrey Drake ("Bridge on River Kwai," "Guns of Navarone") have been signed for "Jim." In addition to Eady Plan considerations, Brooks noted that one reason the studio work will be in London rather than Hollywood is that O'Toole, Hawkins and Andrews have stage commitments there in April, but can double before the camera.

"Lord Jim," with its backdated and exotic setting, is a departure for Brooks, who has had such films as "Blackboard Jungle," "Cat on a Hot Tin Roof," "Elmer Gantry" and "Sweet Bird of Youth."

Sven Nygren, Long 20th Head in Sweden, Joins S.A. Swenson's Wivefilm

Stockholm, Sept. 24.

Sven Nygren, one of Sweden's top film importers, has joined Wivefilm as a board member and an executive director of the distribution firm headed by S. A. G. Swenson. At the same time it was disclosed that the company will resume production on an international level.

Nygren, who was 20th-Fox's managing director here for the past 17 years, is bringing such imports as "David and Lisa" and "The Balcony" under the Wivefilm banner. It's expected that he will set up a separate unit within the company to handle his own product.

Wivefilm, one of Sweden's oldest major distributors, is launching a broad expansion program following Nygren's appointment. With an annual release slate of about 35 pictures, the firm's operations will be stepped up to meet tv's competition.

Company long has imported the top French art films and will soon preem Jean Luc Godard's "Le Petit Soldat," and "Yankee in Town," starring Eddie Constantine. Also due are two other Nygren imports, the newest Brigitte Bardot film, "A Ghost at Noon," and "Peau de Banane," costarring Jeanne Moreau and Jean-Paul Belmondo.

Hazards of Israel

Jerusalem, Sept. 17.

Jennie Tourel of New York is a good trouper and no temperamental prima donna. This showed clearly in her concert in Jerusalem which was the opening of a new concert hall—by no means ready. There is as yet no room for performers to dress or rest. Miss Tourel had to cross the darkened stage and sit for some time on the backstage stairs after which someone took her up four flights of so called stairs—quite an achievement in her flowing concert dress.

As a reward or perhaps as consolation, she was treated to a soft drink and told that this was the place where Eichmann had been taken. Then she went out on stage and sang "Sheherazade" as if this was Lincoln Center with all its facilities.

Small Aussie Producer At Last May Start Film On Ned Kelly Legend

Melbourne, Sept. 17.

A small film company here, Eltham Films, which never before has made a feature film, but won a Venice Fest award in 1960 for the short, "The Prize," and recently has had two short series on national tele here, hopes to make a film about the Ned Kelly legend aimed at the world market.

Story behind this determination reflects the difficulties faced by a small film company, particularly if it is Aussie. Right after finishing "The Prize," Tim Burstall, who made it, wrote a film script based on the Kelly legend and called it "Man in Iron." Burstall submitted it to overseas distributors who were interested in story and script but in backing it only if the film had known stars and a name director.

For 18 months negotiations proceeded with Associated British Picture Corporation and Metro; then with British Lion. Reps of Eltham Films made trips overseas in connection with the script. Melbourne actors were auditioned and a location reconnaissance carried out in the Kelly country.

Countless letters were exchanged on availability of stars and director. Finally Burstall, concerned with the lack of progress, broke off negotiations. A few weeks later, from London, came the announcement that Karel Reisz was going to make a Kelly film Down Under, with Albert Finney as his star.

Reisz and Finney came here during the last quarter of 1962 on a location search. Since then there have been conflicting accounts, that the film wouldn't be made, had been postponed or that it would be filmed in Spain. The latest information is that he will film it Down Under next March.

Studio Would Underwrite

Supreme Sound studios in Sydney has offered to underwrite some of the processing and facilities costs of "Man in Iron." If Burstall can go ahead with shooting, he can well cash in on some of the publicity that'll inevitably surround the Reisz-Finney version. He plans to make it all within a 40-mile radius of Melbourne, and use shoe-string methods. He has already obtained an undertaking from Columbia to distribute the film as a main feature in Australia and New Zealand.

However, Burstall still needs more coin to make "Man in Iron" budget of \$110,250.

Burstall has not necessarily stuck to historical facts on "Iron" script, believing Ned Kelly as now as much of a legend as Robin Hood or Jesse James. Although main events and characters in the film will be authentic, for dramatic purposes the order of events has been altered, motives of characters changed and time compressed.

The Kelly story always has been a popular one Down Under, frequently being the subject of legends. Only recently there was a new version of it specially written for tele and the BBC recently has been running a serial on Ned Kelly. In Australia, there have previously been six films made around this Kelly, the last in 1951. None was distributed outside of Australia.

Punitive Policy

Milan, Sept. 24.

For the celebration of Wagner's 150 anniversary La Scala Opera has devoted a whole month to the complete cycle of "The Ring," uncut and sung in German. This challenged patrons to the ordeal of attending performances lasting from 7:30 p.m. to 1 a.m.

It cannot be said that the Milanese appreciated this shock therapy. Their normal routine is to arrive very late and leave before the final curtain, too.

'British Fortnight' In Zurich Flubs On Poor Choices

Zurich, Sept. 24.

One of the most extensive industrial and cultural promotions ever undertaken by Britain outside its borders the "British Fortnight" in Zurich (Sept. 2-14), had its only sour note in the generally acknowledged poor selection of British films presented here during that period. One of these releases, "Doctor in Distress," launched as a "European premiere," was even given the gala treatment at the Corso Theatre via an invitational V.I.P. dress audience plus all the red-carpet trimmings usual (though rare here) for such an affair. But the film chosen to "represent" Britain for this event emerged as a sharp letdown, with unanimously thumbs-down reviews and ditto poor boxoffice.

Other films selected for extra promotion by the J. Arthur Rank organization via its Swiss distrib, Parkfilm in Geneva, did not fare any better. They included "Waltz of the Toreadors," "Raising the Wind," "Watch Your Stern" and others. Local scribes complained (and the public seemed to concur by staying away from the b.o.) that the selection was anything but representative for current British top-drawer product and blamed it on the fact that the film sector of the British weeks had been monopolized by Rank, whilst more worthwhile entries, while not Rank's, such as "This Sporting Life," "Loneliness of the Long Distance Runner," "Billy Liar" etc. were conspicuously absent.

In the opera field, the English Opera Group gave two performances at the Stadttheatre of Benjamin Britten's "Rape of Lucretia" in a new production which had recently premiered at Edinburgh. Although both shows were below par financially, they may be termed a resounding artistic success, obtaining rave reviews.

Soccer Star's Kidnaping Enables Spanish Prod. To Cash In On His Pic

Madrid, Sept. 17.

Spanish film producer Cesario Gonzales is taking bows for his showmanship. A week after the real Madrid soccer star Alfredo Di Stefano was kidnapped and liberated in Caracas, the Spanish filmmaker had his De Stefano starrer, "Sunday Battle," in release at two spots, Real Cinema and Torre de Madrid. Di Stefano's post-liberation return to the Spanish capital city, where he enjoys an unrivaled sports spotlight, was the occasion of a press barrage comparable to those accorded, for example, a Sophia Loren or Elizabeth Taylor.

Two days later, the soccer ace attended the preem of "Sunday Battle" and was greeted by thousands of sports fans unable to attend the sellout sessions. In timely ads, Cesario Gonzales kept the Caracas kidnaping incident alive by highlighting comparison photos.

In a previous display of promotion knowhow, Gonzales opened "Blackmailing a Matador" early this summer to tie in with arena appearances of the film's star, El Cordobes. The almost daily spurge of headlines relating the ear-cutting feats of this young bullfighter kept the boxoffice churning all summer. The film is now entering its fourth month as the top first-run programmer and is expected to hold at the Cinema Madrid until "The Leopard" opens next month.

International Sound Track

Paris

"The Wonderful World of the Brothers Grimm" (MG-Cinerama) opened at the Empire Abel Gance-Cinerama house and replaced "How the West Was Won" (MG-Cinerama) which moved over to the recently Cinerama-converted Gaumont-Palace. "Grimm" is called "Les Amours Enchantés" (Enchanted Loves)... The single projector Cinerama film "It's A Mad, Mad, Mad World" (UA) is due in November at another theatre... The recent Prades Film Week, in Southern France, gave its nod with "The Knife in the Water" of Roman Polanski of Poland... Wrestling on tv has been labeled a spectacle rather than sport and programs have to pay show biz taxes. Film people think it just and hope to get the grunt and groan programs, popular here, off prime time on tv on the principle that it is unfair show competition... Local animated filmmaker Jean Effel will make a pic in Prague "Adam and Eve." He already made one, based on his drawings, "The Creation of the World." Effel supervises but Czech directors and animators do the work based on his drawings... Louis Malle who shared a special jury prize with a Russian pic at the recent Venice Film Fest via his "The Maddening Flame," says he will never send another of his pix there. However the great applause he got when he picked up his kudo may find the French filmmaker relenting next year... 33 nations participating in the First Aeronautic Film Fest at Deauville. Yank entry is "The Spirit of St. Louis" (WB). Jury was flown to fest and its prey elected on board... A rather unique pic, for the French, is being made in Cherbourg with "Les Parapluies De Cherbourg" (The Umbrellas of Cherbourg). Jacques Demy is writing and directing. Whole pic is being done to playback since everything is sung in it, dialog and all. Pic is described by Demy as a Tristan and Isolde with a realistic ending. Music is by Michel Legrand and lead thespes are Catherine Deneuve and Marc Michel. 20th-Fox has it for worldwide distrib... Jane Fonda has been here for over a month to get the feel of France and her role in "The Love Cage" which Rene Clement starts this week. Metro-backed local company, Cipra, produces and pic will be made in English and French. Alain Delon stars opposite Miss Fonda. Film is described as a comedy-thriller... It took years for cautious exhibs and distrib to finally take young director Michel Drach's second pic "Amelie Ou Le Temps D'Almer" (Amelie or Time to Love). Fragile period love tale got good reviews and looks in for okay biz at one art house... Jean-Luc Godard shooting new scenes for American version of "Ghost at Noon" starring Brigitte Bardot. Joe Levine has it for the U.S. Godard then does a detective thriller with Eddie Constantine.

Berlin

Michael Pfleghar, who made himself a name as a tv director, is about to give his debut of a feature film director. Hansjuergen Pohland hired him to direct the comedydrama, "The Dead One Of Beverly Hills," for his modern art film production... G. Jacopetti's "La Donna nel Mondo" was most screened pic in 20 German key cities last month (August)... Universal presenting Tippi Hedren to domestic pressmen in in several German cities. This in connection with upcoming German preem of Alfred Hitchcock's "The Birds" on Sept. 20... John Ford's western classic, "Stagecoach," reissued under the title of "Ringo" by Atlas Film... Artur Brauner (CCC) signed Eddie Constantine for a western to be directed by Steve Previn in Yugoslavia... The German preem of the Cinerama feature, "The Wonderful World of the Grimm Brothers," will take place Sept. 19 in Berlin. Hans Krueger-Franke's ringpress handling film's publicity in Germany, Austria and Switzerland. Film is given a big-scale German gala preem in the German capital... Eva-Ingeborg Scholz into Walt Disney's "Emil and the Detectives" currently shot in W-Berlin.

Inside Stuff—International

Believed a "first," W-German television will air an entire half-hour program about a new German feature film prior to its theatrical preem. Bremen's station is going to do this in November in form of a nationwide telecast report on "Winnetou I," a just completed German western which cost some 4,000,000 D-Marks (£1,000,000) to produce. Aside from excerpts from this film, the report will include interviews with producer Horst Wendlandt, director Harald Reinl and actor Mario Adorf. Hans Abrich, chief of Bremen's Tv, and Hans Krueger-Franke, the head of the ringpress publicity team, set up the deal. "Winnetou I" is a Rialto-Film (Berlin) production which Constantine will release in early December.

Per Germany's Filmblaetter, G. Jacopetti's full-length Italian documentary on this world's women, "La Donna nel Mondo," topped the W-German boxoffice parade in August. Statistics which cover 300 key cinemas in some 20 key cities (including W-Berlin) have the German Rialto film, "The Black Abbot," released by Constantine, on second spot, while the German-Italian "Erotica" (Columbia-Bavaria) rated third. The Alfred Hitchcock oldie, "Rope," which Metro gave the title "Cocktail For a Dead Body," was fourth followed by Paramount's "Hud," Rank's "Mickey Mouse Parade," a lineup of Walt Disney cartoons, Columbia's "Lawrence of Arabia," the German thriller "The Nylon Snare."

Among the flags which decorated the German city of Bayreuth during the Wagnerian Festival this summer was Israel's with the star of David. There is now a handful of Jewish merchants in Wagner's pet city and their children get religious instruction from a Rabbi coming from Nuernberg. At a private concert at "Wahnfried" Wagner's family home to present the Negro soprano Ella Lee, she was accompanied by Daniel Barenboim, an Israeli pianist. Hostess at this occasion was Miss Friedelind Wagner (only member of her family to leave Nazi Germany in protest and establish residence in the USA) author of a book "Night Over Bayreuth" and responsible for the Master Classes held in Bayreuth each year during the Festival. (Among the instructors from the USA, she engaged Edward Downes, quiz-master of the Met-opera broadcast).

Austria's Ministry of Education has decreed a subsidy of 16 Million Schillings for all Festivals to be held in Austria during 1964. That amounts to \$40,000. During the Vienna Festival in May, there will be three productions at the Theater and der Wien, produced solely by and for the Festival: "Daphne" by Richard Strauss (conductor Boehm, with Hilde Gueden, Fritz Wunderlich, Paul Schoeffler and the Americans Vera Little and Richard King) and the repeat of last year's "Death of Danton" by Gottfried von Elinem. The third is to be a drama production: scenes, dramatized by the author Karl Krauss himself, of his book "The Last Days of Humanity" written immediately after World War I.

Of tourists visiting Florence, Italy, in the month of August, totalling 161,140, 41,285 were Italians. Visitors from USA were the most numerous, 55,790 followed by Great Britain, Germany, France, Switzerland, Holland, Austria, and the Scandinavian countries.

Trudy Goth reports that production indicated convincingly that Sophocles does not have to be weighted down with the dust of 24 centuries or by false pathos and sentimentality, nor as dry and scholarly rhetoric. Though nobody is really quite sure how Greek tragedy was produced in its day, after this performance it is to be hoped, she suggests, this is the way it must have been.

"LOVE" IS SWEEPING THE COUNTRY! —"A NEW KIND OF LOVE," that is!

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Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 6
This Date, Last Year 1

"THE STRANGLER"

(Bischoff-Diamond Prod.)
Prods.—Samuel Bischoff, David Diamond
Dir.—Burt Topper
Victor Buono, Diane Sayer, Wally Campo, Michael Ryan, Mimi Dillard
(Started Sept. 13)

AMERICAN INT'L

Starts, This Year 7
This Date, Last Year 2

"THE COMEDY OF TERRORS"

(James H. Nicholson-Samuel Z. Arkoff Prod.)
Prods.—James H. Nicholson, Samuel Z. Arkoff, Anthony Carras
Dir.—Jacques Tourneur
Vincent Price, Peter Lorre, Boris Karloff, Basil Rathbone, Joyce Jameson, Joe E. Brown
(Started Sept. 4)

COLUMBIA

Starts, This Year 13
This Date, Last Year 15

"BEHOLD A PALE HORSE"

(Highland-Brentwood Prod.)
(Shooting in France)
Prod.—Dir.—Fred Zinnemann
Gregory Peck, Anthony Quinn, Omar Sharif, Mildred Dunnock, Mariette Angelelli, Christian Marquand, Raymond Pellegrin, Paola Steppa, Martin Benson, Jean Castaguer, Annick Allier
(Started June 13)

"WHISTLE YOUR WAY BACK HOME"

(Hanna-Barbera Prods.)
Prod.—Dir.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)

WALT DISNEY

Starts, This Year 5
This Date, Last Year 4

"EMIL AND THE DETECTIVES"

(Shooting in Berlin)
Prods.—Walt Disney, Peter Herald
Dir.—Peter Tewksbury
Walter Slezak, Bryan Russell, Roger Mobley, Cindy Cassell
(Started Sept. 9)

"THE MOON-SPINNERS"

(Shooting in Crete and London)
Prods.—Walt Disney, Bill Anderson
Dir.—James Neilson
Hayley Mills, Peter McEnery, Elly Wajl, Jack Pala Neri, Joan Greenwood, Irene Papas, Michael Davis
(Started Sept. 10)

METRO

Starts, This Year 17
This Date, Last Year 18

"VIVA LAS VEGAS"

(Jack Cummings Prods.)
(Shooting in Las Vegas)
Prod.—Jack Cummings
Dir.—George Sidney
Elvis Presley, Ann-Margret, Cesare Danova, Nicky Blair, William Demarest, Jackie Heller
(Started July 15)

"THE UNSINKABLE MOLLY BROWN"

(Lawrence Weingarten Prod.)
Prod.—Lawrence Weingarten
Dir.—Chuck Walters
Debbie Reynolds, Harve Presnell, Ed Begley
(Started Sept. 4)

PARAMOUNT

Starts, This Year 10
This Date, Last Year 9

20th CENTURY-FOX

Starts, This Year 9
This Date, Last Year 3

"WHAT A WAY TO GO"

(Apjac-Malibu)
Prod.—Arthur P. Jacobs
Dir.—J. Lee Thompson
Shirley MacLaine, Paul Newman, Robert Mitchum, Dean Martin, Gene Kelly, Dick Van Dyke
(Started Aug. 9)

"SHOCK TREATMENT"

(Arcola-20th-Fox)
Prod.—Aaron Rosenberg
Dir.—Denis Sanders
Stuart Whitman, Carol Lynley, Lauren Bacall, Roddy McDowall
(Started Aug. 22)

UNITED ARTISTS

Starts, This Year 13
This Date, Last Year 17

"LADYBUG, LADYBUG"

(Frank & Eleanor Perry Prod.)
(Shooting in Pennsylvania and N. Y.)
Prod.—Dir.—Frank Perry
Jane Connell, William Daniels, Cathy Nays, Jane Hoffman, Nancy Marand, Alice Playten
(Started June 24)

"THE WORLD OF HENRY ORIENT"

(Pan Arts Co.)
(Shooting in New York)
Prod.—Jerry Hellman
Dir.—George Roy Hill
Peter Sellers, Angela Lansbury, Peter Duchin, Phyllis Thaxter, Paula Francis, Barbara Nichols, Tippi Walker,

Merrie Spaeth, Bibi Osterwald, Hermione Gingold
(Started July 29)

"THE TRAIN"

(Les Productions Artistes-Ariane-DEAR Film)
(Shooting in France)
Prod.—Jules Bricken
Dir.—Arthur Penn
Burt Lancaster, Jeanne Moreau, Paul Scofield, Claude Dauphin, Michele Gordon, Suzanne Flon, Albert Remy
(Started Aug. 5)

"THE LIGHT OF DAY"

(Filmways, Inc.)
(Shooting in Istanbul, Greece and Paris)
Prod.—Martin Ransohoff
Dir.—Jules Dassin
Melina Mercouri, Maximilian Schell, Peter Ustinov, Robert Morley, Akim Tamiroff, Gilles Segal, Jess Hahn
(Started Aug. 12)

"FOR THOSE WHO THINK YOUNG"

(Sinatra Enterprises)
Prod.—Hugh Benson
Dir.—Leslie Martinson
James Darren, Pamela Tiffin, Woody Woodbury, Paul Lynde, Tina Louise, Nancy Sinatra, Bob Denver, Claudia Martin, Robert Middleton
(Started Aug. 14)

"THE DUBIOUS PATRIOTS"

(Corman Prods.-UA)
(Shooting in Yugoslavia)
Prods.—Gene & Roger Corman
Dir.—Roger Corman
Stewart Granger, Raf Vallone, Mickey Rooney, Edd Byrnes, Henry Silva, Stella Rozina, Enzo Fiermonte, William Campbell, Peter Coe, Helmo Kindermann, Helmut Schneider, Julio Marchalini
(Started Sept. 2)

"INVITATION TO A GUNFIGHTER"

(Stanley Kramer Prod.)
Prod.—Stanley Kramer
Dir.—Richard Wilson
Yul Brynner, Janice Rule, Pat Hingle, George Segal, Clifford David, Brad Dexter, Alfred Ryder, Strother Martin, Curt Conway, Bill Hickey
(Started Sept. 10)

UNIVERSAL

Starts, This Year 7
This Date, Last Year 11

WARNER BROS.

Starts, This Year 10
This Date, Last Year 11

"A DISTANT TRUMPET"

(Shooting in Gallup, N.M.)
Prod.—William H. Wright
Dir.—Raoul Walsh
Troy Donahue, Suzanne Pleshette
(Started July 16)

"ENIGMA PULVER"

(Shooting in Acapulco)
Prod.—Dir.—Joshua Logan
Robert Walker Jr., Millie Perkins, Burl Ives, Tommy Sands, Walter Matthau
(Started Aug. 1)

"MY FAIR LADY"

Dir.—George Cukor
Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde-White, Gladys Cooper, Jeremy Brett, Isobel Elsom, Mona Washburn
(Started Aug. 13)

"KISSES FOR MY PRESIDENT"

(WB-Pearlman Prod.)
Prod.—Dir.—Curtis Bernhardt
Fred MacMurray, Polly Bergen, Arlene Dahl, Eli Wallach
(Started Aug. 19)

INDEPENDENT

Starts, This Year 11
This Date, Last Year 15

"THE TROUBLEMAKER"

(Seneca-Ozmandias Prods.)
Prod.—Robert Gaffney
Dir.—Theodore J. Flicker
Tom Aldredge, Joan Darling, Theodore Flicker, James Frawley, Buck Henry
(Started July 29)

"ONE POTATO, TWO POTATOES"

(Bawalco Production)
(Shooting in Plainville, Ohio)
Prod.—Sam Weston
Dir.—Larry Pearce
Barbara Barrie, Bernie Hamilton, Richard Mulligan, Harry Bellaver
(Started Aug. 5)

"BOG EAT DOG"

(Michael Arthur Prod.)
(Shooting in Yugoslavia)
Prods.—Arthur Cohen, Carl Sokol
Dir.—Albert Zugsmith
Cameron Mitchell, Elizabeth Flickenschild, Werner Peters, Pinks Braun, Isa Miranda, Antonella Luaidi, Jayne Mansfield
(Started Aug. 30)

"THE YOUNG LOVERS"

(Tigertail Prods.)
(Shooting at Glodwyn Studios)
Prod.—Dir.—Samuel Goldwyn Jr.
Peter Fonda, Sharon Huguely, Nick Adams, Deborah Walley
(Started Sept. 3)

"THE IRON ANGEL"

(Ken Kennedy Prods.)
(Shooting in Phoenix)
Prod.—Pete Foley
Dir.—Ken Kennedy
Jim Davis, Donald Barry, Margo Woode, L. Q. Jones, Bob Williams, Tris Coffin
(Started Sept. 9)

Garland Credo

Continued from page 3

negotiate concessions. What he is after is the guarantee of steady work over a long period of time for his men before he'll budge very far. He said that the establishment of weekly rates would be a difficult problem which he couldn't see being overcome soon. Picture-by-picture contracts must stay as they are.

And 52 is in a position to be firm. It has among its membership

Eidophor's Trade Demo

Theatre Network Television has set a demonstration of its newly-developed Eidophor closed-circuit theatre tv system at the Technical Center, Woodside, Queens, today (Wed.).

Advance reports assert the system is capable of throwing a color picture on theatre screens measuring up to 30-by-50 feet.

electricians, carpenters, grips, soundmen, propmen and others—all of whom are essential to a production. The way the East Coast Motion Picture Council, a body of film-making locals, is set up, if one local nixes a proposal, then it is dead. It is for this reason that powerful 52's position is so important to the future face of production in the east.

Local 52 is a proud and fat group. They have never been busier and their ranks have swelled greatly in recent years. Because of its all-inclusive structure, involving so many essential trades, the local feels that it has a lot to offer a producer: that the Coast does not in that, on the Coast, each trade operates under a separate local. It is felt that changes will take place in the structure of things but these changes will take place slowly. Such is the nature of labor-management relations history.

The fact is that 52, like many other IATSE locals, is becoming a second generation local. Many of its officers and members are sons of old timers and they are more progressive than the outgoing administrations. New values are slowly creeping in and the union is more willing to expand with an expanding industry.

But the old fear remains in the east that the current production boom will not be permanent and that the labor force in Gotham will once again be deserted. Through the years there have been concessions in shooting time and other things but these are painfully slow in coming. The problem today is that the very desertion the unionmen fear may be caused by their own inability to act fast enough to correct a reversal they themselves could be responsible for.

Landau Formidable

The issue stirred up by Landau is being watched closely by 52 members and other unionmen. It is sure to be a large part of the next 52 membership meeting on Oct. 8 and will undoubtedly be discussed by the board in its session Oct. 1. One thing is also sure: if Landau and/or others don't continue to keep the pressure on, there won't be any changes for some time. Garland has indicated very tough rules for change and it will only be with continued pressure that he and 52 might soften somewhat.

Although 52 has appeared the "heavy" in all eastern labor matters, it has also been a positive force as well. When an inexperienced Nassau Local, 340, working on its first real feature with "World of Henry Orient" at Long Island Studios, refused to let 52 work in its territory, despite 340's own lack of experience in feature making which was harming production of the film, 52 fought to help out. Producer Jerry Hellman eventually went to the IA exec board and succeeded in getting the brass to direct 340 to allow 52 to work out there.

The road to harmony on the eastern production scene will be a bumpy one indeed now that the Landau matter has drawn as much attention as it has, provided the emphasis is continued. 52 is proud and doesn't like being made the heavy in a situation which seemingly is threatening eastern production. Garland, himself, expressed the opinion that the Landau affair will take its effect. Both Landau and 52 will meet again within the next week or so to try and hammer out their differences but the solution is seen long in coming.

Present daily rate varies from \$45 a day to \$58 a day, depending on the trade involved. This, of course, doesn't effect the top trade men in that they get fees considerably over the scale in some cases. The only weekly provision that now exists is for steady work only and is five times the daily rate less 10%.

Something Erotic In Denmark

Continued from page 3

cameras focused on it, and the scene of the woman in the dominant position and pulling her away; such scenes are deliberately put into everyone (of such type) to sell the picture and to present on the scene the appeal to prurient interest; the Court of Appeals, in 'Tropic of Cancer' book case, held, that we have 'gone far enough'; the line of demarcation should be drawn on sexual intercourse, via the screen; I am hopeful this Court and the higher courts will find that line of demarcation is necessary."

Presiding Justice Francis Bergan, who at 11:57 a.m. told the two legal protagonists that arguments would be delayed until lunch period ended at 1 p.m., cut short Rand, in a rebuttal, with the quiet observation, "You have exceeded the time."

The five judges had attended a special screening of the debated release two days before—a fact noted by Rand in his discourse.

Why So Detailed?

Associate Justice James Gibson, of Hudson Falls, who asked sharply clarifying questions of both lawyers, pressed Rand on the point: "Did it (the picture) have to be as specific (on the sexual scenes) as it is?"

The highly articulate Rand first replied: "The theme of the film, Your Honor, is outlined in Producer-Director Johan Jacobsen's affidavit. Whether this (specifics) is necessary, I do not know. Mr. Jacobson holds that it is."

Justice Gibson then commented: "I am willing to assume for the moment it is necessary. Did it have to be so specific? If it did not have to be that specific, then was it portrayed in that way, for the purpose of dramatic effect—regardless of the underlying theme?"

Rand responded that "in my opinion and in our view," the decision as to necessity for decision "rested" with Jacobsen in the "development" of the story. Petitioner's spokesman placed great stress on the opinions of Professors Lockhart and McClure "frequently cited with approval by our Court of Appeals, the Supreme Court of the United States and other courts... they are recognized experts."

Prurient Interest

As to whether the U.S. Supreme Court ruling in the Roth case, which set as the test for obscenity "Whether to the average person applying contemporary community standards the dominant theme of the material taken as a whole appeals to prurient interest," had not cast "grave doubts" on the constitutionality of the portion of the New York statute pursuant to which "censors" make eliminations of parts of the film (an opinion quoted in Rand's brief and attributed to "an observer"), Lockhart and McClure "note the significance of this rule for motion pictures." They wrote, in the "Minnesota Law Review," "The constitutional requirement that obscenity be determined by the dominant material considered as a whole, not by isolated passages, is applicable to motion pictures and plays as well as books. The requirement, designed to protect freedom of expression, applies to all means of communication. A questioned scene in a motion picture may be just as relevant to its dominant theme as the challenged episodes and words in the unpurged edition of 'Lady Chatterly's Lover.' Indeed, the need for this requirement is particularly acute with motion pictures, because of the ease with which censors can and do order deletions of particular scenes before exhibition of the film, a technique not applicable to books, which, as a practical matter, must be accepted or rejected as a whole."

Lady Chatterly

Professors Lockhart and McClure emphasize, said Rand, "the literary sense," under which the writer, producer, etc. determine how a story shall be told. Justice Clark, in a Circuit Court of Appeals' decision on "Lady Chatterly's Lover" had written—according to Rand—that if a judicial determination changed that story, it clearly would not have been the one planned by Lawrence.

Justice Gibson prodded Brind on "intimate scenes" in "Lady Chatterly's Lover." What about that film?

"I know," retorted the chief lawyer for Education Department, "there were no scenes of actual sexual intercourse. They were scenes of people in bed without clothes, but they refrained, care-

fully, from depicting actual sexual intercourse."

When Brind observed he preferred to use "obscene," Justice Gibson gently stated, "The word 'pornographic' operates here." (This through State Court of Appeals 1961 decision in "Richmond County News" case, where that high tribunal limited "obscene" to "hard core pornography," and ruled Gents Magazine did not fall within this category.) Brind agreed that "pornographic" was the test; called "Stranger Knocks" just that. "I think it is because they depict sexual intercourse, the picture is obscene."

Rhode Island Case

Rand reasoned that "Stranger Knocks" must be "viewed in light of the recent obscenity decision in Rhode Island (Bantam Books)." Hitting at the Regents' brief, he asserted it is "not whether the Regents were arbitrary or capricious in coming to the conclusion they did."

Brind contended that the Regents, the only body "heading a state's educational system," should have their rulings given careful and respectful consideration by the Appellate Division and by other higher courts.

Emphasizing the difficulties under which the Board had been operating, since a cluster of court findings had so limited the grounds on which pictures can be denied licenses—he spoke at one point of Regents' "trials and tribulations"—Brind suggested, perhaps a little sardonically, that the "power or authority" be "turned over to this Court." To what purposes were the Regents and the State Education Department laboring?

"I am sure," Brind remarked, in another vein, "that this Court would like to have the views of the highest educational authorities in the State. We have some representation of the views of the people of the State."

The Miracle

Rand and Brind disagreed on the U.S. Supreme Court decisions in "The Miracle" (Joseph Burstyn, Inc. v. Wilson, a New York case in which the nation's top tribunal struck down "sacrilegious" as a grounds for denying a license), and in The Times Film Corp. v. City of Chicago—as to whether that court (in Times Film, by 5-4) had decided a "properly drawn and applied statute" for pre-exhibition censorship was constitutional.

Rand quoted Sunshine Book Co. v. McCaffrey, where Appellate Division, First Department, issued an injunction prohibiting the New York City Commissioner of Licenses from revoking or threatening to revoke or suspend the licenses of newsdealers selling "certain magazines" which the Commissioner regarded as obscene.

Rand stressed, to Appellate Division, that exhibition without a license, would automatically make Trans-Lux guilty of a misdemeanor. He thought that it would be "late 1964 or early 1965" before U.S. Supreme could hear the case—even and assuming "we prevail."

The defense attorney cited cases declaring statutes similar to New York's invalid in Ohio, Pennsylvania, Oregon and Georgia (city laws, in Portland and Atlanta).

He also referred to favorable reviews of "A Stranger Knocks" in: "Katolsk Ugeblad" described as "the Danish Catholic lay magazine"; "Politiken" (a Danish newspaper); Hollis Alpert's notice in "Saturday Review of Literature"; Time's critique; affidavit of Arthur Mayer, "engaged in various phases of the motion picture business for some 55 years," and others who had viewed the film. All lauded it.

"VARIETY," whose review by "Stef" at San Francisco Film Festival, several years ago, was made a part of Motion Picture Division Director Louis M. Pesce's "answer" to Trans-Lux's plea, did not receive any mention from Rand. This may have been due to the fact Stef's appraisal, while high on the picture as a work of art and definitely "moral," mentioned it contained two sequences that might not "go" on U.S. screens.

Brind, in answering Rand's defense of the picture as "moral," said he had recently visited Copenhagen (capitol of Denmark); saw "books on sale there that show sexual intercourse." The "philosophy" of one place—like Denmark—was not to be applied in another—such as New York State.

YOU CAN'T BEAT GLAMOUR!

—New York Mirror

“What a pleasure to see Merle again. She is a hauntingly lovely woman. Her fragile sensuality and uniquely liquid voice — so inherently part of her special magnetism — have no way been marred by the passing of time. The movie takes us on a splendid jaunt around Mexico. The color photography shows the glories of Cuernavaca's sunsets and Acapulco's coastline with such marvelous impact that I was tempted to pack a suitcase within the hour.”

—Stanley Eichelbaum, San Francisco Examiner

“Merle still a pearl in 'Of Love And Desire'.”

—New York Mirror

“A sensational return for Merle!”

—San Francisco Chronicle

“Merle Oberon meets the challenge of a difficult and exciting role with a finely shaded performance of very high caliber. Richard Rush directed a tense, highly dramatic story with skill and artistry. Beautifully composed.”

—Motion Picture Daily

“Adult...romantic...colorful. Glamorous Miss Oberon is lovely with her special quality of exoticism and suggestion of pathos.”

—Hollywood Reporter

“Miss Oberon...fine histrionic technician. Contributes most skillful performance.”

—Variety

“In a well designed script, Miss Oberon played the difficult role with complete sincerity. Shows off her ability to its best. With Richard Rush directing...the critical subject matter is skillfully handled.”

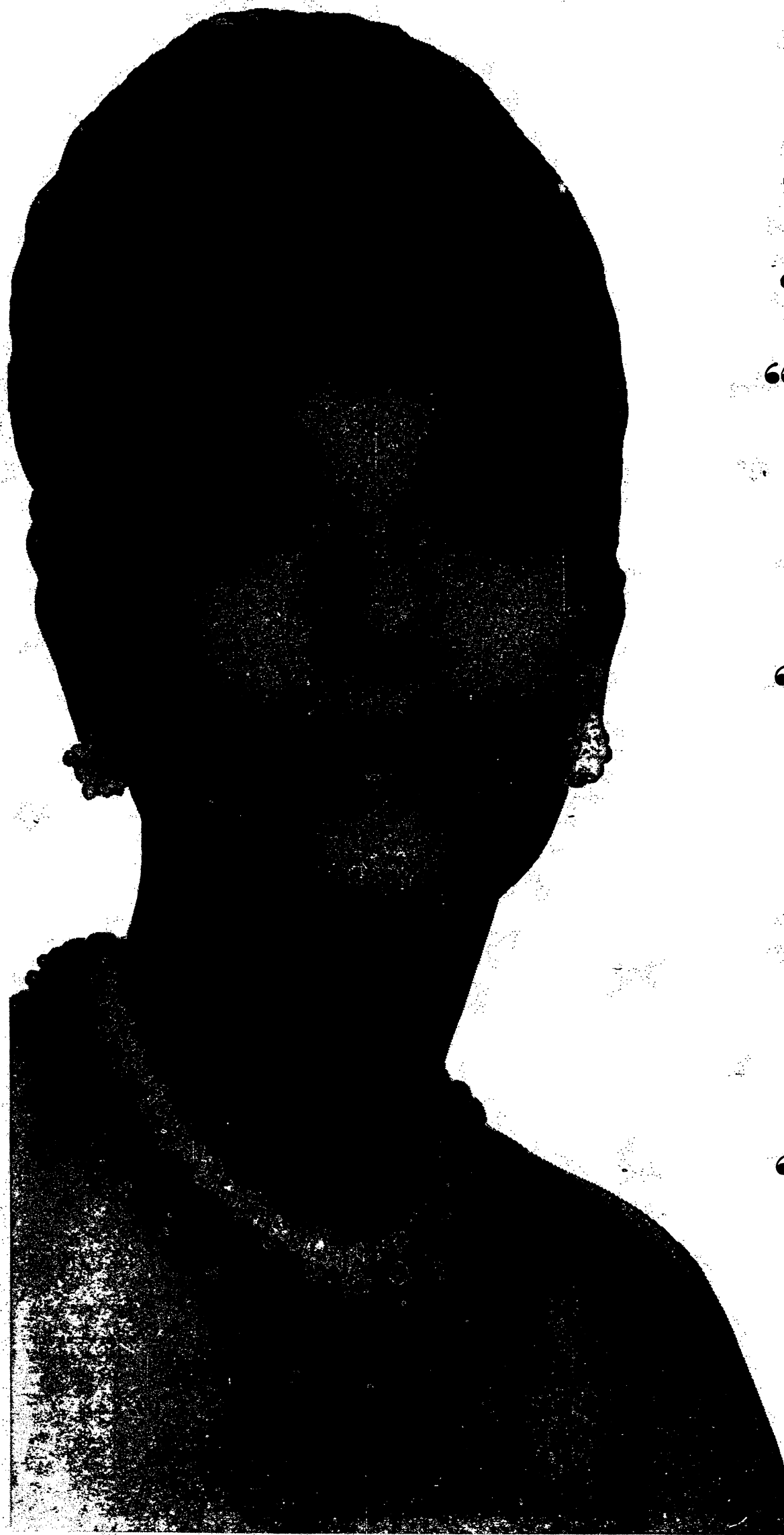
—Boxoffice

“A bold portrait of forthright passion and power painted in blatant colors.”

—Film Daily

“A lovely lady...in 'Of Love And Desire'.”

—Judith Crist, New York Herald Tribune



WITH JOHN AGAR STEVE BRODIE LASLO GOROG and RICHARD RUSH PRODUCED BY VICTOR STOLOFF DIRECTED BY RICHARD RUSH
Hear SAMMY DAVIS, JR. sing "Katherine's Theme" Color by De Luxe A New World Film Corp. Production
Released by 20th Century-Fox Not recommended for persons under 18 years of age

Film Biz Faces N.Y. 'Child Criteria'

It seems clear that the film industry is going to have a tough fight in the 1964 state legislature at Albany to defeat efforts designed to put new teeth in the New York State film licensing law.

This was apparent Monday (23) at public hearings held in Manhattan by the Joint Legislative Committee on the Dissemination of Obscene Literature. The committee is specifically interested in getting pro and con arguments re the Board of Regents' recommendations that the present law be continued, with the additional provision that the licensing division be empowered to recommend feature films as suitable or unsuitable for kids of compulsory school age.

The hooker in the proposal is that kids would be excluded from "unsuitable" pix, unless accompanied by parent or guardian, and that exhibs, who allowed unaccompanied kids to view such pix, could be criminally prosecuted.

While the Joint Legislative Committee has not made any public declaration on how it feels about the Regents' recommendations, it seemed, from statements of the five committee members attending the Monday hearings, that they are inclined to favor them. The recommendations are, in fact, similar to those contained in a measure favored by the committee at this year's legislative session, though this year's bill, which failed to pass, did not provide for criminal prosecution.

Only one film industry rep—Motion Picture Assn. of America attorney Barbara Scott—turned up to testify against the recommendations at the Monday session. Also testifying, but in favor of the recommendations, were Father Morton A. Hill, Society of Jesus, repping the Interfaith Operation Yorkville, a smut-fighting group; and the Rev. Theodore L. Conklin, general state secretary of the New York State Council of Churches.

Mrs. Scott cited four major arguments against the

proposals: (1) they would provide for the examination of films for reasons other than obscenity, though the Supreme Court says obscenity is the only legitimate reason for such examination; (2) they would exclude, by law, a portion of the audience from seeing unsuitable films; (3) they would deprive films of equal treatment (with other communications media) under the law, as provided by the 14th Amendment to the Constitution; and (4), most importantly, the effect of threat of criminal prosecution of exhibs might be that exhibs, to avoid any problems, would not book so-called unsuitable pix. Thus, said Mrs. Scott, "the practical effect will be the suppression of non-obscene as well as obscene speech."

Father Hill, on the other hand, thought the proposals would "guarantee the civil rights of parents," by guaranteeing that children would only see pix deemed fit by parents. Rev. Conklin, repping, the N.Y. Council of Churches' legislative commission, said he felt the commission would not oppose the proposals and might very well support them. It had wholeheartedly supported last year's somewhat weaker classification bill.

Hearings wound yesterday (Tues.) after hearing three more witnesses, only one of whom opposed the Regents' recommendations. That was Herbert M. Levy, representing the New York Civil Liberties Union. Both Charles F. A. Gallagher, another Operation Yorkville rep, and Rabbi William Rosenblum, of the Mayor's Committee of Religious Leaders, testified on behalf of the recommendations. No reps of exhibition appeared at either the Monday or Tuesday sessions.

Following the sessions in New York, the Joint Committee will hold similar hearings in Albany Oct. 3, Buffalo Oct. 20 and elsewhere in the state in November. Chairman of the joint committee, Assemblyman Luigi R. Marano (D., Brooklyn), presided.

More Construction In Buffalo Area

Buffalo, Sept. 24.

Two new hard-top theatres and a modern restaurant will be built by the Holiday and the Aero Drive-In Theatre corporations adjoining the present Aero Drive-In, per Alvin Wright, president of the corporations. Groundbreaking pronto. The new theatres will be operated on first run policies with 800 and 500 seats respectively. The Aero Drive-In will remain in operation, giving the location three picture houses.

This is the third conventional four-wall theatre announced for the area, another being scheduled for construction at Thruway Plaza to be operated by General Theatres Corp. of Boston.

Plans for the new Holiday-Aero theatres include a modern restaurant to be open on a 24 hour basis, with indoor and outside parking and service, the latter to accommodate 200 cars. An underground passage will give access from the restaurant to the two new theatres.

Jack Goldstein's Return From 'Peking' Seminars

Jack Goldstein is back in the N. Y. offices of Samuel Bronston Productions after rotating around the country conducting merchandizing seminars in his role as National Field Supervisor. The object sublime of his affections at present is Bronston's "55 Days at Peking."

Seminars were conducted in Dallas, Milwaukee, San Francisco, New Orleans, Atlanta and Chicago. Converging at them were circuit chiefs and buyers, ad-pub minions and exhibitors operating do-it-yourself. Among the Bronston tools is a documentary film for theatre and video showings, "Peking in Madrid." Radio exploitation leans heavily on the Dimitri Tiomkin soundtrack album via Columbia Records.

Posters based on Dong Kingman's art is another stress-point of the Goldstein-conducted seminars.

Universal acquired "Yeoman Major," chapter in William J. Lederer's book, "All the Ships at Sea," as service comedy for Frank McCarthy production slate.

United Artists Circuit Into Third Wk. of Trial; Marshall Naify Next

Baltimore, Sept. 24.

Trial of dissident stockholders' suit against the management of United Artists Theatre Circuit ended second week in circuit court with George Skouras, president of UATC undergoing direct examination and cross examination before Judge Reuben Oppenheimer.

Scheduled to appear later in the week are A. C. Childhouse, member of the UATC board and Marshall Naify of California, another board member involved in the case.

Trial began Sept. 10 and covers two issues. One is whether UATC can legally issue 740,000 shares of common stock in exchange for a 50% interest in Naify's United California Theatres.

Other concerns request of Stockholders' Committee for Better Management of United Artists Theatre Circuit, dissident group, for special meeting of stockholders to oust the present management. This action was brought by Committee which is headed by Maxwell Cummings, Walter Reade Jr. and Jerome Ohrbach.

Committee alleges that one of purposes of proposed transaction of 740,000 shares of capital stock of the corporation for United California Shares held by Naify family of San Francisco, is to keep present management in control in face of proxy dispute.

UATC counsel, before Judge Oppenheimer, has voluntarily agreed to withhold any action of stock deal until at least Sept. 26, a week beyond Sept. 19 date previously agreed on.

Paramount's TV Stake

Paramount paid an estimated \$5,000,000 in stock in its acquisition of Plautus Productions, television producers of "The Defenders," "The Nurses" and "Espionage," according to Edward Bloom, stock analyst for brokers J. A. Hogel & Co. Along with the company's "East Side—West Side," tills gives Par four hours of prime time tv.

Barbershop Duet Angles

Kansas City, Sept. 24.

Show business put up a bearded front from several angles here last week when Sebastian Cabot came to town plugging his picture, "Twice Told Tales," same day Mitch Miller tramped in for a concert.

Kansas City Star corralled the two for a picture and story. Sensing pictorial possibilities for a later date, two are discussing an appearance by Cabot on the TV Sing Along.

Further emphasizing the bearded front, Skitch Henderson was in town day following for an m.c. chore at the dinner honoring former President Harry S. Truman, Stuart Symington and other Air Force founders.

Exhibitors and film row regulars were twisting their necks at the annual stag-outing at the Meadowbrook Country Club Sept. 17 when Cabot was present as a guest of honor and Darrell Presnell, formerly a clean shaven ad-pub man, showed up in salt and pepper beard. He is now heading the business builders program of United Theatre Owners.

"Twice Told Tales" is having its initial showing here this week in a multiple run in six theatres.

New York Soundtrack

Continued from page 5

D. C., benefit of Universal's "Charade" being sponsored by Mrs. J.F.K.'s "Stay in School Fund."

The Museum of Contemporary Crafts, N. Y., the only museum in the U. S. dedicated exclusively to the crafts, will sponsor a benefit performance of "Mad World" at the New Warner Cinerama Theatre, Nov. 19 . . . music from Joseph E. Levine's "Women of the World" continues to perk on the disk scene, another platter having recently been issued by Decca Records which already has the original cast LP and a single on the market . . . Jaime Sanchez inked for "Pawnbroker" . . . Richard Burton will narrate the forward and closing commentary for "Zulu," an Embassy-Diamond Films Ltd. production which Embassy is distributing in the U. S. and Canada and Paramount is marketing in the rest of the world.

Sanford A. Sprechel reports he is putting together a trading stamp project for use by film and legit theatres, as well as by other entertainment outlets. Name of new firm: Entertainment Stamps Inc. . . Mrs. Jean Cantor has been hired by IFIDA to work on its upcoming awards ballots . . . Harry Foster, eastern production manager for Columbia until he resigned to form his own indie production firm, Foster Films, earlier this year, has moved to larger quarters and hired Richard Stone as supervising editor. Barry Dubin is acting as associate producer and production manager.

A spokesman for Irving Wallace reports that four major companies already are interested in the author's yet-to-be-written new novel, "The Man," which has to do with the first Negro president of the U. S. . . Add recent foreign film acquisitions: the British "Ladies Who Do," starring Robert Morley, and Italo "The Devil," starring Alberto Sordi, both by Reade-Sterling; the Indian "The Householder," by Royal Films International (Col subsidiary).

Twentieth-Fox reportedly paid \$75,000 for the film rights to "Bachelors Anonymous," a first novel by F. Guy Shea which Little, Brown & Co. publishes this fall.

William S. Zimmerman, Embassy Pictures production v.p., in Rome for huddles on current projects and also planning a Paris stopover . . . tickets for Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" went on sale at the New Warner Cinerama Theatre last Monday (23), the house presently being readied for the Nov. 8 black tie benefit preem of the film . . . Irving Sochin, Times Film Corp. sales director, in Toronto plugging "Mondo Cane" which opens tomorrow (Thurs.) on the Odeon circuit there . . . Anthony Perkins in Gotham puffing for Ely Landau's recently-completed "Fool Killer" in which, incidentally, Perkins plays a different role from his usual type, essaying a gruff backwoodsman.

Anatole de Gruenwald visited Radio City Music Hall last week and a happy man was he. His production of "V.I.P.s" was playing standing room only. He was also an anonymous man, unheralded and paying his own way.

Sidney Poitler in Gotham for "Lilies of the Field," which will be shown in competition as an American entry at the Assisi Film Festival, Sept. 23-28, run under the auspices of the International Catholic Film office . . . Mel Basel named manager of the RKO Keith Memorial Theatre, Boston, and John Bateman promoted to manager of the RKO Regent, N.Y., replacing Edward Mints who's been transferred to manager of the RKO Columbia Theatre, Far Rockaway, N.Y. . . John Gay inked to script "The Hallelujah Train," John Sturge, producer-director effort for the Mirisch Co and UA release.

An innovation in this year's "Encore Sales Managers Drive" to raise money for the Will Rogers Hospital and O'Donnell Memorial Research Laboratories, will be the awarding of four fully-equipped four-door 1964 Lincoln Continental sedans in the four drive divisions of the U.S. to purchasers of \$10 contribution tickets. One \$10 holder in New York, Cleveland, Dallas and San Francisco will be awarded the cars at the climax of the campaign, Dec. 20.

Irwin Shaw and Stanley Baker off to London for the "In the French Style" opening . . . Bob Ferguson westward for studio chatter.

Maurice Livingstone, ex-WB and UA, now with the Far East TV Corp., Tokyo, en route back to his Japanese base after the Venice Film Festival, London and Gotham deals for feature film product.

3 DIXIE STATES ORG CONVENES IN ATLANTA

Atlanta, Sept. 24.

Tommy Thompson expectedly will be reelected president of the Motion Picture Theatre Owners & Operators of Georgia, Tennessee and Alabama as this tristate organization opens its 16th annual convention at the Hotel Denker here Sunday (29). He's been Chief exec since 1948, starting with the predecessor organization which

embraced only Georgia theatre-men and has since expanded.

Program calls for an introduction by Georgia Gov. Carl Sanders and then, as special guests, appearances by Mary Badham and Phillip Alford, juvenile players in Universal's "To Kill a Mockingbird."

Keynote is to be John H. Stembler, president of Theatre Owners of America. Stembler also is president of the Georgia Theatre Co. circuit and as such is a home town citizen.

Theme of the convention: "The Theme Is Up."

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Father Francisco, a man of peace and good will—who risks his life in the center of a great conflict, with only his own conscience to guide him. Omar Sharif, the Oscar-nominee from "Lawrence of Arabia" in a role that adds new stature to his ever-growing reputation.



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Screenplay by J. P. MILLER • EMERICH SCHWARTZ • Produced and Directed by FRED ZINNEMANN

What We Need Is Hard-Fact Data On Foreign Reaction To U.S. Films

Washington, Sept. 24.

The U.S. film industry has an important but undefined role in the ideological battle of the cold war, MGM-U producer-director George Englund told a House subcommittee.

To clarify this role, Englund suggested an in-depth, country-by-country survey of the impressions foreign viewers get from U.S. films.

Englund told the House Foreign Affairs Subcommittee hearing on the U.S. ideological offensive it is "crucial" to learn the reactions of Africans, Asians and Latin Americans to U.S. films.

The film industry, however, faces a dilemma in this regard. Most U.S. films are distributed in Western Europe and Japan where their political effect is negligible, he said.

The industry's business practices

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In the lesser developed countries and markets result in U.S. companies not even knowing the grosses or attendance of their pictures, he continued.

But for the U.S. film industry to produce films with an "impact" in the new and neutral nations, "it is imperative" to learn the impressions U.S. films have in these countries.

He proposed sending research teams of industry experts, anthropologists and sociologists into Africa and then into Asia and Latin America to learn how U.S. film companies can produce pictures to enlighten those citizens about the U.S.

Englund also revived the proposal for a Film Foundation, which was first broached in 1959 by him and Stewart Stern.

The Foundation would do this researching and also produce special films for individual nations about the U.S. It could also bring foreign film personnel to this country to study the U.S. industry and start their own production, Englund said.

He also suggested foreign distribution companies initiate a private enterprise theatre building program in the developing nations.

Also testifying before the subcommittee was CBS commentator and newsmen Eric Sevareid who said much of the social unrest in the world has been caused by American mass media vivid portrayals overseas of U.S. affluence.

He said the "most precious seed that could be planted from our point of view" would be further teaching of English.

FTC's Disk Probe

Continued from page 1

outs, tie-in sales, four types of discriminatory pricing and favoritism.

Subcommittee has been probing practices in various industries where one type of company encroaches on the activities of another in violation of fair trade practices legislation.

Heilicher told the subcommittee that this "vertical integration" and "dual distribution" abounds in the records industry. He said distributing activities of some disk manufacturers are examples of vertical integration.

On the distribution side, he asserted different types of sub-distributors have taken over each others' activities, and "one-stops," a type of sub-distributor who carries all labels of records of and originally dealt only with jukebox operators, have branched into the field reserved for "rackjobbers." Rackjobbers are subdistributors who sell disks to drugstores and supermarkets.

Under normal circumstances, both types of sub-distributors get their records from distributors, each distributor normally carrying only one label. As described by Heilicher, Irving Perlman, prez of the Record One-Stop Assn. and Frank Carle, repping the National Assn. of Record Retailers, the functional divisions of these various operations have considerably overrun each other. The situation was described by the subcommittee counsel as "a bucket of worms."

Heilicher asserted, "it is entirely possible in this industry to have one enterprise maintain operations at each level of the mercantile ladder from manufacture down through the retail level, and indeed some do."

"We cannot say for certain that all of the industry's current ills are directly attributable to the alleged malpractices," he continued, "but certainly many of its problems are so attributable. The absence of well defined functional levels of distribution has given rise to a variety of free wheeling predatory tactics that must be seen to be believed."

Perlman charged that "what was once a stable industry where the small businessman could make a profit no longer exists." He suggested to subcommittee chairman Rep. James Roosevelt (D-Calif.) to amend his bill against these practices so his group could be protected. Roosevelt seemed receptive to the proposal.

Landau's New Firm

Landau Releasing Organization Inc. has been chartered to conduct a motion picture and entertainment business in New York. Capital stock is 200 shares, no par value.

Golebock & Barall were filing attorneys at Albany.

SEYMOUR POE TRIP TO ASIATIC MARKETS

Twentieth-Fox exec veep Seymour Poe leaves New York today (Wed.) for a tour of company offices in the Far East. Trip, which will include stops in Tokyo, Hong Kong, Manila, Bangkok and Bombay, will be the exec's first swing through these territories.

Poe will be paying special attention to arrangements being made for the "Cleopatra" bows in the Far East, stressing that all exhib deals will be on the cash advance guarantee policy in effect in the U.S. and Europe.

In Bangkok, Poe will conduct a sales seminar of 20th reps from Indonesia, South Vietnam, Singapore and Burma. He will return to the States, via Rome, arriving home Oct. 20.

Prem's Mixed Policy On 'The Cardinal'

Hollywood, Sept. 24.

Otto Preminger's "The Cardinal" will inaugurate a new exhibition system under which the picture was filmed in the new Panavision 35 process but will be released in selected roadshow engagements in 70m Technicolor.

Columbia release is skedded for roadshow only in New York, Boston, Toronto and London, where 70m blowups will be used. In other situations, picture goes out in original 35 process.

Panavision proxy Robert E. Gottschalk, noting Preminger's film is first time his new process has been used, predicted "The Cardinal" would instigate a new era in motion pictures under this system, giving producers "tremendous economic advantages."

New process was jointly researched by Panavision and Technicolor. "Cardinal" prems Dec. 11 in Boston, opens locally Dec. 19 at the Egyptian.

High Praise By Cushing

Boston, Sept. 24.

In one of the rare instances in which a prince of the Roman Catholic Church has endorsed a motion picture, Richard Cardinal Cushing commented on "The Cardinal" in his weekly news column in The Pilot, official publication of the Catholic diocese of Boston. Quote:

"Otto Preminger's new film, 'The Cardinal,' is a stunning picture based upon the novel (1950) by Henry Morton Robinson. Whether the film is a faithful version of the book is not the point at the moment. Instead, judged on its own merits as a film about Catholic life, 'The Cardinal' is superb story telling, film making, and drama. It is among the best of the post war pictures concerned with themes and personalities specifically Catholic."

FRANK ROSS VS. 20TH

Declaratory Relief Suit on Sale Of Films To TV

Hollywood, Sept. 24.

Producer Frank Ross filed a Superior Court action here yesterday (Mon.) against 20th-Fox asking for declaratory relief in the matter of the company's sale of 30 pictures to NBC-TV for \$5,000,000. Package included Ross' production of "The Story of Demetrios."

Ross stated that 20th is allocating the \$5,000,000 on the basis of one-thirtieth of this amount to each of the 30 features. This would mean \$166,666 for the Ross picture. Producer alleges this to be unfair, claiming "Demetrios" is far more valuable than others in the package. He said "Demetrios" grossed more than \$8,000,000 from theatrical distribution.

Griffin, Ga.—Martin's Imperial Theatre is undergoing extensive facelift, including installation of a new marquee, with lobby walls being redone and public rooms remodeled.

Insiders' Stockmarket Deals

[July 11—Aug. 10 Period]

Washington, Sept. 24.

Transfer of 195,000 Cinerama Inc. shares from Nicolas Reisini to Robin International Inc. highlighted insider transaction for the July 11-Aug. 10 round. As reported by the Securities and Exchange Commission, Reisini sold 195,000 to Robin leaving him 155,000 and boosting Robin's holdings to 567,350. Robin also picked up 40,000 from an issuer.

B. G. Kranze also sold 2,000 Cinerama shares leaving him 4,000.

In other insider deals, MCA boosted its holdings in Decca Records Inc. to 1,369,867 with a 4,100 purchase. Other transactions reported by SEC (Common unless otherwise noted) were:

Allied Artists—Roger Hurlock bought 900, upping total to 39,100 Emanuel Wolf sold 900 leaving him 100.

Capital Cities Broadcasting Corp.

Rank's Earnings

Continued from page 5

of expansion, and in the last financial year added more than \$3,000,000 to the group's profits. Additionally, it has catering concessions on new highways, has branched out into the hotel business with a motor inn in Dublin, and is building another near Cork. On top of that, the group operates a chain of 175 retail stores, a strength attained by three major acquisitions during the past year.

The only side of its film operation to show a drop in profits was domestic exhibition in the United Kingdom, with a dip in earnings of some \$1,700,000 to more than \$8,700,000. On the other hand, there was a steep rise in the results of overseas exhibition interest from almost \$1,120,000 to over \$1,400,000. Profits on production and distribution over the year more than doubled to hit a lively \$1,218,000, while studios and labs were slightly up at \$1,678,000.

Stresses Lack of Quality Pix

In his report to stockholders which will be considered at the annual meeting on Oct. 10, Davis emphasizes that exhibition, production and distribution all have been bedeviled with the basic problem facing the industry of falling attendance and the lack of sufficient quality films, a problem that has been aggravated by an increasing number of "X" films (barred to under 16). Producers, he comments, so often forget that a film is fundamentally designed to satisfy the demand for family entertainment.

Exhibition interests, Davis reminds stockholders, make a substantial contribution to the groups profits, and the result "might have been worse," bearing in mind the extreme winter, and a drop in admissions of 4.9% against the national average of 8.43%. Another 14 theatres went dark during the year, leaving 355 in operation against 494 five years ago.

Alarming Rise in Prod. Costs

Although accepting that film production in isolation is not profitable, the Rank group envisages a program of about 10 pix a year, on budgets ranging from \$700,000 to a ceiling of \$1,120,000. Davis refers to an alarming rise in costs, and does "not see any alleviation of the problems facing producers in the coming year."

As already reported, the group's profits reached an alltime high of around \$23,500,000, but interests and taxation alone lopped off more than half of that total. The net figure of \$8,238,000 also constituted a record. An abridged consolidated statement discloses total assets of over \$230,000,000, also substantially up over previous years.

The stockholder report reveals that Kenneth Winckles has stepped down from the post of managing director of the group to become managing director of the theatre division.

Coincident with the publication of the report, it was also revealed that the Rank Organization has sold its 10% holding in British Relay Wireless and Television to International Publishing Corp., the Mirror newspaper group helmed by Cecil King. Price paid was around \$4,200,000.

—Harmon Duncan disposed of 200 leaving him 21,544. George Litzko sold his 14,285 and his \$100,000 of 6% convertible sub debentures.

Desilu Productions—Milton Rudin picked up 700 for total 1,000.

Loew's Boston Theatres—Loew's Theatres purchased 134 raising total holdings to 137,317 plus 3,561 owned by a subsidiary.

Loew's Theatres Inc.—John Murphy exercised option on 3,000 raising total to 9,400. Arthur Tolchin and Archie Weltman each took option on 1,000 boosting their total to 9,500 and 4,100 respectively.

MCA Inc.—Albert Dorskind disposed of 2,000 with 6,120 remaining.

Radio Corp. of America—David Sarnoff took option on 35,000 boosting holdings to 65,745. Charles Denny shed 107 leaving him 4,161 and Charles Odorizzi sold 3,000 leaving him 21,911.

Reeves Broadcasting & Development Corp.—Harry Petersen sold 1,500 common shares with 1,230 remaining and disposed of \$7,000 of 6% convertible sub debentures leaving him \$3,000 in that category. Stanley Warner Corp.—David Fogelson picked up his first 500.

Laurel Frank Fisher

Toronto, Sept. 24.

Frank H. Fisher, v.p. of Odeon Theatres (Canada) Ltd., was named Pioneer of the Year for "distinguished services" to the Canadian film industry and the many times he has headed trade organizations within the field.

He will receive the annual award at the Canadian Picture Pioneers banquet here on Oct. 21. (Representing the Rank interests in Canada, Fisher is head of some 110 houses from coast-to-coast.)

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NEW YORK TIMES

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TEXAS. SAN ANTONIO	ONE WEEK	\$ 6.479
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What was the terrifying thing in the Poe that wanted women?



Produced and Directed by ROGER CORMAN • Screenplay by CHARLES BEAUMONT • Executive Producers: JAMES H. NICHOLSON and SAMUEL Z. ARKOFF

Nobody's Pulling Out Despite That \$64,000,000 TV Rap; Still a 35% Profit Return for Brit. Com'l Boys

by HAROLD MYERS

London, Sept. 24.

With an air of resignation for which they had been conditioned over the past months, Britain's commercial television operators are now making their plans to seek renewals of their contracts, notwithstanding the \$64,000,000 annual rap with which they will be confronted from July, 1964, onwards.

The new toll, made up of an annual transmitter rental of \$22,400,000 and a tax on advertising income estimated at \$42,200,000 a year, will make a severe dent in the earning capacity of the independent network, but not a crippling one in the view of experts in the government and the Independent Television Authority. It has been calculated that, other things being equal, there will be still enough in the kitty to yield a profit return of about 35% on capital investment, which is considered to be handsome enough by any yardstick, though there are several imponderables which have to be taken into account, among them the impact and the added competition to come from BBC-2, which will be going on the air ahead of the start of the new commercial tv term.

There now appears to be little doubt that all the existing commercial operators (with the exception of a minor Welsh territory which is to be merged with the TWW area) will bid for renewal of their contracts, though there is still some speculation as to newcomers who will seek to get on the commercial tv bandwagon.

On the eve of the publication of the ITA terms for new contracts, Edward Martell, chairman of the Free Press Society and publisher of the New Daily, disclosed that he will be applying in several regions, and it is widely believed that the Beaverbrook Newspaper group, the most vocal of the commercial tv critics, will also be staking a claim. The Beaverbrook group revealed its hand some months back, when it offered to take over the Associated Television concession (London weekends, Midlands: weekdays) after ATV deputy chairman Norman Collins had suggested it wouldn't be worth while continuing with the new tax on advertising. To show that it remained undaunted, Beaverbrook's Daily Express greeted the news of the \$64,000,000 bite with the page one banner headline "Profits Galore."

Martell, a longtime champion of the open shop, indicated that he would operate on that principle if awarded a contract, and said he would welcome a clash with the unions, but that evoked a fast "keep out" warning from Sir Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, and chair-

(Continued on page 44)

ABC, NBC, CBS Shows Entered in 'Prix Italia' With 25 Other Nations

Naples, Sept. 24.

The 15th "Prix Italia," one of oldest international radio and video competitions and sponsored by Italy's RAI-TV, gets under way in this city Sept. 26.

For the first time, networks will be invited individually, and ABC, NBC, and CBS will be participating for the U.S. Previously, a central group in each country selected the entries, which admittedly made for ill feeling in some cases.

All in all, 95 entries are on the books to be seen between Sept. 26 and Sept. 30, when annual event winds, with 33 different radio-tv companies or networks in 26 countries around the globe participating. There are 56 radio and 39 video contenders. An international jury selects the winners, which received sizeable prizes in money.

"Screenings" of contenders will be held for press and jury in Naples' Royal Palace, with other sideline events to be held in RAI-TV's Naples radio-tv center.

British TV Also Concerned Over No New Comics

London, Sept. 24.

Lament in British tv light entertainment spheres these days is that there are few new comedians emerging who are shaping sufficiently to replace the "old faithfuls." According to Ronnie Taylor, light entertainment topper of ABC-TV, one reason for this is because there are very few places left in show biz where a comedian can develop.

It is certainly true that ABC-TV, like other stations, has been forced to put a lot of emphasis on "old time" comedians because there is a dearth of promising young yock-makers. For instance, ABC-TV is bringing longtime comedian Al Read to tv for the first time following a long career in the halls and on radio. Similarly, the station is giving another vet gagman, Jimmy Clithero, his first big tv break via his own regular series.

Other comedians with long service stripes who are currently holding down series on British tv include Morecambe & Wise, Arthur

(Continued on page 46)

Maybe a Bad Boy, This Angelvin, But He's No Paar As a TV Star

Paris, Sept. 24.

Jacques Angelvin, recently given a two-year prison sentence in New York for dope smuggling, was not a tv star in his native France nor "the Jack Paar of Paris" as various Gotham news stories have said. He at one time had a program on tv but it never was as big in scope as intimated.

Angelvin had a weekly show in which he presented actors and singers, sometimes stars were among them. But the show never took on any of the amplitude, popularity or influence of the Paar Show. Also, Angelvin worked in commercial ad pix shown at intermissions in hardtops here and sometimes did bit parts in pix.

Actually, even with tv burgeoning, now up to almost 4,000,000 sets, no true stars have yet emerged from it. A few got small picture parts on the strength of the popularity of their shows, but video is still way behind films and legit in re-creating stars.

SAG's Tape-Film Com'l Fee Pattern

Proposals for new collective bargaining pact covering performers in filmed and taped tv commercials were presented yesterday (Tues.) by the Screen Actors Guild and the American Federation of Television and Radio Artists to N.Y. Film Producers Assn. and advertising agencies' joint negotiating committee at a meeting held at the Park-Sheraton Hotel.

Proposals include an increase from \$95 to \$120 for "on camera" session fee and from \$70 to \$90 for "off camera" session fee for all players other than group singers.

SAG is requesting an increase in some (but not all) of the schedules covering use payments, and revision of "weighting classification for program commercials, so that N.Y. City would count as 15 cities against 11 at present, and Los Angeles and Chicago would each be increased in "weight" from seven to 11. Commercial use payments are based on the extent of geographical coverage of a commercial and number of times or length of time a commercial is telecast. Session fee is applied against the use payments.

Among other modifications of collective bargaining contract proposed by guild are clauses dealing with exclusivity, maximum period of use and reuse, editing, tie-ins, still photography, Saturday work, anti-racial discrimination, interviews and other matters. Formal negotiations are expected to start in N.Y. about Oct. 14.

Screen Extras Guild also presented its proposals at same meeting for extra players in tv com-

(Continued on page 46)

TV Network Premieres

(Sept. 25-Oct. 5)

WEDNESDAY, SEPT. 25

Glynis (new) (film), Comedy-Mystery, CBS, 8:30-9 p.m. Ralston-Purina (Gardner), Reynolds (Esty). Beverly Hillsbillies (film), Comedy, CBS, 9-9:30 p.m. Kellogg (Leo Burnett), Reynolds (Esty). Dick Van Dyke Show (film), Situation Comedy, CBS, 9:30-10 p.m. Procter & Gamble (Benton & Bowles), P. Lorillard (Lennen & Newell). Danny Kaye Show (new) (tape), Comedy Variety, CBS, 10-11 p.m. Armstrong (BBDO), American Motors (Geyer, Morey, Ballard), Ralston-Purina (Gardner).

THURSDAY, SEPT. 26

Password (tape), Game, CBS, 7:30-8 p.m. (new time). Participating. Rawhide (film), Western, CBS, 8-9 p.m. (new time). Participating. Dr. Kildare (film), Drama, NBC, 8:30-9:30 p.m. Participating. Perry Mason (film), Drama, CBS, 9-10 p.m. (new time). Participating. Eddie Adams Show (new) (tape), Comedy, ABC, 10-10:30 p.m. Consolidated Cigar (Papert, Koenig & Lois). The Nurses (film), Drama, CBS, 10-11 p.m. Brown & Williamson (Bates), Whitehall (Bates, P&B Benton & Bowles).

FRIDAY, SEPT. 27

The Great Adventure (new) (film), Historical Drama, CBS, 7:30-8:30 p.m. Participating. Route 66 (film), Drama, CBS, 8:30-9:30 p.m. Chevrolet (Campbell-Ewald), Philip Morris (Leo Burnett), P&G (Benton & Bowles). The Twilight Zone (film), Science Fiction, CBS, 9:30-10 p.m. (new time). P&G (Dancer-Fitzgerald-Sample), American Tobacco (BBDO). Bob Hope Show (new) (tape-film), Variety-Drama, NBC, 8:30-9:30 p.m. Chrysler (Y&R). Alfred Hitchcock Hour (film), Suspense Drama, CBS, 10-11 p.m. (new time). Participating.

SATURDAY, SEPT. 28

Jackie Gleason Show (tape), Variety, CBS, 7:30-8:30 p.m. Participating. Phil Silvers Show (new) (film), Situation Comedy, CBS, 8:30-9 p.m. General Foods (Benton & Bowles). The Defenders (film), Drama, CBS, 9-10 p.m. (new time). Brown & Williamson (Bates), Lever Bros. (Ogilvy, Benson & Mather), Allstate Insurance (Burnett), Bristol-Myers (Y&R). Gunsmoke (film), Western, CBS, 10-11 p.m. American Tobacco (BBDO), P&G (Benton & Bowles), Johnson & Johnson (Y&R), Whitehall (Bates).

SUNDAY, SEPT. 29

Mr. Ed (film), Situation Comedy, CBS, 6:30-7 p.m. Participating. Lassie (film), Drama, CBS, 7-7:30 p.m. Campbell (BBDO). My Favorite Martian (new) (film), Situation Comedy, CBS, 7:30-8 p.m. Kellogg (Leo Burnett), Toni (North). Walt Disney's Wonderful World of Color (film), Variety, NBC, 7:30-8:30 p.m. RCA (J. Walter Thompson), Liggett & Myers (JWT). Ed Sullivan Show (tape), Variety, CBS, 8-9 p.m. Lorillard (Lennen & Newell), Pillsbury (Leo Burnett), Lever Bros. (SSCB), American Home Products (Ted Bates). Judy Garland Show (new) (tape), Musical Variety, CBS, 9-10 p.m. American Tobacco (SSCB), General Mills (Dancer-Fitzgerald-Sample), Procter & Gamble (Benton & Bowles), Menley & James Labs (Foote, Cone & Belding). Candid Camera (film-tape), Comedy, CBS, 10-10:30 p.m. Lever Bros. (JWT), Bristol-Myers (Y&R).

MONDAY, SEPT. 30

The Lucy Show (film), Situation Comedy, CBS, 8:30-9 p.m. Lever Bros. (JWT), General Foods (Y&R). Danny Thomas Show (film), Situation Comedy, CBS, 9-9:30 p.m. General Foods (B&B). Andy Griffith Show (film), Variety, CBS, 9:30-10 p.m. General Foods (B&B). Hollywood & The Stars (new) (film), Documentary, 9:30-10 p.m. Purex (Edward H. Weiss), Timex (Warwick & Legler).

WEDNESDAY, OCT. 2

Espionage (new) (film), Drama, NBC, 9-10 p.m. Participating. The Eleventh Hour (film), Drama, NBC, 10-11 p.m. Participating.

THURSDAY, OCT. 3

As Caesar Sees It (new) (tape), Variety, ABC, 10-10:30 p.m. Consolidated Cigar (Papert, Koenig, Lois).

SPECIALS

The Washington Negro (film-tape), Documentary, NBC, Thursday, Sept. 26, 10-11 p.m. Xerox (Papert, Koenig, Lois). Perry Come Show (live), Variety, NBC, Oct. 3, 10-11 p.m. Kraft (JWT).

TV Viewing: The Light & The Heavy

Bob Sarnoff Cops a Plea For the Mass Viewer In Letter to Editors

Lotsa Track-and-Field Sports on Tap at ABC-TV; 411G For Olympic Trials

There's gonna be lots of track-and-field sports on ABC-TV next summer now that the web's high bid of \$411,000 for the Olympic trials has been accepted. According to present plans, the web is planning a minimum of 16½ prime-time hours to cover the July trials in New York and the challenge events in Los Angeles. Daytime coverage of the trials will probably bring the coverage up to 30 hours in toto.

In addition to the Olympic trials, ABC-TV also will carry next summer's U.S.-Soviet track meet, which may turn out to be a preview of the Olympic Games themselves.

NBC board chairman Bob Sarnoff's memo to the tv-radio editors is back with the new season, and in the initialer, via some nifty statistical juggling by NBC research director Thomas Coffin, the web chieftain cops a neat plea for the mass viewer.

Says Sarnoff, "... In a very real sense the heavy viewers appear to be the true television sophisticates. They have a greater awareness of what television has to offer, they take advantage of it, and they find that, generally speaking, it serves them well."

Coffin's analysis, in fact, the letter states, shows that "the light viewer watches less informational programming—both in absolute and in relative terms—than the dyed-in-the-wool fan. Concomitantly, the light viewer watches proportionately more entertainment than the heavy viewer."

The Sarnoff memo explains that

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John McMillan To Helm Brit. A-R

London, Sept. 24.

John McMillan, controller of programs at Associated Rediffusion, the midweek major station serving the London area of the commercial network, is to take over the reins of the company from January next as general manager.

McMillan replaces Capt. Tom Brownrigg who has been with the company since it pioneered commercial tv in this country in 1955. He is to retire from the active post for health reasons. Brownrigg will, however, retain many of the directorships he holds in the tv industry.

No official appointment has yet been made, but it is being suggested that McMillan's successor as program controller will be Ray Dicks but on an acting basis only until the final decision is made. Definite choice is not expected for some time and it certainly won't be before next month because McMillan is still on vacation.

NBC's Philly Quest Tossed a Curve

Washington, Sept. 24.

The FCC's Broadcast Bureau today (Tues.) recommended against renewing the license of NBC's Philadelphia owned & operated WRCV-TV, charging that NBC acquired the station through an "improper and coercive use of its network affiliation power."

NBC wants to retain WRCV-TV so it can swap it for RKO General's WNAC-TV and AM in Boston to comply with the Justice Department's consent decree ordering it to jettison its Philly outlet.

Phillyco, a competing applicant with NBC for channel three in Philly received only passing mention in the bureau's statement. It said that neither Phillyco, nor its parent company, Ford, engaged in "anti-competitive practices which would reflect adversely on Phillyco's qualifications to own a station."

On the issue of anti-competitive practice, the Bureau made the same determination for NBC. The Bureau, however, based its recommendations against NBC on the issue of "abuse of network affiliation power."

The Broadcast Bureau based its conclusion against NBC on the web's dealing with Westinghouse over affiliation of its Pittsburgh station. The statement said "NBC's entire pattern of conduct with reference to the Pittsburgh affiliation reveals a deliberate effort to attain the Philadelphia station through the naked abuse of network power, which can only be properly characterized a bald coercion," the Bureau said.

In reply to the statement, NBC said, "The statement filed by the Broadcast Bureau with the chief hearing examiner is the comment of one of the parties to the proceeding. NBC's attorneys have been advised that the position taken by Broadcast Bureau is untenable. A detailed reply will be filed with the chief examiner by Oct. 21."

THE WEEK THAT WAS FOR ABC

TV & The Venerable N. Y. Times

Whatever the internal feeling may be—and at the N.Y. Times it's one of studied indifference—it's now evident that the gray eminence's policy of cutting down television news and reviews has affected what was once the largest and, considered by many, the most able tv department in the newspaper business.

First, Dick Shepard, considered to be one of the ablest writers on the staff, is leaving the tv dept. to work in what is vaguely called "the general cultural area" under the N.Y. Times Cultural Editor Joseph Herzberg. More portentous, however, is the report—not in effect yet but imminent—that the Times' tv editor, John P. Shanley, one of the most respected guys in the business, is also leaving the page to go back to "city side" for other assignments on the paper.

That leaves Jack Gould (as the critic) and Val Adams (for the column). It's also reliably reported that the Times is planning to replace only one of the two who are leaving. Shepard's new chores have already begun with a film review, so it's clear that he will be shuttling around (in pix, tv and other "culture areas.")

Reaction along Madison Ave. was one of discouragement, but not surprise, since many had expected something like this to happen with the obvious cutback in tv news over the past year. They allude to the fact that critic Gould has been giving less space than ever to new shows, dismissing one with a few devastating lines. Granted, they say, that the show may have deserved critical scorn, there's still the question whether new programs shouldn't at least be granted the courtesy of more serious appraisal, as is still done to some extent in movies, theatre, music and ballet. Then, too, they argue, the Adams column is an in-again-out-again phenomenon, one day covering the news as of old but the next making short-shrift of the medium with a no-byline two paragraphs.

The Times boys are not talking openly, but that there is some consternation is evident to those who keep a weather eye on the newspaper horizon.

Meanwhile over at the Herald-Tribune, tv editor Dick Doan's having himself a field day.

WEB'S VARSITY VS. 20 TEAMS

By GEORGE ROSEN

The new ABC-TV varsity, the newest network lineup ever to appear in any fall, raced out into the nation's tv gridiron last week. And with it rode the hopes, perhaps even the survival as it's now constituted and administered, of an ABC putting 27 evening shows and well over \$100,000,000 behind a valiant comeback effort.

Twelve of the program "players" were holdovers from last year's disastrous ABC season. But 10 of the 12 veterans were playing in new time period positions. One ("Price Is Right") was transferred from a rival team.

But the main interest in the packed stands, anxiously waiting for the new season to start, centered on ABC's highly publicized and magnificently promoted new players, a total of 14 new entries (from water boy Jamie McPheters to triple-threat quarterback Jerry Lewis). All told 26 of ABC's program "players" anxiously await the tally of public response as summed up in their first National Nielsen.

But the 27th—Jerry Lewis—who ended the ABC premiere week in a two-hour tour de force of broken field impromptu showmanship, announced his own rating ("some 50 to 60,000,000 people—more than viewed the Academy Awards—are watching") that would approximate a national Nielsen of from 50 to 60 and thus qualify Lewis as America's most popular program. (His N.Y. overnight Nielsen was 21.6, beaten by Marilyn Monroe's 32.7 on NBC's Saturday Night at the Movies).

Lewis also indulged in an on-the-air "live" (otherwise it might well have been scissored from the tape) colloquy with comedian Mort Sahl which passed judgment on "the new tv season" as a "thrust backward." Neither Sahl nor Lewis, however, mentioned to their "50 to 60,000,000 viewers" that "the new tv season" represented mostly ABC, since all of the CBS and most of the NBC "new season" had yet to debut.

An entourage of ABC execs, headed by Leonard Goldenson whom Lewis name-dropped four times on the show, had flown west to be with the comedian and sit in the theatre which Lewis himself had refurbished to the tune of some \$1,000,000. Even Frank Marx, ABC's chief engineer, was there. But the big screen for the live audience conked out early in the show and stubbornly refused to submit to frantic repair efforts throughout the remainder of the show.

Moore Remains East

Tom Moore, ABC-TV prexy, remained east to survey the larger 27 program picture, mostly with the help of the overnight Trendex. On the basis of the fast-fast multi-city Trendex, Moore and his associates were inclined to be jubilant over the results (for all the fact that the more hep Madison Ave. boys view Trendex as more akin to a "straw vote" as opposed to the 30-market and N.Y. overnight Niensens).

Even though it looked like a setup, trade fans were eager to watch the performance of ABC's brand new '63-'64 team which, in a master plan originally plotted two years ago, took to the field in the most cohesively timed and spectacularly promoted debut in tv history.

It was a debut whose repetitive Don Foley - sparked promotion won the admiration of the trade and stirred ill-concealed concern, if not fear, in the hearts of rival CBS and NBC, as ABC made its spectacular effort to roll up a sizeable if not commanding lead before the rivals could put the Ed Sullivan, the "Candid Cameras," the Danny Thomases, the Lucille Balls, the Andy Griffiths, the Red Skeltons, the Jack Bennys, the Garry Moores, the "Beverly Hillbillies," the Dick Van Dykes, the Danny

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Northshield No. 3 Man at NBC News, Lindemann Heads Sports Division

Penny Henny

Henny Youngman reports (1) he is celebrating his 15th year in television without a sponsor and (2) his third appearance with Johnny Carson on NBC.

Of the latter he quips, "They came down to my price."

More Sponsors Than Ever Now Tint Up Blurbs

Industry estimates of 2,000,000 color tv sets by the end of this year are probably a little rosy, but there's undoubtedly a surge and advertisers are an important part of it.

This year there are more sponsors using color commercials than ever before, with cigarettes the latest to join the trend. Automotive has been in the vanguard with Buick, Chevrolet, Chrysler and Ford tinting up. Same for food advertisers, including Carnation, Colombian Coffee, Florida Citrus, Fritos, General Mills, Heinz, Kraft, Scott Paper, 7-Up and Wrigley. Chemstrand and Mohawk carpets have used color for specials. Other firms with color blurbs include AT&T, Hallmark, Reynolds Metals, Shell, Wheeling Steel and Bulova. General Electric reportedly switched its "College Bowl" from CBS to NBC so the company's color tv sets could be pitched in tint.

Cigaretts now promoted in color commercials are Camels, Kent, L&M, Lucky Strike, Newport, Pall Mall, Salem and Winston. On the broadcast side, NBC color coordinator Nancy Salkin points out that NBC News last year shot more than 1,000,000 feet of film in color—450 hours worth. Most of it, of course, didn't get on the air, but critical raves for teleumentaries in color—and numerous awards—is a strong factor in the increased tintup of news specials. Last year there were 10 news specials in color. This year there will have been 22 through December.

With ABC coming in this season with three hours of prime time colorcasting along with NBC's schedule, a viewer will be able to catch a color show during 76% of the nighttime fare, says Miss Salkin. Two years ago the figure

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FCC Warns Mattel It Can't Toy Around With Sponsor Identification

Washington, Sept. 24.

A company inducing stations to buy a program by promising to purchase advertising time must be identified as the show's sponsors even though the program itself doesn't advocate their products, FCC ruled.

Commission's reaffirmation of sponsorship identification stand came in a letter to Mattel Inc., a toy manufacturer which offered to buy spots adjacent to but not on "The Funny Company" kid cartoon program. Mattel has exclusive distribution rights to the program.

Mattel had asked FCC to waive the sponsorship identification rule saying stations would be less likely to buy the show if identification of Mattel were required, since at the same time they could sell the show to other sponsors.

FCC said the hardship claim was no reason for lifting the identification rule.

Commission also rejected Mattel's premise that the program is being technically distributed by Funny Co. Inc. calling it "of little significance."

Following the checkout of Elmer Lower (to become president of ABC News) and the scheduled retirement of Tom Gallery as NBC News sports chieftain (the sports division now operates as part of the news sector) NBC is effecting a personnel overhauling involving some key network figures.

Succeeding Gallery as v.p. in charge of sports will be Carl Lindemann, Jr., longtime programming exec at the web who of late has been riding herd on the "Today" show. (Before resigning for the ABC job Lower was functioning pro tem in charge of the sports division). At the same time Perry Smith will become manager of operations for the sports division. Still to be designated (and he may be brought in from the outside) is an exec producer.

Robert (Shad) Northshield, who has been Vicepresident, Special Projects for NBC, becomes No. 3 man in the news operation under chieftain Bill McAndrew and v.p. Julian Goodman. That was the slot occupied by Lower. Northshield, an ex-newspaperman who had previously served in the CBS and ABC news precincts, has been a key figure in NBC special news presentations, as with the three-hour civil rights show.

NBC, incidentally, has offered a consultancy deal to Gallery, who officially retires on Dec. 1, but he hasn't given the network an answer as yet. The prospectus of the Subscription TV operation lists Gallery as its key sports administrator (reportedly at \$50,000 a year), which would seem to preclude any possibility of his consulting for NBC.

SG's \$3,800,000 Net (After Taxes)

Screen Gems hit an alltime earnings high for the 1963 fiscal year ending June 29 with a net income, after taxes, of \$3,800,000, or earnings of \$1.50 per share. This compares to a net of \$3,466,300 for the last fiscal year, or earnings of \$1.37 share on the 2,538,400 common shares outstanding.

Gross income for the production-distribution firm hit \$54,377,000 last year as against \$52,188,900

8,000,000 Pounds Of Black Granite For CBS \$40,000,000 Skyscraper

Black granite totaling more than 8,000,000 pounds for the facade and plaza of the new Columbia Broadcasting System skyscraper in New York is being fabricated by the John Swenson Granite Co. of Concord, N.H.

The CBS structure, in process of construction on Sixth Avenue between 52d and 53d Streets, is scheduled for opening around Christmas time '64. It'll cost \$40,000,000.

Wolper Strike Averted

Documentary films producer David Wolper and Writers Guild of America have reached agreement on a contract, thus averting a strike WGAW had called.

Strike would have gone into effect last Saturday (21). WGAW said it reached the agreement four hours before deadline. A Wolper source said the new deal was signed Saturday. Wolper signed a pact along lines the Guild had sought, although he had balked on grounds demands from WGAW were excessive.

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FCC's Henry: 'If Dig You Must (On Controversy) We'll Back You'

Washington, Sept. 24.

FCC Chairman E. William Henry asserted that networks and stations with the guts to dig into controversial issues will have the Commission's backing and support when the flack begins to fly.

Henry said the industry's "failure to probe the sensitive areas" makes much of tv and radio "bland."

In a speech to the Washington chapter of the American Women in Radio and Television, the chairman said that unless the trend of trying to please everyone is reversed, "broadcasting will in large measure have failed its journalistic mission."

Quoting from an interview of Howard K. Smith in the Progressive Magazine, Henry said "there is a definite responsibility on the part of tv and radio at times to be non-objective to care enough to comment and analyze rather than simply to report. The big question is do they dare?"

Henry's answer was "in most cases they do not. And it is this very calculated objectivity—this failure to probe the sensitive areas—that makes much of tv and radio so bland."

But if the industry did dare, Henry offered this promise:

"As the FCC stood behind broad-

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'Greatest Show's' European Dickers

London, Sept. 24.

In what is shaping up to be a new and unique deal, Britain's weakened major company ABC-TV is dickering for the European rights to "The Greatest Show On Earth," skein which bowed on ABC-TV in America last week. British ABC has already signed for the U.K. rights and has slotted the show at 7:30 p.m. on Sundays, come autumn.

Deal if it materializes, is unique inasmuch as it represents the first time a British station has elected to take the whole European rights of a major Yank series, although U.S. distributors report that they have been constantly pitching the idea to British webs.

It should be noted, however, that BBC has entered deals involving European rights for certain natural history film, sporting events and suchlike which have emanated from Commonwealth countries, but never for a major entertainment show.

Donohue, Lewis Upped

Hollywood, Sept. 4.

Jack Donohue was named producer-director of "The Lucy Show," at Desilu, while Elliott Lewis, who has been its producer, was upped to exec producer.

Donohue has been directing the comedy series

4-Part Drama On Racial Strife, But Gotta Get Up Early

What can't be done on nighttime network tv drama can be done Sunday mornings. CBS-TV's "Look Up and Live," slotted Sundays from 10:30 to 11 a.m., has scheduled a four-part drama with a racial theme.

As described by the network, the scene of the series is a medium-sized city, approximately in the middle of the U. S., where integration demonstrations have been going on for several months. The series, titled "The Issues: A Play With Comment," is experimental in dramatic form. It starts Oct. 6 and runs for three other successive Sunday mornings.

In all the nighttime network dramas to date, there hasn't been one with the current integration struggle used as a backdrop. There have been many documentaries on the theme and NBC-TV's massive one-night documentary study of the issues. There also have been racial issues touched upon in some dramas such as "The Nurses." Never, though, any drama set in the current integration struggle which, at this point, has quite a long history.

Can't Tell Time Without A John Cameron Swayze

Honolulu, Sept. 24.

A Honolulu-based Coast Guard plane was induced to drop a batch of tv-advertised watches into the ocean as part of a routine sea survival test.

The jettisoned timepieces were picked up by a crash boat after the aquatic torture. All were still running—except one. Ad agency faces were red when it became obvious that the watch that wasn't still ticking hadn't been wound up in the first place.

Editorial Hearing—Roller Coaster Ride Through a Haunted House

By MIKE MOSSETIG

Washington, Sept. 24. The broadcast editorial chickens came home to roost before the House Communications subcommittee probing airwave opinion. With the three-day resumption of the investigation ended, the subcommittee will now move to sweep away some of the feathers. The hearings, which have always had some aspects of a roller coaster ride through a haunted house, spun in several directions last week.

In its wake, the subcommittee left reassurances and angry admonitions. At times it showed signs of coming to grips with the problems at hand. But at others it delved into the tragicomic.

As this round of hearings closed, subcommittee Chairman Rep. Walter Rogers (D-Tex.) said the FCC may be called back for further explanation of its handling of the fairness doctrine. The Commission came under sharp criticism for its recent statement laying out guidelines on the fairness doctrine. The subcommittee may also ask a few questions on the issue of whether a station has to offer free time to counter a paid opinion cast.

Rogers said the subcommittee will likely issue a report on its findings. While personally favoring the political editorializing bill of Rep. John Moss (D-Calif.), Rogers didn't think the subcommittee would act on it this year.

Rogers reiterated his belief that Congress should spell out some clear editorializing and fairness doctrine guidelines "so broadcasters will not be in complete uncertainty." He said he wanted guidelines showing the general area of fairness in order that stations "would not be subject to rules being changed on short notice."

Emphasizing the need for Congressional direction, Rogers warned broadcasters "can become the victims of bureaucracy."

The subcommittee was obviously dismayed and upset by the harsh criticism launched at the editorial probe by the industry and tried to cultivate a climate of reassurance.

Second Round

As the second round opened, Rogers defended the investigation saying "nothing could be further from the truth" than charges it was aimed at infringing on broadcasters' right to editorialize.

The chairman said he was trying to run down the sources of the "idea going around the country that this committee wants to stifle freedom of speech." This was never the subcommittee's intention, he continued, asserting the hearings started to have free speech protected and to have people hear all views on controversial issues.

He told one witness "you shouldn't have any fears of a move to prevent broadcasters from editorializing."

Joining the refrain was Rep. Moss who said his bill doesn't restrict the right to editorialize. Moss said he felt the overwhelming majority of broadcasters were fair and honest but that everyone was entitled to fair treatment.

One broadcaster, though, missed the message.

Barry Sherman, exec v.p. of WQXI radio in Atlanta, said, "Under Communism and totalitarianism the state tells the broadcast."

(Continued on page 50)

Collins Thinks Radio Operators Becoming Enlightened Citizens

Washington, Sept. 24.

Many radio stations are responding to a new public enlightenment, NAB prexy Le Roy Collins asserted.

Noting numerous examples of improvements in the public's tastes, Collins said "many smart radio men are riding the crest of this wave of interest in greater enlightenment."

The astute radio broadcasters, he continued, must provide programming meaningful to the community.

Collins told the Norfolk, Va., Rotary club on the 40th anni. of WTAR radio there, that smart broadcasters must find rapport with their listeners.

N.Y. ACAD CHAPTER NAMES CHAIRMEN

New York Chapter, National Academy of Television Arts & Sciences has added new committee chairmen for the coming season and rounded out the publicity committee headed by Syd Eiges, veepee of public information at NBC.

Hank Sylvern, prexy and creative director of Hank Sylvern Assoc.'s, has been named chairman of the luncheon committee. Hugh Downs, host of NBC's "Today," has been named co-chairman of the membership committee with Gene Accas of Leo Burnett ad agency.

In other appointments announced by New York chapter prexy Royal E. Blakeman, Paul Taubman, conductor-arranger, will serve with scenic designer Jan Scott as co-chairman of the nominations for national awards at New York.

For the public relations committee, Eiges has named Alan Baker, NBC; Robert Beusse, WOR; Milton Brown, NBC; Phil Cowan, WNEW; George Hoover, ABC; Robert Kasmir, NBC; Arthur Kent, NBC; Phil King, WCBS; Dorothy Leffler, CBS; William R. Morris, TV Guide; George Norford, New York State Commission for Human Rights; John Scoppo, NBC; Al Slep, WNBC; Jay Smolin, WNBC; Sylvia Spence, WNDT; Charles Steinberg, CBS; and John Weitzel, WNYC.

Rep. Hartke's New Bid for Permanent Suspension of 315

Washington, Sept. 24.

Sen. Vance Hartke (D-Ind.) criticized the Senate Commerce Committee for not going "far enough" in suspending equal time rules.

Filing a dissenting view to the Committee's report for the bill suspending equal time Sec. 315 for Presidential and Vice Presidential candidates in the 1964 campaign, Hartke said "we should do away with piecemeal suspensions."

Hartke, who this year and in 1960 introduced bills repealing Sec. 315 outright, said the broadcasting industry "by its own objectivity and good judgment in reporting political news and events"

(Continued on page 44)

Oren Harris to Lee Loevinger: 'Better Read Your Constitution'

Washington, Sept. 24.

Rep. Oren Harris (D-Ark.), famed as the foremost Congressional watchdog over FCC, commented he would like to see FCC Commissioner Lee Loevinger pick up the nearest copy of the U. S. Constitution and read it—particularly that part at the first about "due process."

In Harris' opinion, some of Loevinger's recently expressed views are unconstitutional if put into practice.

Harris, House Commerce Committee chairman, referred to Loevinger's Nebraska speech which sent big league broadcasters for the tranquilizer bottles. Loevinger opined that networks and other industry giants shouldn't be allowed to own several stations each. In effect, Loevinger opposes chain ownership.

"The Constitution protects property rights," said Harris.

Harris said he believes federal courts would slap down FCC if the Commission attempted to take away a station, in which considerable money was invested, from a licensee simply because FCC felt the licensee owned too many stations.

Harris made the comments after appearing on MetroMedia v.p. Mark Evans' program, "Opinion in the

\$1,000,000 Expansion For Crosley's WLW-C

Columbus, Sept. 24.

Broadcasting facilities of WLW-C, Crosley outlet, will be more than doubled within the next year in a \$1,000,000 expansion program, said John T. Murphy, Crosley president, and Walter E. Bartlett, v.p. and general manager of the local station.

The station will install complete color equipment, making possible origination of local color programs plus showing feature movies and other film material in tints. Completion of the expansion is set for August or September, 1964.

Harris Claims On Fairness Doctrine Rejected by FCC

Washington, Sept. 24.

FCC moved to unravel itself from the bind it created with the recent "fairness doctrine" guidelines.

In separate letters to the NAB and House Commerce Committee Chairman Rep. Oren Harris (D-Ark.), the Commission emphasized its July 26 statement did not set out new policy but merely reaffirmed its standing doctrines.

FCC assured Harris and NAB General Counsel Douglas Anello that it still expects nothing more from stations than "good faith and reasonable" efforts to air both sides of a controversial issue.

Commission said stations still have "considerable discretion" in applying the fairness doctrine and rejected Harris' argument that the recent statement would lead to a never-ending chain of demands for response and counter-response.

Harris' "hypothetical chain" has existed since the original issuing of the fairness doctrine, FCC said.

Also turned aside was Harris' assertion that the guidelines would plunge FCC into daily interference with programming. Pointing out that it only reviews action to see if stations have acted "reasonably," FCC said it never has improperly intruded into "the area of programming judgment" when applying the fairness doctrine.

Answering NAB's demand for the guidelines to be rescinded, FCC said it was not enunciating any new policy but "simply calling atten-

(Continued on page 44)

TV-Radio Production Centres

IN NEW YORK . . .

Vet radio-tv scripter Hector Chevigny writing his memoirs. Ed Cooperstein will be directing David Susskind's "Open End" series this season, slated for airing on WPIX. Cooperstein also is prexy of New Jersey Television Broadcasting Corp., which is developing WNJU-TV, a UHF'er. . . Federico Fellini will be the subject of a study by film critic-historian Stanley Kauffmann on WNTA-TV, Oct. 3 at 8 p.m. Excerpts from two Fellini pictures will be shown. . . Dawn Nickerson, of "Harry's Girls" has returned to France for more filming after a short visit to N.Y. . . Popeye's cartoonist Bud Sagendorf has been cited by the U.S. Junior Chamber of Commerce for helping the cause of physical fitness. . . Chad Everett has been signed to guestar in "Papa San" telefilm in Screen Gems' "Redigo" NBC-TV series. . . Annual CBS Radio spot sales station clinic will be held in N.Y. Monday (30). . . Independent Television Corp. has named Ronald Pollock director of research and sales development. . . Publicist Arthur Pine has been named chairman of the public relations committee of the Alumni Assn. of the Baruch School of Business Administration of the College of the City of New York. . . Alfred I. Miranda named director of the newly established client relations department of CBS Television Stations National Sales. . . Horace MacMahon has joined cast of "The Jackie Gleason Show" on CBS-TV.

Cowles Magazines & Broadcasting, Inc., Iowa company, has filed at Albany a certificate of amendment for change of address. Corporation, whose New York office is in Look Bldg., N. Y., recorded the papers.

NBC board chairman Bob Sarnoff leaves Sept. 30 for Orient. He'll finalize deal for NBC's Olympics exclusive from Tokyo. . . Gene Barnes, formerly with Dr. Joyce Brothers' staff and WNBC-TV's "Family" show, moves to Goodson & Todman's web strip, "Missing Links." . . Al Slep, WNBC-TV flack, on vacation cruise to Nassau. . . NBC veepee of public info Syd Eiges named co-chairman of the newly-formed broadcasting and advertising division of the American Jewish Committee's Appeal for Human Relations. . . WOR-TV's "Ladies of the Press" this week guests FCC chairman E. William Henry. Next week show hosts American Medical Assn. prexy Edward R. Annis and Madame Pandit. . . Casper Citron guests Prima Ballerina Alicia Markova on his Channel 31 interview stanza, 6 p.m. Thursday (26). . . NBC's Jack Deutscher has been named director, organization development, employment and training at the net. . . Chet Huntley will speak to the Harvard Medical Society Oct. 31 at Harvard Club. . . Bert Burns, tv editor for National Observer, joining NBC Press news unit. . . Alan Ebert new special projects writer at NBC Press. . . Bill Dana in town for press screenings and promo for his new tv series. . . NBC News cameraman Lou Hepps in town for confabs before flying back to Nairobi bureau. . . Joey Bishop will emcee entertainment at NBC's radio-TV affiliates convention Dec. 3 in L. A. . . Arthur Godfrey joins Betty White to anchor annual Tournament of Roses Parade New Year's Day. . . TV actor Ronald Dawson has landed a feature role in the legit, "Penny Change," by Helen Eisner, opening Oct. 16 at the off-Broadway Players theatre.

ABC has ordered 83 units of RCA's fully transistorized audio tape recorder for use by its owned radio and tv stations. . . Ron Greenberg, after a 13-week stint on CBS' "Picture This," leaves for the Coast this week to join Wellington Productions as associate producer on ABC-TV's "Seven Keys." . . Ira J. Goldstein, Metromedia's assistant general counsel, making his headquarters in Los Angeles. . . Malcolm M. Barlecon has been named v.p. and director of engineering for Metropolitan Broadcasting. . . Dave Jayne, ABC News correspondent, was named unofficial "pool" coordinator for the coverage of the quintuplets story in Aberdeen, S. D. . . Mal Goode, ABC's UN correspondent, moving to a new home in Teaneck, N. J. . . ABC Radio commentator Bob Considine has begun a monthlong Far Eastern tour and plans to originate his broadcasts from some of the trouble spots in that area. . . WNEW's Fred Robbins interviews Paul Newman, Terry Thornton, Robert Stack, Helen Forrest and Peter O'Toole on his "Assignment Hollywood" show this week. . . World Film of Munich, Germany, is producing a full-length version of "Macbeth" with Leonie Rysanek as the woman behind the murderer. Film will hit the screens of European television, Soprano due back at Met Opera in Manhattan next February.

Jerry Silverstein's Channel 13 "Places in the News" won a first prize at Ohio State. It's fourth consecutive season for a national award for him. . . Mother of Mike Foster, ABC's press information v.p., died after a long illness. . . Buddy Hackett, now in Hungary shooting a Cinerama film, taping his WNEW Radio commentaries from Budapest. . . Nancy Dussault signed for a number of appearances on CBS-TV's "Garry Moore Show." Singer-actress who appeared on Broadway in "Do Re Mi" and "The Sound of Music" makes her first appearance on Oct. 29 program.

Parke Levy got his orders from Benton & Bowles (for General Foods) to have his new half-hour comedy in complete pilot form by Dec. 15. Smelling fallout? Original title of "December Groom" will be changed and gets a working title of "The John McGiver Show." . . ABC sport-caster Hank Weaver, in a coma most of the time since his car struck a utility pole last March, is making slow but steady progress at veterans hospital in Palo Alto, Cal. . . Jack Creamer, who died from a bee sting in New Canaan, Conn., is well remembered here as an NBC page and later a parking attendant before he joined MCA. . . Bob Pelgram's estate was awarded \$1,000 Medium Citation Award for his "just for fun" kid shows on KNBC. . . Bill Gargan Jr., moved his Kenyon & Eckhardt staffers into a new building on Hollywood Blvd. . . Bill Beaton changed KIEV's music format from "Radio Americana" to country and western. Change was made because of growing popularity of c & w. . . Russ Van Arsdale moved out from Providence to become new director at KTTV. . . CBS-TV publicist Bruce Pennington writing "One For the Money" for the March of Dimes tv special. Half-hour show tapes Oct. 6.

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IN CHICAGO . . .

WGN Inc. is going to open its own Washington news bureau, separate from the Tribune's, but it probably won't get rolling until the first of the year. . . Daily News columnist Tony Weitzel gives up his long-time WBBM interview show this Friday (27). . . Freelance sportscaster Frank Sweeney, who's done the play-by-play of the Northwestern football games the past 10 years, hooked on with John Weigle's new UHF'er, WCUI-TV, as sports director. . . Pat Sheridan, latest to get the fair-haired treatment at WBBM Radio, has had his morning chore expanded 40 minutes daily through the station's erasing of the 15-year old "Gold Coast Show." That gives him 23 hours a week of airtime, second only to Mal Bellairs' 25. . . WBBM dropped "Fractured Flickers" from the fall lineup to pave a regular berth for "First Freedom," the local vox pop entry. Syndie series will probably get a slot in January. . . Bill Mason left WBBM Radio, where he had been farm director. . . Educational station WTTW will telecast five of the Goodman Theatre's kiddie productions this season. Other new entries include a cooking show with Chi Trib food editor Mary Meade (Ruth Ellen Church) and a weekly juve stanza on farm living with Arkie the Woodchopper, the "Barn Dance" regular. . . Family wedding at WIND involved prompt manager Paul Lindsay and record librarian Julie Whelan. Ceremony took place in deejay Dick Williamson's apartment.

(Continued on page 46)

CRITICS AS TV IMAGE-MAKERS

Madison Ave.'s Carib Hideaway

Charles Golt has escaped from it all. The former 20th-Fox tv sales exec since May has been building a resort on the Virgin Islands, called "Cane Bay Plantation," which he bought, with some backing from Madison Ave. execs.

Golt, in a quickie visit from his Caribbean island paradise, said he's glad to be out of the Madison Ave. rat race. There are problems in building his 40-guest resort, but, said he, gleaming the healthy smile, my problems now are manageable. Prior to his stint at 20th-Fox, Golt had been with Television Programs of America and served in an ad capacity on Look and Fortune magazines.

On Cane Bay Plantation's board of directors, along with Golt, are Dan Seymour, exec v.p. of J. Walter Thompson; John Monsarratt, JWT senior v.p.; Dave Sutton, MCA TV v.p.; Peter Callaway, publisher of Newsweek; Joseph Thorndike, director of American Heritage and Horizon, along with others.

Golt, still retaining the wonder of it all, not being forced daily to commute to and from Westport, says he doesn't expect to be back in the States at least for another year. Golt's buy on St. Croix Island was played up big by the local paper. His wife happens to be a cousin of the former Grace Kelley, the wife of Prince Ranier of Monaco. Princess Grace and her husband, according to the "St. Croix Auis," are expected to visit "Cane Bay Plantation" at its opening.

TV's \$311,600,000 Profits In '62; Revenues Climb To \$1,500,000,000

Washington, Sept. 24. Television profits in 1962 soared above \$300,000,000 for the first time and the industry's total revenue climbed close to the \$1,500,000,000 mark, FCC reported. Bouncing back from a 1961 slump, profits of the three webs, their 15 o&o's and 539 other tv stations reached \$311,600,000 in 1962 before Federal income taxes. Profits in 1961 were \$237,000,000, a drop from the \$244,300,000 of 1960.

Total revenue pulled in for 1962 \$1,486,200,000, a hefty jump over the \$1,318,300,000 in 1961.

Revenue for the webs and their o&o's was \$754,200,000, accounting for slightly over 50% of total tv coin. Profits for the nets were \$11,400,000, about 36% of the industry total.

UHF stations reported their highest revenues in history pulling in \$34,400,000, an average of \$415,000 for the 83 stations. Revenue in 1961 was \$32,000,000.

The U's also leaped from the red to black reporting \$900,000 profits in 1962 compared to \$600,000 losses in 1961.

The time-talent proportion on revenue stayed at the 73% to 27% ratio halting the trend towards increasing proportions of coin derived from talent sales.

The webs, however, garnered 58.7% of their money from talent and program sales, continuing the rise in that category of coin from 49.6% in 1959.

Major markets with profits over \$3,000,000 with the number of stations given in parenthesis are:

In 1961 13 markets fell into this category. In 1962 there was a big

(Continued on page 46)

Brennan 'Tycoon' To ABC in '64-'65

Hollywood, Sept. 24. "Tycoon," half-hour situation comedy series starring Walter Brennan, has been bought by ABC-TV for the 1964-65 season—one of the earliest sales chalked up for next semester. Danny Thomas is bankrolling "Tycoon," which was created by Charlie Isaacs, who will also produce the series. Deal is for a firm 26 first-runs with option for six more, plus seven repeats.

For Thomas, this adds to his already sizeable number of tele-series in which he has a substantial financial stake, making him the leading entrepreneur in the filmed comedy field. Aside from his own series on CBS-TV, Thomas and partner Sheldon Leonard also own pieces of series starring Dick Van Dyke, Andy Griffith, Joey Bishop and Bill Dana, as well as "The Real McCoys," which exited CBS-TV last season.

"Tycoon," casting Brennan as a tycoon who won't retire despite pleas from associates, was sold sans pilot.

ABC's Tele-Centro

ABC International Television has formed a new company, Television-Radio Centroamericana together with Televisora Salvadorena, its El Salvador affiliate, to take over the operation of YSU-TV in El Salvador under a longterm lease.

Tele-Centro will also operate YSEB-TV in El Salvador, both being part of the Central American Television Network.

Brit. Ad Agencies Now Like U.S. Way of Buying Into TV

London, Sept. 24.

British advertising agencies are coming round to the American way of thinking inasmuch as they are tending to "buy into" programs as opposed to picking time slots. Trend has been observed by Alan Kaupé, senior promo exec with ABC-TV, major commercial station serving the Midlands and the North at weekends.

According to Kaupé, British admen on an increasing scale want their spots slotted "first break of the so-and-so show" or "after such 'n' such" instead of their hitherto rigid stipulation of a particular time period irrespective of the show-slotted there.

Kaupé states that more and more media departments within domestic agencies are designating men to watch programs which, he says, makes pre-screening program promo a much more vital issue these days.

ABC-TV, an operation that has previously made market research and promotion pay off in spades, is backing up its belief in expensive publicity by circulating to agencies, advertisers and the press two color booklets depicting the fall sked which alone run the company up a bill of around \$11,000.

SET DOROTHY MALONE FOR 'PEYTON PLACE'

Hollywood, Sept. 24.

Dorothy Malone will star in "Peyton Place," which 20th-Fox is piloting for ABC-TV. It's the first series venture for the thesp.

She essays the role of Constance, played by Lana Turner in the 20th-Fox film version made in 1957. Pilot goes into production at 20th Sept. 26. Series, created by exec producer Paul Monash, is aimed at the 1964-65 season, and format calls for it to be seen twice a week. It's a half-hour series. Monash and John Mantley scripted the pilot.

BUT ON FUN SHOW HE CAN GET LOST

By MURRAY HOROWITZ

Role of newspaper critics in "image" programming has reached a new height of importance. A nix by key tv critics around the country in this area of networking can spell the death of a particular "image" project, the notices playing such a consequential role.

When it comes to the entertainment shows, the bulk of network television, critics are read more with amusement than with concern. "Grind!" may be as soundly rapped by some reviewers as "Beverly Hillbillies," but if it scores in the Nielsens, the industry couldn't care less. Bulk of the entertainment shows are played to reach the large mass of people, with A.C. Nielsen utilized to measure the audience, and if these shows win numbers instead of rave reviews, it's the numbers which count.

When it comes to "image" programming, though, if the critics pan a CBS-TV "Roots of Freedom," an NBC-TV expensive cultural thrust, an unusual effort in pub-affairs by ABC-TV, there's a groan heard up and down the network halls, and along Madison Ave., and its environs. Raps count in this area nearly as much as the raps of legit critics reviewing the Broadway scene.

The "image" shows are telecast for reasons other than Nielsen numbers. They are designed as class entries, and the motivations of why they get an airing are as complex as the industry itself. There is the factor of a network's responsibility to offer some balance in its programming, to attract people to the home screen who are driven away by the mass appeal show. It's no accident that the same network which boasts "Beverly Hillbillies" also telecasts a video excursion on the Greek theatre, in prime time.

Call It Not A Turkey

If the class entries do not win class reviews, but are brushed off as turkeys, neither the network or sponsors riding such shows have anything to boast about. In the network exec rooms, when future similar entries are considered in the wake of pans, the thinking often is: if we get panned with such entries, who needs it? Pub-affairs entries such as NBC-TV's "The Living Desert" are not played for mass appeal, but to help NBC-TV win balance in programming, to win a good reception in Washington, to return prestige to the sponsors riding for prestige instead of numbers.

When key critics knock such entries as badly as they do some of the series which pass for light entertainment, what happens to the network's plea of balance? Web can't point with pride in Washington circles, members of which may be heavily swayed by key critics, nor does the sponsor derive prestige from critical pannings.

What is balanced programming is another moot point. No question, (Continued on page 46)

BUDD SCHULBERG'S DEATH OF FIGHTER

Hollywood, Sept. 24.

Budd Schulberg has been signed to develop his first tv original, "Death of a Fighter," for the Bob Hope-Chrysler series at Revue, producer Dick Berg revealed here. Berg also acquired Carson McCullers' "The Sojourners," as the basis for a Hope anthology film. It's the first time a McCullers work will appear on tv.

Berg is producing all but two of the Hope anthology films, these two to be produced under the banner of Hope Enterprises. Hope has signed Harry Tugend to produce one of these films. It's tentatively titled "Open House," is a comedy which will star Hope. Show is from an original by Albert E. Lewin and Burt Styler, who also scripted the teleplay. It goes into rehearsals tomorrow (Wed.) with Jack Arnold as director.

British TV's Scramble for Top 20 Entries Invites Top Prices for U.S. Shows; Quota May Hit 24 Hours

London, Sept. 24.

One of the most significant changes in the British tv market since BBC got the greenlight for its second national outlet is that the Corporation's program buying department is loosening its purse strings. Foreign vidfilm distributors are noticing a new eagerness to buy top quality U.S. shows at substantially more than has been paid in the past.

Most recent and classic example is the sale to BBC by Ashley-Steiner of the "Danny Kaye Show" for a reported \$15,000 per segment. Corporation is also said to have paid more than \$22,000 for "Elizabeth Taylor's London" special made by Phil D'Antoni and Norman Baer. In the past top BBC coin for a series was seldom, if ever, above \$7,000 per hour and specials were bought at very considerably under the price of the Taylor special.

Easing of the British market—hitherto very much a buyer's paradise with only two full networks, each with roughly eight hours a week devoted to U.S. product—is not confined to BBC. Upping of the ante by that network has carried vibrations over to the commercial boys, shrewder members of whom are staking claims to upcoming Yank offerings now, with options to buy for two or three years. And at higher prices.

Opinion of some U.S. tv film distributors here is that with three networks operating in the U.K., the demand for top American programming is bound to grow. Current spurt of higher price buying by BBC—coincident with mounting of bigger budget local shows—is brought about because it has got to "sell" its new network hard enough to stimulate buying of new 625-line receivers.

Duly, foreign-bought product has to be "top notch." At the same time, BBC cannot afford to let standard of its existing web fall below par so far as foreign acquisitions are concerned. And meanwhile the independent operators are moving in order not to let BBC-TV have things all its own way.

If, as is predicted, BBC allots a similar quota of American product to its second outlet as it has on BBC-I, the existing BBC service, plus the newcomer, plus the commercial stations will together devour something like 24 hours of U.S. programming a week. The scramble for the top 20 odd quality programs is predicted as soon to become intense.

Even better from the foreign telefilm salesman's point of view is the likelihood of a further commercial channel here within the next few years.

CBS Radio Affils To Hear Stanton

CBS prexy Frank Stanton and Arno H. Johnson, v.p. and senior economist at J. Walter Thompson will address the 10th annual CBS Radio affil convention at N.Y. Hilton, slated for Oct. 1 and 2.

CBS Radio prexy Arthur Hull Hayes, at the opening session, will detail the resurgence of network radio and detail CBS Radio's progress. Dr. Stanton will be the luncheon speaker on Oct. 1.

Johnson the following day at a luncheon meeting, will outline the potential for expansion of the U.S. economy and the expected effect on network radio sales in the coming decade.

Included in the other convention reports will be those of CBS News prexy Dick Salant and CBS Radio's sales v.p. George Arkedis. In the non-convention area, CBS Radio announced new affil deals with WHLL Radio, Wheeling, W. Va.; WROL Radio, Knoxville, and KFBZ Radio, Great Falls, Mont.

Dozier's New Ticket

Bill Dozier, v.p. in charge of Coast activities for Screen Gems for the past four years, has signed a new longterm pact with the company. Under his new deal, he's been named a senior v.p. in charge of production and Coast operations.

Dozier, whose earlier pact still had one year to run, will continue to serve on Screen Gems' board of directors.

ABC-TV Springing \$2,000,000 Global Newsfilm Setup

By HERM SCHOENFELD

ABC-TV's infant news film operation will be in good shape to feed the web with round-the-world coverage by the deadline date of Oct. 1. On that day, ABC's current contract for UPI's primary news film service will expire and ABC will be on its own except for supplementary material which UPI will continue to supply.

Meeting the Oct. 1 deadline has taken a \$2,000,000 investment by the web in basic equipment and personnel and some fancy logistical calculations by Jack Bush, head of the web's film operation who had to make sure that the nuts, bolts and manpower would all arrive in the right place at the right time. Bush, with his assistant Ed Messina, has now set up functioning units in five overseas territories, including England, Germany, France, Italy and Southeast Asia, and in New York, Washington, Chicago, Los Angeles, in Russia, where ABC has an office, only Russian nationals can be used. ABC's current setup is a point-for-point match with the film offices of both CBS and NBC, although the latter have considerably larger staffs because of their morning news show requirements.

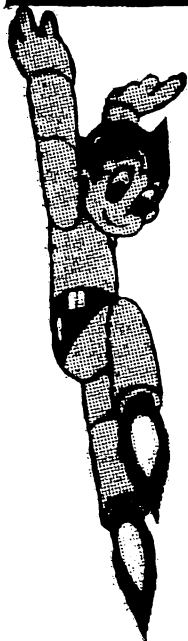
Although ABC has already made a substantial investment in the latest camera equipment, the web's engineering department under Frank Marx is now working on some radically new equipment which may be ready next year. If it is, Bush said, ABC will have to invest another sizeable chunk of coin to get the new 16m gear. Bush said that the blueprints calls for a hand-held sound camera which would weigh about 12 pounds, run with a minimum noise level and given excellent pictorial quality. It's understood that both of the other webs are also working along similar lines in trying to get the most flexible equipment possible.

Bush pointed out that the basic objective of any tv news operation is to reduce the time gap between the event and the broadcast. Television has been slowly chipping away at the advantage radio has in instantaneous reportage by the advent of communications satellites and the speedy processing (Continued on page 44)

P & G GETS ALL OF CBS-TV 'PETTICOAT'

In a last-minute switch of sponsors, Best Foods pulled out of the "Red Skelton Show."

Filling in Best Foods' alternate week half-hour is Whitehall Pharmacal, division of American Home Products. Whitehall biz into "Skelton" moved from "Petticoat Junction," which now is fully sponsored by Procter & Gamble. P&G previously had half sponsorship.



GETTING BIGGER ALL THE TIME!

Astro Boy is now No. 1 in its time period in the nation's No. 1 market! In just three Saturdays on WNEW-TV in New York—6:30-7 PM—this animated, 21st century robot boy climbed to an 11.5 rating. That's according to ARB's estimate of Sept. 21. **Astro Boy** is the leader of its time period in the Sept. 21 NSI estimate, too—with a 13.9. **Astro Boy** can win top rank in any area—yours included. Each of the 52 half-hours is a complete, crowd-pleasing adventure. Find out how well **Astro Boy** fits your lineup. Call **NBC FILMS**

SYNDIES WAIT FOR UPHEAVAL

New Breed of Syndie Salesmen

Four Star Distribution veepee Len Firestone, who's had his problems filling out the selling staff the way he wants it, says there's a "new breed" of syndication salesman needed these days.

"The role of the salesman has changed radically in the syndication field in the last three years," says Firestone. "Today he not only sells but must be an expert in programming. The day of the ordertaker is gone. The topnotch syndication salesman now must have an intimate knowledge of all of the problems confronting the station-manager of the local tv station."

In the past, says Firestone, the salesman sold shows directly to local sponsors. Nowadays they sell their product almost exclusively to stations. A salesman now, says the Four Star veepee, "has to talk the station's language. He must be able to suggest how and where a series can be used to the station's advantage in their programming. He must be able to back up his pitches with rating figures, audience composition breakdowns, counter-programming and all the tools of the new trade."

Before he joined FSD, Firestone was chieftain of Ziv sales, where he headed a roster of about 100 salesmen. "Most of these fellows couldn't work for me today," he says. "I have a compact unit of five men. But don't let size fool you. They bring in more sales than 100 men did in the days when the selling was done directly to the local sponsor." He cites the company's sales of \$1,000,000 in two different months this year—"in all my years at Ziv, we never had a \$1,000,000 month."

Firestone says he's no longer interested in quantity, but quality, and he has no desire to run a training school. But, "If I found another crackerjack man, I'd hire him in a minute."

FCC 'More and More Intolerable' Themes Georgia B'casters Meet

Columbus, Sept. 24.

Jack Williams, executive secretary of Georgia Assn. of Broadcasters, Inc., Saturday (21) spelled out a ringing "declaration for freedom" in an address to the eighth annual Southern Area Conference of the American Women in Radio and Television.

Some 250 AWRT delegates from 10 Southeastern states heard Williams' militant talk.

"Every turntable, transmitter and tower from every broadcasting station in the nation should toll the end of oppression by the Federal Government and we should declare our freedom now," Williams told the femmes.

"Our association has worked more closely than any other state group with the FCC and cooperation has been our keystone. We have worked long and hard on license renewal, public service, editorializing and liaison between our members and the FCC. GAB will continue this cooperation. But the activities of the FCC are becoming more and more intolerable to American broadcasting. The headlong rush to government control must be stopped . . . and NOW."

"The recent edict on the fairness doctrine is a quagmire. It is unthinkable, unworkable, unfair and totally undermining to the basic tenet of free broadcasting that the licensee is master of his own house. "FCC cannot begin to answer all questions inherent in the fairness edict. I call on everyone of the

(Continued on page 48)

Texas KONO-TV Faces Lottery Rap Because Of Bingo; Mobil Oil Involved

San Antonio, Sept. 24. Dist. Atty. James E. Barlow has filed suit against the owners of KONO-TV seeking an injunction to stop television bingo.

KONO prez Bob Roth termed Barlow's actions "sneaky" and claimed Barlow "gave me the greenlight. I called him after the attorney general ruled on it."

The suit names as defendants Mission Telecasting Corp. owners of KONO-TV; Mobil Oil Corp. whose service stations distribute the bingo cards, and Idea Research and Development Corp. which holds the rights to the idea behind the daily program.

According to the suit, "playing bingo is illegal in this state since it constitutes a lottery. The scheme entered into by the corporations converts the offices and studios of KONO into a place where gaming is carried on."

"The scheme entered into also converts gasoline filling stations owned and operated by Mobil into distribution points for the cars to

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PINPOINT JAN. 1 SEASON'S KEY

Vidfilm syndication, the pace of which is slow now, is waiting for a first of the year upheaval erupting in more biz.

The projected upheaval rests on these factors:

1. Many stations around the country stayed away from buying syndicated properties for fall airing. This was especially true in some key three-station markets, where the second-rated kid audience station felt that there's enough holiday biz to tide it over the fourth quarter without buying new product. End of holiday kid sponsor biz makes such stations good potential buyers of syndicated product, skeins which will give them rating numbers and an altered audience composition. (In most three-station markets, there isn't enough kid coin to go around to more than one station in non-holiday periods.)

2. As NBC and CBS fight out their news battle for half-hour evening supremacy, syndicators are poised to move in. The syndicators' approach will be to ABC affils around the country, urging ABC affils to slot entertainment shows (syndicated product) against the news shows of CBS and NBC stations. It's long been an axiom in the biz that entertainment shows beat out news shows in most markets when it comes to ratings. That axiom will be the selling point of the syndicators.

3. Most syndicators are looking toward the preemption of some weak network fare later in the season, following the first significant rating period in mid-November. Preemptions, of course, open up local slots for syndicated product, and from the viewpoint of the syndicator, the more preemptions the merrier.

In the meantime, most syndicators are tightening their belts, running their operation as economically as possible, waiting for the breaks. Those with product of special appeal, the hot off-network or first-run entry, are clocking off sales. Those with product that just about makes the passing mark are having a tough time of it, made more difficult by the high cost of keeping sales execs in the field.

In this area of the high cost of operation, it takes from \$700 to \$1,000 weekly to maintain a sales exec in the field. In order to earn his keep, that syndicated sales exec must write orders of pound red ink in the company ledger. It's this reason which has forced one syndie company after the other to pare down its sales force, to be very selective in the hiring of sales personnel, and to try to select its product with as much savvy as possible.

When January comes, there will be new product offered for the market - by - market vidfilm biz. Again, virtually all of it will be off-network skeins. MCA TV, for example, is thinking in terms of releasing "Wells Fargo" and "Markham." Four Star, Warner Bros., Desilu, et al also will be entering the off-network race, depending on product, availability and their analysis of the market.

Gotta Have a Composition Chart

Audience composition has shaped up as a big factor in selling off-network properties for late afternoon or early evening slotting locally.

For late afternoon, many stations across the country prefer a skein which has a strong women pull, rather than one which is strictly for the kids. A show, if it only gains kiddies in the audience composition charts of the rating services, is limited in appeal to kiddie sponsors only. Those that are able to win women, as well as kids, are on the preferred list for stations seeking a non-exclusive kiddie franchise.

Another factor for the local station to consider in the early evening is the transition to nighttime adult fare. Having a syndicated series which appeals both to kids and adults helps the transition to nighttime programming. In this period of selective buying, the research boys with their audience composition charts are playing vital roles in sales.

Multi-Faceted Show Biz Blueprint On Group W Programming Agenda; 'Advocate' 2-Way (TV-Legit) Design

Crosley's Queen Bee

Cincinnati, Sept. 24.

Ruth Lyons, queen bee of Crosley Broadcasting, is on the bandwagon for restoration of radio prominence.

She won her spurs in radio on Cincy stations before pioneering in television.

While being saluted Friday (20) on the 14th anni of her "50 Club" show on WLW-TV, she flashed back to the flush era of radio, recalling how millions were thrilled every week by such as Jack Benny, Fred Allen, Amos 'n Andy, the daytime serials and star singers and bands.

"They were live," said Miss Lyons, "and that's what radio can stand today—more life and less records and tapes."

Her 90-minute noonday Monday through Friday program is carried in color on Crosley's video stations in Cincy, Dayton, Columbia and Indianapolis and also on clear channel WLW-Radio.

U. S. Closes Books On Hartman Case

San Francisco, Sept. 24.

The U.S. Justice Dept. has finally closed its books on the contempt-of-Congress case it tried to prove against Louis E. Hartman, better known as radio newsman Jim Grady.

Hartman, called before the House Un-American Committee in 1957, refused to answer questions but declined to take the Fifth.

He was convicted of contempt in 1959, but the U.S. Supreme Court reversed the decision in 1962 on grounds of a faulty indictment. When Uncle Sam tried again (in January, 1963), Federal Judge Stanley A. Weigel threw out the indictment, saying the Justice Dept. had shown "unreasonable delay" in seeking it.

The department, which had planned to appeal the ruling, announced last week it was dropping the case.

Hartman who, as Grady, did the "This Is San Francisco" show on KSFO, was suspended by the station, and later resigned. He has been working as a restaurant cook and writing a book about his experiences.

Behrens Exits Official

Robert A. Behrens has resigned as v.p. in charge of sales for Official Films.

Behrens, beginning in early 1961, first managed the successful off-network syndication of "Peter Gunn," and subsequently, the first-run syndication of "Biography" and "Battle Line."

Behrens, with his sales techniques at Official Films, sold "Biography" in 200 cities with a four-man sales force.

Westinghouse Broadcasting's \$60,000 investment in the legit drama, "The Advocate," which will be telecast over the Group W stations the night of its Broadway preem Oct. 14, is only a down payment on the chain's resolution to develop new programming fare out of all facets of show business. Initially, the Group W plans call for the bankrolling of about six legit shows a year, if the right properties come along.

Beyond that, execs at Group W see no reason why similar ventures cannot be made into special film productions, operas and concert series. This is regarded by Group W as a prime method of injecting some fresh plasma into local programming channels now surfeited with off-network shows, Hollywood films and reruns of reruns. Above all, Group W would like to see other chains and, where possible, local stations take on the role of impresarios so that an ever-widening pool of tv shows will be on tap.

If Westinghouse's plans are realized, the chain will eventually have at its disposal a library of original cast productions of Broadway plays. Whether or not "The Advocate" and the subsequent play will be syndicated will depend on the sale of the legit properties to film. If no pic sale is made, then there'll be no bar to syndication.

At the present time, "The Advocate" is getting two different productions, one for legit and the other for tv, but with the same cast. While Howard da Silva is directing for legit, Marc Daniels, the tv director, will be trying to duplicate the same experience within the limitations of the tv screen. In order to achieve this, problems of special sets, lighting and makeup for the tv version have had to be licked.

Over 30 additional theatrical ideas have been tossed at Group W for bankrolling consideration in recent months. Group W's programming v.p. Dick Pack; ad-publicity chief Herman Land, who's acting as liaison between the legit and tv end of "The Advocate"; and David Aldrich, Westinghouse producer, are screening the material. For the final go-ahead, the okay of Group W's prexy, Don McGannon, is required.

For Stations That Ride Equal Time Dilemma; FCC to Play It by Ear

Washington, Sept. 24.

The issue of whether a station has to offer free time to spokesmen opposing a paid political broadcast will apparently be handled by FCC on individual rulings rather than through one broad order.

The Commission obliquely dealt with this question when it told two Alabama radio stations that since their programs gave both sides of the test ban issue they didn't have to give free time to a national group opposing the "Lifeline" program against the nuclear test ban treaty.

Congress has been carefully watching how FCC would handle the Lifeline case and sharp divisions on Capitol Hill have arisen on whether free time should be offered by station to respond to a paid political broadcast.

With the increase of canned right wing opinion being aired on radio stations, especially in the South and Rocky Mountains, the politicians have put the Commission on notice they will read carefully FCC's rulings on the issue.

Several Democrats, led by Senate Communications subcommittee chairman Sen. John Pastore (D-R.I.), subcommittee member Sen. Mike Monroney (D-Okla.)

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WPIX Sets U.S. TV

Bow For Prince Philip

England's Prince Philip will make his American tv bow as a narrator when he appears on WPIX-TV's "Special of the Month" series in a treatment of the wild life commission's efforts to save white rhinos and flamingos in Africa.

Titled, "The New Ark," the show is slated for Friday, Oct. 18, 7:30 to 8:30 p.m., on the New York indie. The Anglo-American production has footage on the hunt and capture of the few remaining white rhinos left in Uganda and their removal to new breeding grounds in the National Park.

Fels & Co., via the S. E. Zubrow ad agency of Philadelphia, and Procter Silex, via Weiss & Geller, will bankroll.

SG Sci-Fi Package To ABC-TV o&o's

Screen Gems has sold a new package of 15 science-fiction and exploitation features, grouped under the title of "X," to the five ABC-TV owned and operated stations. New package, a sequel to Screen Gems' "Shock" group of features released six years ago, includes such items as "The Strangers of Bombay," "Mothra," "12 to the Moon," "The Electronic Monster" and such exploitation documentaries as "Mein Kampf," "We'll Bury You" and "The Silent World."

The "X" features are all post-1957 vintage. This group now joins "Shock" and "Son of Shock" in the Screen Gems' exploitation library. In the past 10 weeks, 23 stations are repurchased the "Shock" package after, in many instances, playing the individual films six or seven times. They're designed as late-night programming fare.

SEVEN ARTS SALES ON CHURCHILL SEG

"Churchill—The Man," a half-hour documentary produced by Associated British-Pathe Ltd. for use only after the death of Winston Churchill, has been sold in 10 markets by Seven Arts. Deals were made with WMAR-TV, Baltimore; KTAR-TV, Phoenix; WOC-TV, Davenport; KTVB-TV, Anchorage; WFCC-TV, Greenville, S.C.; KTVF-TV, Fairbanks; WCHS-TV, Portland, Me.; WDAU-TV, Scranton; WTRF-TV, Wheeling; and WFMY-TV, Greensboro, N. C.



Garden of the Gods, with Pike's Peak in the background, Colorado Springs, Colorado

Why KRDO-TV bought Volumes 1, 2, 3, 4, 5 & 7 of Seven Arts' "Films of the 50's"

Says Jay Gardner:

Station Manager, KRDO-TV, Colorado Springs, Colorado.

When Seven Arts introduced their first Volume of 'Films of the 50's' back in 1960 we were looking for top programming to fill a primetime opening. We checked the Seven Arts library and even though they cost twice as much as any others we could find, we bought them. They were obviously just what we needed to make us stand out in the market and that they did in short order... In the critical prime time period of Monday and Tuesday night, and by the way, against six network competitors, we had such

EXCELLENT FINANCIAL SUCCESS

With the first Volume of Seven Arts' 'Films of the 50's' that as soon as each succeeding volume was released we added them to our library for telecasting in our special showcase, 'Master of Seven Arts'. We have just recently acquired their latest release, Volume 7, and we're as sure of success with these films as we were with all of the others that have preceded them. We buy the top — to stay on top."



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
 NEW YORK: 200 Park Avenue Phone 6-1717
 CHICAGO: 4630 E. Lake Street, IL. Chicago 4-5105
 DALLAS: 1821 Commerce Drive ADAMS 9-3805
 LOS ANGELES: 3562 Royal Wood Drive, Sherman Oaks, Calif. 34276
 TORONTO, ONTARIO: 11 Adelaide St. West EMMA 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

BURKE'S LAW

With Gene Barry, Elizabeth Allen, Bruce Cabot, Jay C. Flippen, Suzy Parker, Gene Conway, Cedric Hardwicke, ZaSu Pitts, Will Rogers Jr., Regis Toomey, Rod Cameron, William Bendix, others

Producer: Aaron Spelling
Director: Hy Averbach
Writers: Albert Beich, Wm. H. Wright

60 Mins., Friday, 8:30 p.m.
LIGGETT & MYERS; BRECK
ABC-TV (film)

(JWT; Y&R)

In "Burke's Law", the Friday night 8:30 to 9:30 series out of the Four Star stable, ABC-TV has latched on to one of the more promising entries of the new season. It's got that real professional touch (which isn't particularly surprising in view of the Aaron Spelling producer tag) and a host of other Nielsen assets. But mostly it's got Gene Barry—as the millionaire plainclothes copper, Amos Burke, who sports a chauffeur-driven Rolls Royce. It's precisely tailored to the Barry touch and technique. Unless the Bob Hope-hosted anthology series on NBC, the principal competing Friday night entry out of Revue, comes up with a whopper, Barry could well develop into a sizeable tv hero this semester.

Since Four Star isn't one to stint either on front-or-back-of-the-camera production values or in the casting department, it wasn't surprising either that the premiere episode boasted a veritable "who's who" of featured performers, including such Hollywood stalwarts as Elizabeth Allen, William Bendix, Will Rogers Jr., ZaSu Pitts, Cedric Hardwicke, Jay C. Flippen, Suzy Parker, Bruce Cabot, Rod Cameron, Steve McNally and Regis Toomey. That's a lot of casting, and under Hy Averbach's deft, smart direction nothing was thrown away.

"Burke's Law" isn't exactly a revelation as tv formats go, and yet there's something refreshing in the way it's written and the way it plays. True it abounds in clichéd dialog and the traditional props, but they seem, paradoxically enough, to fall in with the swing and the style. And, in fact, even though Burke's working in cahoots with a couple of associates, there isn't a "dumb copper" in sight or in sound range.

The fact that the viewer isn't always sure whether it's being played tongue-in-cheek or for real is a point in its favor.

But basically it's Barry portrayal of Capt. Amos Burke of the Homicide Squad, his suave and charm as he sifts the murder clues (on this one a model is rubbed out) that gives the show its color, pace and style. *Rose.*

McHALE'S NAVY

With Ernest Borgnine, Joe Flynn, Tim Conway, Yoshio Yoda, Carl Ballentine, others

Producer: Edward J. Montagne
Director: Sidney Lanfield
Writer: William Raynor

30 Mins., Tues., 8:30 p.m.
PARTICIPATING
ABC-TV (film)

With its comic strip characters and far-fetched situations "McHale's Navy" plainly isn't for every taste, but it managed to stay afloat in its critical freshman season so there are evidently people out there who buy this kind of insanity. Since it's made of flimsy stuff, it wouldn't seem to be a difficult show to shoot down, and the Ernest Borgnine-starrer might have some serious trouble in its new slotting this season opposite Red Skelton and "Redigo."

This year's opener was entirely without humor unless the viewer was able to enter into a fantasy world in which everyone is quite stupid, especially as his rank increases. The yarn was an absurdity in which Borgnine's boys, in order to spring one of their chums from the brig, create a distraction by broadcasting over the radio that the war has ended. In the celebration that follows, one officer after another is pitched into the water in the name of slapstick comedy; and just when the game is up and a court-martial seems certain, an enemy ship surrenders as a result of the broadcast and Borgnine, but natch, comes out smelling roses.

It's all played heavy-handedly, with neither taste nor style and with great emphasis on mugging. Slapstick can be a respectable art, but in this series it's just an accessory to foolishness. *Les.*

JIMMY DEAN SHOW

With Dick Shawn, The Jubilees (4), Buck & Smitty, Chuck McCann
Producer: Julio Di Benedetto
Director: Bill Davis

Writers: Frank Peppiatt, John Ayresworth, Buddy Arnold, Gary Belkin, Pat McCormick, Ron Clark

60 Mins., Thurs., 9 p.m.
PARTICIPATING
ABC-TV, from N.Y. (tape)

The combination of Jimmy Dean, a pop singer and all-around performer, and Bob Banner Associates, the savvy production outfit which has a long line of television clicks to its credit, added up to a disappointingly small sum on their first time out last Thursday (19). Odds and ends of various past and present musical variety shows were strung together in a grab-bag without style or originality.

If Dean is permitted to find his own groove, he could emerge as a contending primetime personality. He's an excellent singer in a folk idiom that has already demonstrated its broad impact in metropolitan as well as backwoods areas. More importantly, Dean brings to his hosting role the type of warmth and naturalness that builds loyal audiences.

The kickoff stanza, unfortunately, put too many obstacles in the way of Dean's talents. A couple of numbers, including "Won't You Come Home, Bill Bailey" and a blue-grass "Riding Down The Sante Fe" with Dean on accordion opened the show in bright, even if routine style. The hour went astray with comic Dick Shawn, whose filmed sequence setting the sights of New York to music was a flight of fancy that never got off the ground. Shawn had a somewhat better spot later in the show with his "Prince Philip Walk" hoofing routine, but once again his comedic talents were wasted.

Another bit of teaming the cartoon character of Fred Flintstone with Dean was sloppily handled with two separate intros and ran off as a familiar piece of trick photography. An exchange between Dean and Yankee pitcher Whitey Ford was a deadpan piece about baseball records. Dean's brief comments on oddities in the news were notable for their limpness. Undoubtedly, this is an area which could be developed by Dean with some crisper observations.

The Jubilee Four, a Negro gospel quartet, added an upbeat quality to the proceedings with their rhythmic rendition of "Swing Down, Chariot." They also joined Dean for a good finish with a couple of hymnal numbers. A community-sing number on "Heart of My Hearts" was another bit which suited Dean, but something must be done about those members of the studio audience who persist in waving to the cameras. One of the sharpest items on the show was Chuck McCann's rib of Little Orphan Annie, depicting the cartoon character on her 51st birthday.

Peter Matz, as arranger and conductor, provided first-rate musical backing. The company of dancers were choreographed neatly by Bill Foster. *Herm.*

COMBAT

(The Bridge at Chalons)

With Vic Morrow, Rick Jason, Lee Marvin, Lee Krieger, Rance Howard, others

Exec Producer: Selig Seligman
Producer: Gene Levitt
Director: Ted Post

Writers: Bob and Esther Mitchell
60 Mins., Tues., 7:30 p.m.
PARTICIPATING
ABC-TV (film)

"Combat" set itself a high standard for its sophomore term on ABC-TV with the episode that uncorked the new season. It was blessed with a mature script by Bob and Esther Mitchell that eschewed many of the clichés of war stories, taut direction by Ted Post and skillful performances by "Combat" regular Vic Morrow and gueststar Lee Marvin. If the series can continue on approximately that level, the Selig Seligman entry will give ABC a high voltage lead-in to the Tuesday night schedule.

One of the more satisfying things about the preem chapter was that it ended humanly and pointedly. Marvin, who in a lesser teleplay would probably have undergone a sudden conversion from surliness to friendliness after the climax, does not in this case and, as a result, rings true in his characterization to the end. It is the pat finish that has wrecked many a promising tv drama; this one went out with the pleasing sting of realism.

The teleplay about the friction between two buck sergeants on a mission to blow up an enemy

HEDDA GABLER

With Ingrid Bergman, Ralph Richardson, Trevor Howard, Michael Redgrave, Dilys Hamlett, Ursula Jeans, Beatrice Varley
Producers: David Susskind, Norman Tuthford, Lars Schmidt
Director: Alex Segal

90 Mins., Fri. (20), 9:30 p.m.
PAN-AMERICAN; SCOTT PAPER
CBS-TV (tape)

(J. Walter Thompson)

After a solid week of what's been projected on the spectrum as television fare, the spectacle of a "Hedda Gabler" was something of a revelation. Its presentation on CBS-TV last Friday night (20) as a 90-minute entry out of the David Susskind shop (it was taped in England and had been given U.K. exposure some months ago) gave an immeasurable lift to the new season.

Maybe tv suffers because it lacks Ibsen-statured writers. Maybe it suffers because an Ingrid Bergman, a Ralph Richardson, a Trevor Howard or a Michael Redgrave are hard to come by—either individually or, as in the case of "Hedda Gabler," as a company. Maybe there aren't enough directors with the deft hand and the acute sensitivity of an Alex Segal. Whatever the reason, there was a glow about this "Hedda Gabler" which officially put the stamp on the new season's opening.

Yet it's one of the bitter ironies of tv (plus a commentary on our society) that this was the show CBS had tried in vain to peddle to an advertiser (a Madison Ave. harbinger that when the Nielsens are posted, "Hedda" won't win, place or even show). The very guy who as CBS sales chief tried unsuccessfully to sell the show finally bought it himself, recognizing its merits and price, when he shifted over to the agency biz.

It takes no effort to pin an "old fashioned" tag on Ibsen and his serio-tragic excursions into the late 19th Century psychology and neuroticisms; it's conceivable that no amount of grandiose performance and directing can conceal the mustiness that abounds in a "Gabler" (as was self-evident in VARIETY's appraisal of the production from London when it received a BBC-TV showcasing). Yet so lacking is the U.S. video of today in a tv dramaturgy of its own (there was one that almost died a-borning about a decade ago) that in contrast an Ibsen comes as something statuesque.

This was a handsomely mounted "Hedda" and under Segal's skillful direction was endowed with warmth and vigor. In fact the vitality was such that the presentation captured successfully the reality of the theatre.

But primarily what distinguished this "Hedda" were the performances by the four leads, and notably that by Miss Bergman. For all the pruning required in capsulizing it into an hour and a half (minus commercials) tv playing time, the fascinating character of the pistol-packing Hedda who lived, a hedonist, in her ideas of life and beauty, who strove for the unattainable in her frustrating desire to inspire men, only to settle for the milquetoast professor Tassman, was brought to life and understanding. Always the cameras took advantage of her beautiful and intelligent face and the Bergman voice is as mellifluous and of as exquisite a timber as always.

Ralph Richardson was the judge provocateur and was adequately reprehensible. Trevor Howard, as the gifted, irresponsible former suitor of Hedda, and Michael Redgrave as the naive, professorial husband gave finely etched, sensitive performances. Similarly effective was Dilys Hamlett, as the once-spurned school mate and simple governess who gets from life all that Hedda had dreamed of.

The tv season's in full swing. *Rose.*

bridge suffered only from the fact that it was an episode in a continuing series, and since the viewer was thereby assured that Morrow would return from the nervous assignment for the next 51 installments on "Combat" the suspense that should have been building during his heroics simply could not. That's one of the serious handicaps of an action-adventure series that is built around running characters.

On the other hand, if the series must have continuing heroes, it could hardly hope for a more perfect star than Morrow, who not only looked the part of the youthful but seasoned squad leader but also has the acting range to do full justice to a good script. His costar, Rick Jason, was all but written out of this episode. *Les.*

EAST SIDE WEST SIDE

(The Sinner)

With George C. Scott, Elizabeth Wilson, Cicely Tyson, Carol Rossen, Augusta Ciolli, Eda Reiss Merin, Louis Guss, Candace Carroll, Elizabeth Lawrence, Clifford Pellow, Richard Dysart, others

Producer: Don Kranze
Director: Jack Smight
Writer: Edward DeBlasio

60 Mins., Mon., 10 p.m.
PHILIP MORRIS; WHITEHALL
CBS-TV (film)

(Benton & Bowles; Bates)

Now that tv has been surfeited with doctors, nurses and attorneys for the defense, the medium has turned the spotlight on a new breed of hero—the social worker. Thus Monday night (23) saw the introduction of "East Side West Side," the new hourlong CBS-TV series out of the David Susskind Talent Associates shop, with that fine actor, George C. Scott, as the newest of the tv protagonists.

Obviously it's the type of showcase that lends itself to intriguing effort and deeds in probing the ills and misdemeanors of our society, and in truth, through Scott's own persuasions and the scripts already prepared, the series intends to enter the fray dauntlessly.

Certainly the initial episode, "The Sinner," showed clear evidence of this intent as it explored the trials & tribulations of a prostitute—even if, in reality, she's a pretty good gal at heart (a frustrated actress and model) who got loused up by her Joe who took a powder when it came to marryin' time and left her holding bag, and, of course, a kid. And even if, at the behest of the social worker, she makes a tentative stab at mending her ways, there's too much going against her, including some scummy neighbors. The courts prevail; the kid's turned over to the grandmother; for our hero—the social worker—it's just another coming to grips with the realities of life and that the letter of the law isn't always the human solution.

Unfortunately, "The Sinner" as a dramatic vehicle, failed to delineate it any too effectively. There were too many false notes, particularly in the performances. Much of it was maudlin and, for all the "courage" in calling a prostitute, was more soap than meat. There were some good production touches and overall the camera work was better than the acting of the supporting players.

On the other hand, George C. Scott addressed himself to the role with authority, properly sympathetic, but both he and Carol Rossen as the prostitute got mired in an inadequate script. Jack Smight's direction left much to be desired. *Rose.*

GE COLLEGE BOWL

With Robert Earle, others

Producer: John Cleary
Director: Lamar Caselli

30 Mins., Sun., 5:30 p.m.
GENERAL ELECTRIC
NBC-TV, New York (live)

(Mazon)

This quiz show featuring teams of college kids pitted against each other in a rapid-fire q. and a. session went full steam into its sixth season Sunday (22) and there's no good reason why it should ever stop. Network is new (in a switch from CBS to NBC), but the game is the same right down to the time slot (5:30 p.m.).

Opener had a Temple U. quartet picking up where they left off last spring with four consecutive wins against a foursome from the University of California, Santa Barbara campus. It was an example of this exciting show at its best as the kids from the west came within one question of running up a higher total than the four-time Temple winners. By show policy, Temple has been retired after five wins, and the next show will feature two new teams.

Show is concluded, as usual, with a statement from moderator Robert Earle that the contest, involving rapid recall, doesn't reflect academic achievement in depth. This is a seemingly slight but notable gesture in the light of the con indulged by some of the snake-oil quiz operations elsewhere—on "100 Grand," for example, where the rote spellers are called "truly expert..." ad nauseum.

Also notable is the fact that "GE College Bowl" has awarded more than \$352,000 in scholarship grants to 175 different schools since the show began. *Bill.*

JERRY LEWIS SHOW

With Harry James, Mort Sahl, Kay Stevens, Jimmy Durante, Steve Allen, Bob Stack, others

Exec Producer: Ernest D. Gluckman

Producer: Perry Cross
Director: John Dorsey

Writers: Bob Howard, Bill Richmond, Dick Cavett, Lewis

120 Mins., Sat., 9:30 p.m.
PARTICIPATING
ABC-TV, from H'wood (live)

It's conceivable, now that the premiere nervousness with the attendant bugs and kinks are in the past, the Jerry Lewis Saturday night two-hour marathon on ABC-TV might settle down to some form of respectable entertainment. It better had. As the prize package in the network's whole new roster of programming for '63-'64, this is the one that Leonard Goldenson and his boys were counting on the most, for there's a multi-million dollar bundle riding on the 9:30 to 11:30 p.m. showcase (not to mention the upwards of \$1,000,000 that Lewis personally shelled out for reconditioning and rechristening the El Capitan Theatre in Hollywood as the plush Jerry Lewis Theatre originating point).

Considering the months of preparation that went into the "designing" and formatting of the show prior to last Saturday night's kickoff, it's truly amazing that so much could have gone awry. What was billed as "an informal two hours of fun, entertainment, discussion and interviews in a spontaneous atmosphere" came off as disjointed, disorganized, tasteless, which, for all its four writers, "played" as though nobody had bothered to read the script, including the engineers. It just got away from everybody.

That Lewis himself couldn't fully conceal the vexations and even embarrassments of the debut showcase is perhaps understandable, and it's a pretty safe conjecture that it segued into a Monday morning post-show quarterbacking and skull dredging (not to mention skull cracking) session. The on-the-air attempt to square things with ABC boss man Goldenson; the half-laughing "next week we'll be on tape" rejoinder (which could conceivably make a lot of sense if two hours of "live spontaneity" can't be properly harnessed); the Lewis reminder that this is "late night fun at a fortune" came across as kidding-on-the-level anxieties.

It was, unfortunately, a night for technical and "playing" misbehaviors and misdemeanors, including the conkout of the large studio screen which apparently shut off the upper reaches of the theatres from what was happening on stage, which in turn threw Lewis & Co. off cue and balance; the awkwardness in the treatment of commercials; the poor synchronization of both mikes and cameras; the goof-up on the "you're too tense" Anacin spoof, and sundry other killing of points and business.

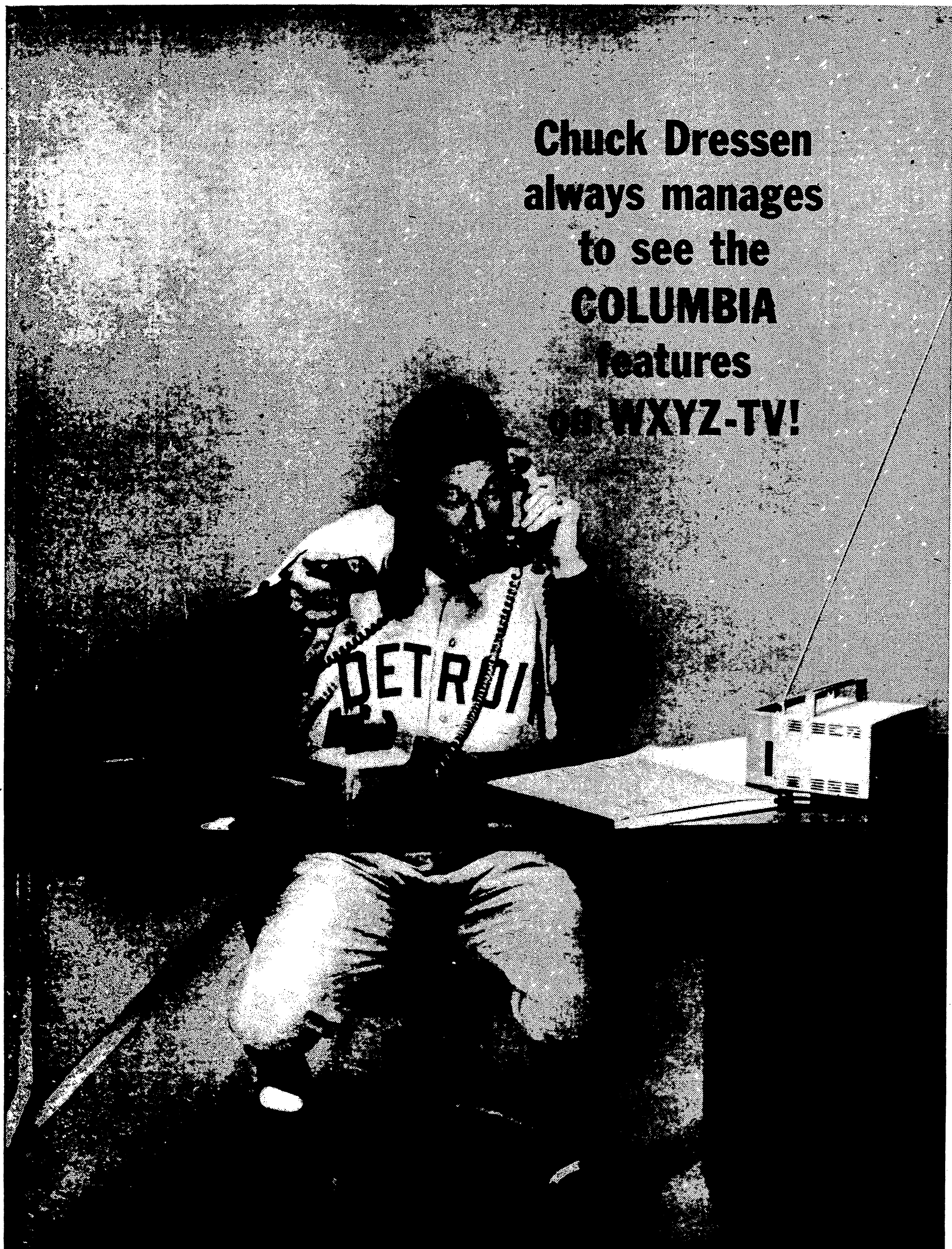
Yet for all that, the responsibility was Lewis' to fill the void and the lapses. On his getaway show, whether from nervousness or distraction, he just didn't fill the bill.

It was, in truth, an unimaginative, uninspired, unfunny show. Seldom, if ever, did it spark. In the final analysis its success or failure must rest on the Lewis personality, and on this occasion it was low register all the way. Lewis the pundit is far less entertaining or interesting than Lewis the funny man. The intra-trade gags (with the overdoing of the Goldenson bit) and the byplay on NABET may be okay at a broadcaster convention, but not before millions of people. Nor is network television, regardless of the hour, the proper medium for the Arab routine ("and you know what I am"). There was too much pointless and witless business, as with the Bert Parks (re "Miss America") bit.

Equally to be faulted are the writers (of whom Lewis is one), for the material as a whole was hardly geared to the biggest and costliest venture in the comic's show biz career. Only on two occasions did Lewis the laugh maker take stage center, both times in the kid song idiom (including the tasteless "Think Pink") and again for some antics in fronting the band, but with indifferent results. Certainly the spirit wasn't there.

The only pretense at production was in the Kay Stevens "He Needs Me" number. (One guest, Clifton Fadiman, never even got on.) Harry James and his Music Makers were on tap for a so-so jazz interlude and Mort Sahl was also on deck for a satirization of the Alabama integration crisis. Even here the hollow laugh seemed a little hollower than in the past. *Rose.*

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THE FARMER'S DAUGHTER

With Inger Stevens, William Windom, Cathleen Nesbitt, Philip Coolidge, Mickey Sholdar, Rory O'Brien

Producer: Peter Kortner
Director: Ralph Nelson
Writers: Steven Gethers, John McGreevey

30 Mins.; Fri., 9:30 p.m.

PARTICIPATING
ABC-TV (film)

"The Farmer's Daughter," remotely related to a Hollywood film of the same title, is a much closer relation to last year's flop "Mr. Smith Goes To Washington," also presumably to have been based on a fine old feature. In both cases, attempts have been made to turn the antics of Congressmen into situation comedy, but only after thoroughly sterilizing the proceedings of all possible taint by reality.

"The Farmer's Daughter" opened with a two-part show that was so limply written it barely staggered through the first half. The major gag was literally based on the confusion by Inger Stevens, playing a Minnesota farm girl with a Swedish accent, between the YMCA and the YWCA. From that dismal plateau the jokes rolled down a steep descent into undiluted inanity.

Miss Stevens was introduced on the kickoff stanza as a wide-eyed provincial who wants to join the Peace Corps to help the Congolese children. She winds up as governess to the children of a young Congressman who's bucking for a committee chairmanship. The big crisis occurs when the Congressman's son delivers a speech to his school and tips off his father's position on a House reclamation bill. Miss Ingers is charged with incompetency by the Congressman and she leaves in a huff. "Will she or won't she return to the Congressman's household?" was the query which ended the first part of this yarn.

Miss Stevens, burdened with a Swedish accent which fits both her looks and her background, did her best to salvage this assignment. William Windom, as the Congressman, and Philip Coolidge, as his butler and braintrust, performed competently. Cathleen Nesbitt, a superlative actress playing the children's grandmother, was given some inconsequential lines.

Herm.

THE DONNA REED SHOW

With Carl Betz, Paul Peterson, Patty Peterson, Stuart Erwin, Terry Bernstein, William Leslie

Producer: Paul West
Director: Gene Nelson
Writer: Barney Slater

30 Mins., Thurs. (19), 8 p.m.
CAMPBELL SOUP; NATIONAL BISCUIT CO.; POLAROID; SEVEN-UP

ABC-TV (film)
(B.B.D.O.; McCann - Erickson; Doyle, Dane, Bernbach; JWT)

This is the fifth season for "The Donna Reed Show" on ABC-TV and it doesn't look much different now than it did at its start which virtually guarantees another successful season of situation comedy for the Stone family. The season preem episode last Thursday (19) followed the tried and true formula to the letter and resulted in a satisfactory outing for family circle viewing.

Major difference around the Stone household this season is that the clan's daughter has gotten several years younger. This not-uncommon tv family phenomenon is due to the anking of Shelley Fabares from the set cast of the show and the arrival of Patty Peterson in her stead. The new daughter is several years younger than her forerunner, Miss Fabares having been a teenager and the new little girl being just that. Miss Fabares, a Colpix diskier, quit the show to concentrate on her warbling career.

Otherwise things are as usual. Miss Reed remains an affable housewife and mother, attractive and practical. Carl Betz is still her husband and is still effective in the role. Paul Peterson continues as the couple's son and does so with continued all-American style. Stuart Erwin was seen in the opener playing an overly-generous grandpa and Terry Bernstein appeared as the object of his affections. William Leslie was a disapproving father. All acquitted themselves well, as the Donna & Co. effectively patched up the family squabble.

Show was well-paced and scripted by Gene Nelson and Barney Slater, respectively, and shapes as a solid contender again this season in the family situation show sweepstakes.

Kali.

THE FUGITIVE

(Fear In A Desert City)

With David Janssen, Barry Morse, Vera Miles, Brian Keith, Harry Townes, Donald Lasby, others

Exec Producer: Quinn Martin
Producer: Alan Armer

Director: Walter E. Grauman
Writer: Sanford Whitmore

60 Mins., Tues., 10 p.m.

PARTICIPATING
ABC-TV (film)

The measure of "The Fugitive" is that a viewer has a hankering to stick around for another week and see how and under what circumstances David Janssen successfully eludes the law as an innocent gay on the lam from a date with the electric chair. That's the simple cliff-hanger premise for this Quinn Martin production which premiered last week as ABC-TV's new Tuesday night 10 to 11 entry.

It loses no time in getting squared away. In a couple of minutes the whole framework for the series is established; on the way to the death house there's a train wreck and the condemned-although-innocent man makes good his escape. Relentlessly pursued by a copper, the wrongly convicted guy will spend his season on tv hunting down the one-armed perpetrator of a murder for which our hero took the rap.

Premiere episode finds him in Tucson, where he gets involved with Vera Miles who's having husband trouble. Seems the husband's jealousy has reached psychotic proportions (there's that old crutch again) and Janssen's determined to protect her even at the risk of his own freedom. Needless to say he gets out of town in the nick of time, the copper hot on his heels.

Since Quinn Martin has a considerable reputation around the Hollywood vineyards in fashioning such hour vidfilm escapism, "Fugitive" is endowed with some professional production touches. Janssen as the man on the run evokes sympathy with the desired nuances and Miss Miles, Brian Keith as her mentally disturbed husband and Barry Morse, co-starring as the copper in pursuit, were eminently qualified for their roles.

"Fugitive" has promise. Rose.

LINCOLN CENTER DAY

With Alistair Cooke, Richard Rodgers, Sally Ann Howes, Robert Merrill, Veronica Tyler, David Wayne, Ethel Merman, Jacques d'Amboise, Suzanne Farrell, Allogra Kent, Conrad Ludlow with members of the N. Y. City Ballet, Alfredo Antonini

Producer: Robert Saudek
Director: Norman Abbott

60 Mins., Sun. (22), 8 p.m.
AMERICAN HOME PRODUCTS; CLAIROL

CBS-TV, from N.Y.

(Bates; FC&B)
"Lincoln Center Day," the first of five annual shows designated to celebrate the opening of New York's culture complex in 1962, preempted Ed Sullivan's hour but aside from the stilted patter by host Alistair Cooke and Lincoln Center president William Schumann it was hard to tell the difference.

The first video birthday party, aimed as a salute to the New York State Theatre, which is due to open next spring, was divided into two segments; musical theatre and ballet. Neither portion pulled out anything new and both reverted to familiar vaudeo formats.

It was a particularly distressing affair for the American musical theatre. After being heralded as a unique theatrical form indigenous to this country alone, in a speech by Richard Rodgers, it came off as a potpourri without much meat. The guest singers, Sally Ann Howes, Robert Merrill, Veronica Tyler, David Wayne and Ethel Merman (latter given special play by rising dramatically from the pit) knocked off their show songs in okay fashion but the spark that ignites the musical theatre on Broadway was missing.

The ballet portion was a tough one for those not completely addicted to la danse. Especially difficult was the Stravinsky piece which ran nine minutes. The Balanchine choreography gave Jacques d'Amboise some fine ballet opportunities but it was strictly for the buffs. Allogra Kent and Conrad Ludlow supplied some nice moments with Bizet's "Symphony in C," also to Balanchine's choreography.

Alfredo Antonini, who directed the orch on the musical theatre portion, supplied too many lush touches where more snap was needed.

Gros.

TEMPLE HOUSTON

(The Twisted Rope)

With Jeffrey Hunter, Jack Elam, Collin Wilcox, Victory Jory, Richard Evans, Anthony Call, Booth Colman, Paul Newlan, Bill Zuckert, others

Exec Producer: Jack Webb
Producer: Joseph Dackow

Director: Abner Biberman
Writer: Jack Turley

60 Mins.; Thurs., 7:30 p.m.

PARTICIPATING
NBC-TV (film)

Preem episode of NBC-TV's "Temple Houston" tried to mix many elements in the old oater form, but came out with neither a fast-paced actioner, nor an absorbing, if slowly developed, character study.

"Twisted Rope" had some surprises, most of which were contrived, however. As scripted by Jack Turley from a story by James Warner Bellah, it was more of a mish-mash of derivative things, borrowed from "Zane Grey," "Perry Mason" and Freud. This Warner Bros. entry, under exec producer Jack Webb, evidenced some dramatic cutting associated with Webb, but other than that it was a ho-hum outing, hardly the series which might spell the turn in WB's fortunes on network tv, which is low at this point.

Setting of the series was in the American southwest of the 1890's. The main characters, the two regulars, as introduced in the preem, were Jeffrey Hunter, playing the itinerant lawyer Temple Houston, and a friendly foe, Jack Elam, a deputy in the first outing. Temple Houston was supposed to be the son of famed Sam Houston, but that wasn't mentioned in the opener.

There were other things even more mystifying. In the first few moments, there was a knock-down, drag-out fight between Hunter and Elam that never was explained. Perhaps "Twisted Rope" was a sequence to another episode, but it was a tasteless bit of violence to use as a hooker to get the audience involved, violence which had neither rhyme nor reason, unless it was explained in the inarticulate grunts of the fighters.

The plot lines had lawyer Hunter, in "Mason" fashion, discover the true killer of the marshal. It was pitiable gueststar Collin Wilcox, who bore a grudge against her stepbrothers, portraying an awful twosome. Miss Wilcox lent quite a bit of conviction to her role. Richard Evans and Anthony Call did okay as the weak, unfeeling, wild stepbrothers.

The interiors of the sets in the first outing were much too spotless for the dusty western town portrayed.

Horo.

JACK PAAR SHOW

With Arthur Godfrey, Lena Horne, Jonathan Winters, Malcolm Muggeridge, Jose Melis

Producers: Paar, Paul Orr, Paul W. Keyes

Director: Hal Gurnee
Writers: Paul W. Keyes, Bob Howard

60 Mins., Fri., 10 p.m.

PARTICIPATING
NBC-TV, from N.Y. (color)

There was an ease and informality, and yet a professional savvy, that got Jack Paar's second season on NBC-TV's Friday 10-to-11 slot off to a fine start. With a standout guest roster, some snappy topical comments and a funny film segment, the program clipped along at a merry pace and set a mark worth trying to keep up with for the rest of the show's 1963-64 run.

Paar is holding to the format established in his preem season and even though the pattern is the same there always appears to be a surprise potential to keep the viewers coming back week after week. He's an outspoken chap who isn't afraid to let out steam or emotion and anything can happen in that opening patter segment. His rundown of some of the top news events of the summer was sprinkled with laughs and his addenda to the Saturday Evening Post's multi-million dollar libel loss was sprinkled with barbs.

One of the more rewarding portions of his format is his off-the-cuff banter with some of the guests. On the preem show Friday, (20) Arthur Godfrey and Malcolm Muggeridge held the chatter chairs for solid sessions. Godfrey, who was celebrating his 60th birthday, did some reminiscing about the early and carefree days of radio and capped it with a novelty vocal of "Teterboro Tower." Godfrey is an old pro at this informal banter bit and Paar brought out the best in him.

In contrast of Godfrey's home-

CHANNING

(Message from the Tin Room)

With Jason Evers, Henry Jones, John Cassavetes, Robert Ellenstein, Clark Allen, Tom Monroe, John Mitchum, John Hoyt, Katherine Crawford, Robert Beach

Producer: Jack Laird
Director: Harvey Hart

Writer: Les Pine

60 Mins.; Wed., 10 p.m.

PARTICIPATING
ABC-TV (film)

John Cassavetes turned in a stellar performance as a doomed man awaiting execution. Death's row may seem a long way from a college campus, but writer Les Pine, who did the preem episode of "Channing", worked in the situation smoothly.

Cassavetes lent color and conviction to his role. He used his body as if he were a caged animal and words tumbled from his lips in anger, and in understanding, making his plight that more pitiable. He had slain without mercy and received no mercy in return.

When Cassavetes was not on screen, when the story of the doomed man wasn't on focus, interest weakened considerably. The other characters had more stock material in them and they lacked the ability to overcome cliché characterizations, an ability evidenced by Cassavetes.

Jason Evers, as the young English instructor of Channing U., a fictitious midwestern coeducational university, had a difficult time of it. Evers deep involvement in the fate of the doomed man wasn't explored sufficiently. He was depicted as a man with good intentions, but what got him all fired up about Cassavetes' fate was sketched in ever so barely.

Evers, a handsome man, was one of the two regulars of the series, the other regular being Henry Jones, portraying a dean and close friend of Evers. Jones projected as a kindly, wise older man, similar in nature to the late Boston lawyer Joe Welsh.

What may have fatally flawed the episode, in terms of total impact, was the way it skirted the issue of capital punishment. It told all sides of the issue, without making a commitment for or against, without adding new light to the subject. All the arguments, pro and con, had a used up flavor about them, which dissipated interest.

Scripter Pine seemed to have furnished director Harvey Hart boxing gloves in one hand in the form of Cassavetes and a powder puff in the other, in the form of the other characters, and in the resolution.

What happens to the series without Cassavetes is impossible to predict. Will future outings go more into campus life? This balancing of boxing gloves and powder puffs, if carried out in future outings, mitigates against telling drama.

Opposition for the Wednesday evening 10 p.m. hour slot is "Danny Kaye Show" on CBS-TV and "Eleventh Hour" on NBC. "Channing" has the strong "Ben Casey" lead-in, but judging from the preem, it looks like an uphill struggle for "Channing."

Producer Jack Laird assembled a good supporting cast for the opening. Filmed at Universal City, under the banners of Byco Productions, it was technically proficient.

Horo.

spun manner was the sophistication of Muggeridge. His wrapup of the scandals in England and prostitution in general worldly, wise and inoffensively funny. Here, too, Paar served as an excellent sparkplug.

In the "in-one" groove were Jonathan Winters for comedy and Lena Horne for song. Winters' segment as an Indian chief lecturing a group of youthful campers was inventive and rib-tickling. He's due for a lot of shots here this season and it looks like Paar has caught a winner. Miss Horne, slick and svelte as usual, came over strongly with "Happiness Is A Thing Called Joe" and "From This Moment On." She's still one of the most exciting songstresses around today.

The film departure was centered on some shots Paar took of life among the goony-birds. Their tag is a tipoff to their action and it worked out into a lively humorous bit.

Jose Melis is back as maestro and musical conductor and the musical line was just right. In fact, so was everything else with the show.

Gros.

GREATEST SHOW ON EARTH

With Jack Palance, Stu Erwin, Harry Guardino, Joan Freeman

Producer: Stanley Colbert
Director: Don Richardson

Writer: William Wood

60 Mins., Tues., 9 p.m.

KAISER, ALBERTO-CULVER, AMERICAN TOBACCO

ABC-TV (film)

(Norman, Craig & Kummel; Compton, SSCB)

The main trouble with "Greatest Show on Earth" is that the viewer is being invited in under false pretenses. For all the circus that this new ABC-TV Tuesday night hour provided on its premiere last week, it might just as well have been simulated with a backdrop and the loan of a lion or two.

The premise for the series is fine and plausible, considering that, along with Desilu, Ringling Bros. TV Inc. gets listing as part & parcel of the producing operation. Yet the Ringling aspect on the preem was relegated to a "side show" status while a somewhat unbelievable drama hogged the center ring spotlight.

Since this appears to be the season in tv devoted to the care & feeding of the psychotic, it wasn't surprising that one turned up to set the theme for the initial "Greatest Story" episode. He is, of course, a "cat man" who wants to get back in action as a trainer despite a crippling experience five years earlier. This time, however, he's hopped up with hate for the animals; that leg wound is eating away at him and in the words of Jack Palance "as the circus boss man 'he no longer loves 'em but wants to crush 'em.' No good 'cat man' can, it seems, operate that way.

What made the whole thing implausible was the acting. There was hardly a person present one would readily identify as a circus character. As a sort of "assistant cat man" Joan Freeman strained credulity. Harry Guardino, guest-starring as the trainer filled with hate, perhaps came closest to vesting the role with the proper "feel," but as the drama moved into its climactic scene of anguish, fear and tension, in the inevitable lion's cage, the viewer was confronted with a couple of implausibilities: a too hysterical Guardino and a too calm Palance (considering what the latter went through, which no upright circus boss man deserves, there wasn't so much as a trickle of sweat on the Palance eyebrow).

As a circus-motif entry, it rates no better at this point than "The Greatest Side Show On Earth."

Rose.

THE PATTY DUKE SHOW

(The French Teacher)

With William Schallert, Jean Byron, Paul O'Keefe, Eddie Applegate, Kim Haley; guest, Jean Pierre Aumont

Producer-director: William Asher
Writer: Sidney Sheldon

30 Mins., Wed., 8 p.m.

STERLING DRUG, BRECK

ABC-TV (film)

(DFS, Y&R)

"The Patty Duke Show" is "Dobie Gillis," "Father Knows Best," "Fair Exchange," add wholesome family situation comedy series, rolled into one—or two, considering that Miss Duke plays a dual role. The purpose of having the young star play two parts (a hip U.S. teenager and a staid British cousin) wasn't quite spelled out on the series opener, "The French Teacher," but then, the originally scheduled preem stanza, "House Guest," was pushed off for a rescheduling at a later date.

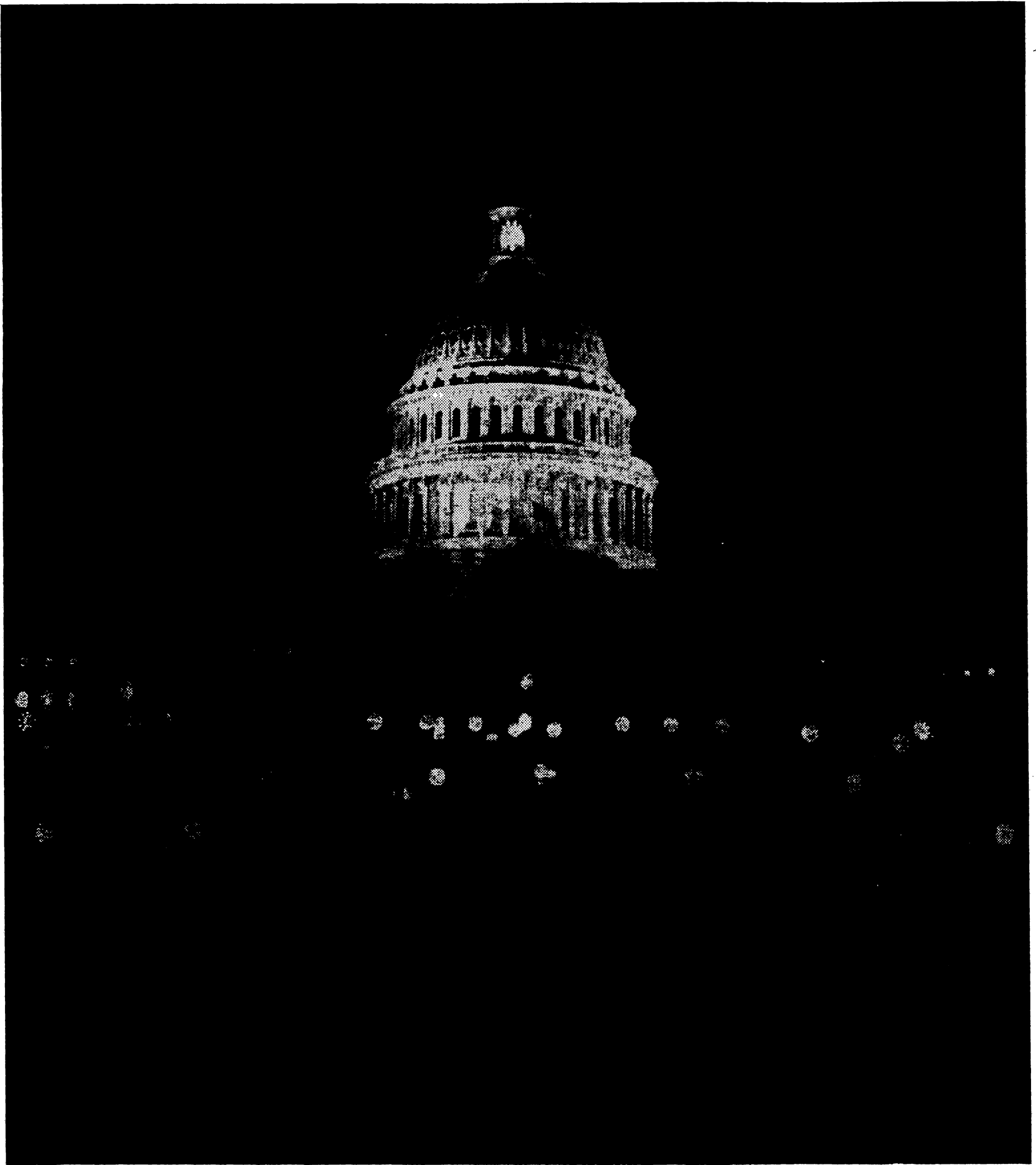
On the basis of "The French Teacher," though, the pap ingredients are of a formula that make it digestible enough for those who go for that average family-likeable teenager routine. Miss Duke, as Patty Lane (the American girl) could possibly become another Corliss Archer.

The Lane family has its origins in ladies' magazine fiction. Understanding mother and father, played in routine manner by Jean Byron and William Schallert, respectively, and the kid brother (Paul O'Keefe). There's also the awkward teenage beau, cut from familiar cloth by Eddie Applegate.

The story line of "The French Teacher" was pegged on Patty Lane's difficulty with mastering French until a handsome substitute teacher (Jean Pierre Aumont) takes over. Her grades and her passion rise, of course, and after an embarrassing crush on the teacher is resolved by her return to her malted-buying beau, things return to normal in the Lane household. Aumont did the best he could in a thankless assignment.

The laugh track was subdued throughout the show but so were the laugh lines.

Gros.



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77 SUNSET STRIP

With Efrim Zimbalist Jr., William Shatner, Patricia Rainer, Burgess Meredith, Richard Conti, Peter Lorre, Herbert Marshall, Diana McBain, Wally Cox, Ed Wynn, Kennan Winn, Joseph Schildkraut, Walter Slezak, others

Producer: William Conrad
Director: Conrad
Writer: Harry Essex
60 Mins., Fri., 7:30 p.m.
PARTICIPATING
ABC-TV (film)

In ABC-TV's thoroughly renovated mystery meller, "77 Sunset Strip," former regulars Edd Byrnes and Roger Smith have been replaced by a mob of character actors, and the slick fluff of old has been abandoned for a raft of dark, melodramatic gimmickry that draws on the past from "Dragnet" to "Winterset."

In the preem, first of a five-parter (a serialized series has worked in England), Efrim Zimbalist Jr. stars as before, but now as a serious gumshoe getting his lumps (ala Philip Marlowe et. al.) in a long search for a dead man's creditors and enemies.

As part one of "5" closes, Zimbalist is in a heap at the bottom of a long flight of stairs, having caught a belt in the snout from a small and vicious gungsel (ala "Maltese Falcon") whom he had insulted earlier.

Enroute to the bottom of the stairs, the private eye had encountered an endless string of characters in gloomy offices, foreign bistros, water front locales, slum rooftops, back streets and churches. There was Richard Conte as a hostile New York detective, bugged by the intrusion of the Los Angeles independent; Peter Lorre as a bearded gypsy fortune teller; Herbert Marshall as a priest; Wally Cox as a tight landlord; Ed Wynn as the kindly owner of a candy store; Walter Slezak as a sleazy Viennese after booty left by the dead man worth not one million, two million or three million, but half a billion dollars; and Diane McBain, Burgess Meredith and Joseph Schildkraut in equally familiar whodunit character bits.

Most contemporary element in the meller was the inflationary angle in the pursuit of half a billion in cache. Sharply disturbing to a tradester were the abrupt switches from location shooting to the Warner Bros. backlot with its wooden New York stoops, steaming backstreets with blowing newspapers and steaming sewers and the characterizations so frequently reminding of the originals now filling the late, late feature slots.

Scripting, with a lot of Zimbalist voice-over narrative, was a poor man's rewrite of Raymond Chandler. It's hard to believe that any but the greenest of viewers (7:30 timeslot could catch some youngsters) will buy this warmed-over hash from some of the great mellers of the past.

Bill.

THE PRICE IS RIGHT

With Bill Cullen, Johnny Gilbert, announcer; others
Producer: Bob Stewart
Director: Paul Alter
30 Mins., Wed., 8:30 p.m.
PARTICIPATING
ABC-TV, from N.Y.

The new network slot seems right for the new time allotment for "The Price is Right" the Goodson-Todman perennial which has moved over from NBC-TV to the ABC-TV Wednesday night spectrum. In honor of the event, a different gimmick has been added. A guest on the weekly panel draws the names of four people in the studio audience and plays on their behalf. In addition, a home audience participation gimmick of a mailed price selection is also on the show.

Otherwise, the essentials of this quizzer remain as is. The bidding for the prizes is the same, and the net results are just about what they were in its former habitat. It's a show with involvement by everybody concerned. Everybody on a budget is a bargain hunter at heart and viewers as well as studio audiences join in the bidding. In the studio they even yell advice to the panel. The two major prizes on the show, a Mercedes-Benz and a Florida home were won by guest panelist Betsy Palmer. But according to the rules of the game, she had to surrender this booty to the guests whose names she drew.

Otherwise, this epic of envy continues in its accustomed groove. There's little to indicate that it will increase or diminish its audience measurements. Bill Cullen again emcees and handles his assignment well.

Jose.

GOLDEN AGE OF GREECE

(Roots of Freedom)
With King Paul and Queen Frederika, Eric Sevareid
Producer-writer: Perry Wolff
Director: Tom Donovan
60 Mins., Sun. (22), 6 p.m.
CBS-TV (tape, film)

Good intentions, themselves, don't make telementaries soar as they should. The goal of CBS-TV's "Roots of Freedom" are bold and imaginative, to capture the origins of the western world, the beginnings of freedom and democracy and the growth of western man.

The translation of those goals proved to be static television, in "The Golden Age of Greece," the second outing for this season. The hour lacked a vision and a fire that perhaps only a poet could give it. There were too many abstractions tossed out and insufficiently digested. It had the feel of a quick survey of Greek civilization, without capturing the meat, bones and blood of that period.

There aren't many Shakespeares, Shaws, Churchills around, but when CBS-TV chose the theme, it also chose the challenge. It wasn't realized in this Perry Wolff production.

King Paul and Queen Frederika of Greece were there to escort CBS News correspondent Eric Sevareid and the cameras around the Acropolis. There, amid the ruins of the Parthenon, they tried to make the Athens of old come alive. They did in the fashion of a precis.

King Paul and Queen Frederika came off well. They infused some of their own enthusiasm and their own knowledge, which seemed considerable, to the proceedings. Yet, how much was self serving? They spoke of modern-day Greece in glowing terms, despite the difficulties it has gone through. It may be true, but they aren't exactly disinterested parties.

Perhaps that Socrates was sentenced to death for corrupting the youth of Athens is a permissible omission of fact. One would assume, though, that when the King and Queen and Sevareid, discussed the varied fortunes of Socrates, that fact too would be mentioned. Socrates was dismissed in the program, but the hemlock fate of that reasonable Athenian was omitted.

Thoreau, who also was a lover of beauty without extravagance, like the Athenians, said, "Simplify, simplify, simplify." Oversimplification, though, is another matter.

Horo.

THE VIRGINIAN

(Ride a Dark Trail)
With Lee J. Cobb, Sonny Tufts, Doug McClure, Gary Clarke, Roberta Shore, others
Producer: Frank Price
Director: John Peyser
Writer: E. M. Parsons
90 Mins., Wed., 7:30 p.m.
PARTICIPATING
NBC-TV (film)

NBC-TV's marathon oater, "The Virginian," seems to have put a switch on an old axiom: familiarity breeds not contempt, but viewers.

Second-year preem of this high-rated Revue production on NBC-TV last week was underscored with an E. M. Parsons script that was a monumental catalog of every western cliché of dialog and situation since Hoot Gibson. A ranch yard brawl between series regular Doug McClure and guest star Sonny Tufts wound up with faultless predestination in that popular rest of losers, the water trough. Any deviations from the solid-oak phrases of prairie fiction were buried bits like McClure's: "Sheriff, you can take your dirty socks out of the coffee pot, I think they're clean now."

Such was the flesh on a corpse of a yarn—from a story by Arthur Boone—concerning a son's (McClure's) attempts to avenge the killing of his father (Tufts) by Judge Garth (Lee J. Cobb), who, of course, shot the old gambler in self defense.

Cobb, the series' continuing Godhead, somnambulated the full course of his role. The other regulars, including James Drury (the Virginian), although not as phlegmatic as Cobb, were characterless in the wooden pen of the script.

Like the script, the fiddle-sawing score by Percy Faith echoed every western chord since "Grand Canyon Suite."

If there's any vitality here, it's in reserve for the remainder of the season.

Bill.

BEN CASEY

(Justice To A Microbe)
With Vincent Edwards, Sam Jaffe, Robert Loggia, Nancy Rennick, Harry Landers, Bettye Ackerman, Jeanne Bates, Nick Dennis, Miriam Colon, others
Producer: Fred Friedberger, William Schiller
Director: Leo Penn
Writer: Jack Raphael Guss
60 Mins., Wed., 9 p.m.
PARTICIPATING
ABC-TV (film)

In shifting "Ben Casey" from 10 p.m. Monday nights to an earlier slot on Wednesday nights, ABC-TV has given the ball to its classiest runner in an effort to crack the powerhouse comedy lineup on CBS. "Casey" justified the strategy on the opening stanza of its third season last Wednesday night (18) with a good yarn tautly told.

All the essential ingredients which have accounted for "Casey's" click are still here: Vincent Edwards as the grim medico who must be cruel to be kind, Sam Jaffe's sententious philosophizing as the elderly Dr. Zorba, the high voltage hospital atmosphere and the currents of human drama which intersect the technical jargon and antiseptic routines. On the preem, all of these elements were exploited for maximum impact in a well-constructed topical yarn that combined such unrelated headline material as atomic fission and racial conflict.

Dr. Casey, as resident surgeon, as usual had all the reins in his hand. On the one hand, he had to handle a young Puerto Rican medico with a get-rich-quick neurosis and, on the other, he was faced with a dangerous emergency operation on somebody with radioactive substance in his spine. The Puerto Rican, played by Robert Loggia, was passed over as a member of the operating team, but at the last minute, his reserves exhausted and the key play to be made, Casey signaled for Loggia to bring home the subdural arachnoid, or whatever the surgical equivalent of the bacon was in this particular operation.

Despite the melodramatics and the whipped up tensions, the yarn was decked out in persuasive style at a crackling pace. It made for a solid getaway for ABC-TV's new Wednesday night centerpiece.

Herm.

LAWRENCE WELK SHOW

With Connie Francis, Lennon Sisters, Jo Ann Castle, Norma Zimmer, Myron Floren, Bob Lide & Alladin, Larry Hooper, Jim Roberts, others
Producer-Director: Jim Hobson
60 Mins., Sat. 8:30 p.m.
PARTICIPATING
ABC-TV, from Hollywood

Lawrence Welk with his banners planted firmly in the year of 1935 can look forward to a bright musical past and generally does. He has isolated the style of that era and burnished it brightly so that its maize-like properties are uncontaminated by the forces of progress. He has apparently gathered unto himself an audience of the elders of this day and together, they gather for these ancient rites on every Saturday night.

Welk is the most durable of the musical staples on the tv spectrum. He has a veteran crew of musicians and singers. This year, he opened up with a young one, Connie Francis, as his major guest. The format of his show hasn't changed any. He adhered to the old show biz maxim of never rewriting a hit, not even for modernization. He provides a comfortable show for his audience, the age of which can probably be deduced from some of the participating sponsors such as a denture cream and Serutan. He gives them a big time with delineation of waltzes and polkas, and other such rituals as were prevalent in another era.

Yet Welk survives for the benefit of the old folks. He gives them comfort and items that they love from another day. The youngsters, such as the Lennon Sisters are nice-looking and could be in the image of a grandchild. He employs a basic format that creates an empathy. Welk apparently owes much to modern medicine. The life expectancy has been advanced considerably, and it's presumed that Welk's audiences grows along with it. Viva Serutan.

Jose.

CBS REPORTS

With Dan Rather, reporter; Leander Henry Perez, Father Christopher Schneider, others
Exec Producer: Fred W. Friendly
Producers: William Peters, David Buksbaum
60 Mins., Wed. (18), 7:30 p.m.
TRAVELERS INSURANCE
CBS-TV (film & tape)
(Young & Rubicam)

In a prime time swim that is ruled by inconsequential distractions, "CBS Reports" stands as a bi-weekly giant; and in an era of seemingly unending international and domestic crises, it is one of a few programs in the electronic media that might classify as indispensable.

The season's opener recapped and updated the incredible situation in Plaquemines Parish, La., one that blows up into more than the story of another southern sector resisting integration. The racial problem there serves as a sort of literary device to bring into focus the improbable modern-day tale of a powerful ruler who clashes with the church in the style of feudal times, the theme being the classic one of the force of hate butting humanitarian principles. Probably no other show that premiered last week had such an absorbing storyline, nor such a complex and brilliantly delineated set of principal characters as took part in "The Priest and the Politician."

Had this been a work of fiction, it would have been praised for its excellence of form, its clarity and the effective restraint of the telling; but probably the author would have been accused of fetching it far by setting the drama in the United States, where it couldn't possibly happen. And if they were working with a fictional script, producers William Peters and David Buksbaum could not have cast anyone for the part of Leander Perez who could play it as subtly, as menacingly and as theatrically as the man who did it here.

But it was pure fact and not make-believe, and that's what made this paste-up of 12 months of newsreel footage and recent interviews all the more remarkable. As an hour of news-in-depth television, it was both fascinating and infuriating, a program that must have filled even the borderline bigots on the viewing end with a sense of outrage.

Dan Rather, the network's southern correspondent, did an excellent job of narrating and of getting Perez to reveal himself in the interviews. And "CBS Reports" again made a great contribution to the nation's information pool and, indeed, to American life.

Les.

THE ADVENTURES OF OZZIE & HARRIET

(The Torn Dress)
With Ozzie, Harriet, David & Rick Nelson, Brooke Bundy, Charlene Salerno, Joi Lansing, others
Producer-Director: Ozzie Nelson
Writers: Ozzie & Don Nelson, Dick Bensfield, Perry Grant
30 Mins., Wed., 7:30 p.m.
PARTICIPATING
ABC-TV (film)

Now in its 12th year on network television, "The Adventures of Ozzie and Harriet" retains the wholesome format that has made the filmed series such a hardy perennial. In fact, there's not much new about this family show which returned to ABC-TV Wednesday (18) except that it's now beamed on a new day and it has a flock of new sponsors.

Fresh bankrollers (among them the American Gas Assn.) attest to the program's durable quality. For few shows, which have been around 12 years or more, can consistently roll up new business on the scale that "Ozzie & Harriet" can.

Written by Don Nelson, Dick Bensfield and Perry Grant, the script for the initialer was a so-so piece of situation comedy tagged "The Torn Dress." On a date with coed Brooke Bundy, Rick Nelson accidentally spilled a malted on her dress and later tore the garment in closing his car door.

Rick bought a new dress to square himself. But before he could present it a mixup developed when Harriet Nelson assumed it was a gift from Ozzie. Eventually the confusion was suitably straightened out with no thanks to a laugh track that continually intruded on the genuine humor.

Ozzie & Harriet still typify the average American parents who cope with problems—real and imaginary. Rick and David again are the clean-cut college age "youngsters". Per usual, this series about a slice of contemporary Americana will continue to draw vicarious interest from lotsa viewers.

Gilb.

OPENING NIGHT

With Lucille Ball, Jack Benny, Andy Griffith, Garry Moore, Phil Silvers, Danny Thomas, Don Knotts, others
Producer: Marshall Jamison
Director: Norman Abbott
Writers: Goodman Ace, Selman Diamond, Jay Burton, Frank Peppiatt, John Aylsworth
60 Mins., Mon. (23), 9 p.m.
GENERAL FOODS
CBS-TV (videotape)
(Benton & Bowles)

Six pro comics got together Monday (23) night on CBS-TV and had a ball. Goodman Ace (no amateur, he) served as head writer for the pleasant, tasteful romp.

The occasion was the opening of the new season for the six stars, each of them sponsored in their own CBS-TV vehicle by General Foods. Ace and his writing team used a simple idea to get the hour in motion—a fictitious report in VARIETY that with this season's addition of Phil Silvers to the General Foods' show roster, one of last season's shows would be dropped.

The wake was held in Jack Benny's study, with Danny Thomas, Andy Griffith, Lucille Ball and Garry Moore (via phone hookup from N.Y.) scheming to do Phil Silvers in. The situation then built into a fantasy sequence, each having a vision of what they would do after their show closed, with Silvers always knocking their dream apart. This bit, while pleasant, didn't build into solid yocks for the most part.

The laughs came later, in the final half-hour, in reality, when Miss Ball, prexy of Desilu, gets Silvers to stage his first show at her studios. They all promised to help Silvers in his opener and they did help, in hilarious sequences, to bury Silvers—only to have the sponsor love the show.

Foiled, they go to a party called by the sponsor. Don Knotts played Mr. General Foods and he played it in that nervous, shaking vein, the way a General Foods would feel if he got a minus five rating—no rating registered by Nielsen but five complaining telephone calls from the public. Knotts finally read a statement to deny the VARIETY report, offering a happy ending, until the six stars began hammering it up, trying to upstage each other as the final credits were unreel on the screen.

That broadly were the lines in which the six stars played out their bits. Norman Abbott directed impeccably. Marshall Jamison produced, under exec producer Leland Hayward.

It had to be seen to be appreciated.

Horo.

SID CAESAR-EDIE ADAMS TOGETHER

With Gisele MacKenzie, Joey Forman
Producer-Director: Greg Garrison
Writers: Goodman Ace, Selma Diamond, Jay Burton, Tony Webster
60 Mins., Thurs. (19), 10 p.m.
CONSOLIDATED CIGAR
ABC-TV (tape)
(Lennen & Newell)

Papert, Koenig & Lois)
Maybe it was relative, but amid the promotional and programming hysteria of the week-long preem of the "New ABC-TV," "old" Edie Adams and Sid Caesar looked good.

These leftovers from last season, when they alternated in an ABC series of variety specials, will be back alternating in a weekly half-hour that, for better or for worse, will inject needed variety in the network's primetime schedule.

While the comedy of the hour show featuring both Miss Adams and Caesar was uneven, there were enough bright moments to indicate a full seasonal effort that will have its rewards. When it gets rolling, the combo of Caesar and the Goodman Ace stable of comedy writers should click, as indicated particularly in the topical stuff that flashed through in the initialer.

Gisele MacKenzie, a proven chirp, will be Caesar's femme foil through the season, and she showed a definite comedic flare in the preem. Guest comic Joey Forman, was a generally satisfactory second banana.

Miss Adams, who can be a faultless variety talent, mostly displayed her vocal skills in this hour. As reported, she's run through a couple of producers already, and the results of the shakedown will take a few weeks hitting the home screen.

Artistic temperaments aside, this would seem to be the best opportunity for really sharp comedy Ace and staff have had in a long time.

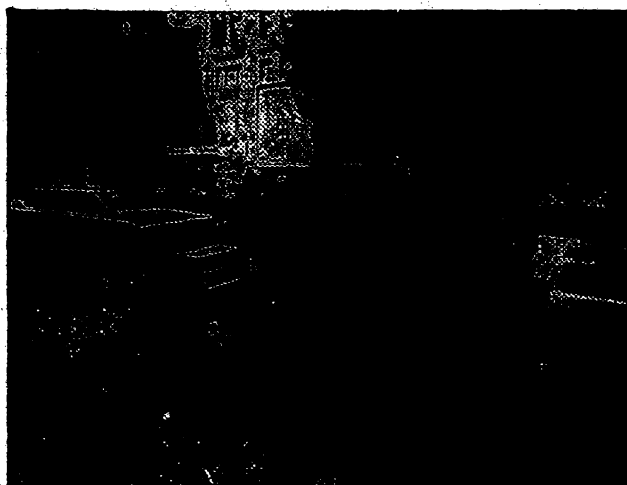
Bill.

Read how WBKB-Chicago became the first television station in the country to use miniaturized mobile equipment; and why...

News is a perishable commodity. That's why WBKB took this big step into the future of television broadcasting. With the new Machtronic video tape recorder—(it weighs a mere 60 pounds)—set up time and editing are much faster than before... and there's no processing.

This exciting new step in on-the-spot news coverage gives WBKB an advantage that both the viewer and the advertiser can enjoy.

Here's how it works:



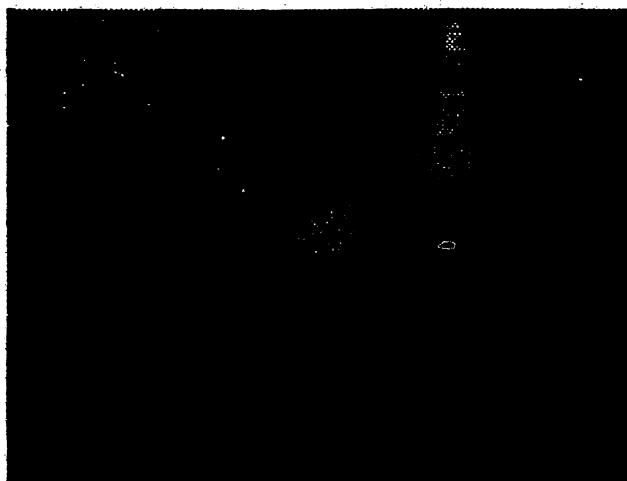
10:05 A.M.—WBKB newsmen roll out the 60 pound Machtronic video tape recorder and 16 pound vidicon camera en route to City Hall.



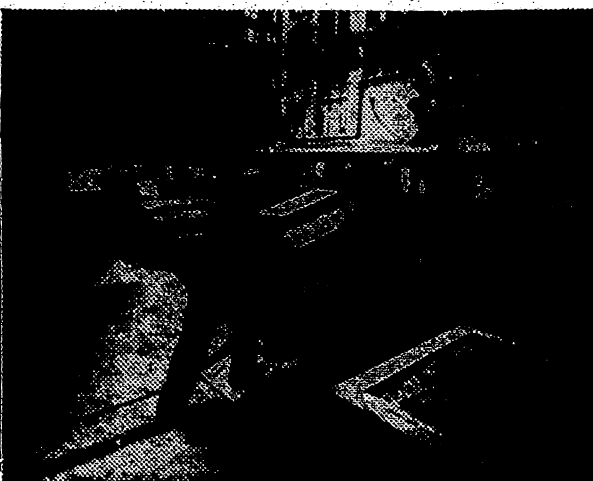
10:15 A.M.—Station wagon delivers equipment, which is rolled into Chicago's municipal building.



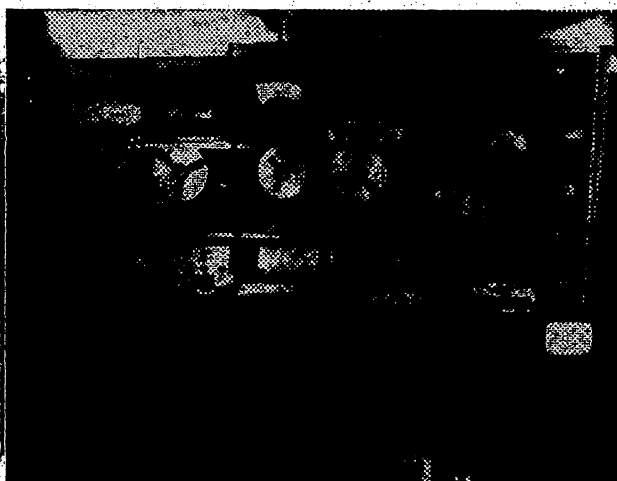
10:30 A.M.—WBKB technician completes equipment set-up for news conference with Chicago Mayor, Richard J. Daley.



10:35 A.M.—Mayor begins news conference.



11:25 A.M.—10-minutes after conclusion of news conference, compact video tape unit is rolled into WBKB station wagon.



11:35 A.M.—Mayor's news conference is re-recorded on studio equipment. Edited portions are ready to be telecast on WBKB's noon-hour Chicago Report.

WBKB CHICAGO abc
AN ABC OWNED TELEVISION STATION

JERRY LESTER SHOW
Executive Producer: Sam Novins
Producer: Don Silverman
Director: Frank Freed
60 Mins.; Sat. 10 p.m.
LEVER BROS.
CTV, from Toronto (tape)
(MacLaren)

It will take people who aren't familiar with Jerry Lester a few stanzas to get used to him. Lester's zany antics seemed even to perplex guests involved in the shenanigans via script—but who never really got into the act. This skoin, half produced in Canada, the rest in the United States, will run 26 weeks on the CTV web, and has been sold to Australia. (CTV's v.p. Michael Hind-Smith said it goes to syndication this fall, with CBS Films Inc. as international distributor).

Lester, whose new company, Fellowships Television Productions Ltd., made the series, should have no difficulty rounding up video followers with this string. Comic dominates every minute of the show and maintains a furious pace with madhouse antics throughout. With so much going on, it can't all be good; it has plenty weak spots, but the overall effect is good. Opener (21) was filled with trite and true gags and comedy situations which Lester's savvy and ability sent flying to the target.

Production was loose throughout. Show needs tightening with stronger integration of guests. Danger could lie in too strict tightening which might restrict Lester. Don Silverman has to watch it closely and keep the strings on without hampering the star. Canada's w.k. canary Ruth Walker worked over a threesome of oldies ("After You've Gone," for one) with modern arrangements, after Lester premed the stanza in the role of a safety expert. (He claimed the major cause of accidents was "bad scripts"). Brief folksong bit was handled in traditional chant by four males oddly called Halifax III. Adam King, skinny standup comic, gagged up an impression of a long-hair reading Dickens.

William Walker's contribution was a concert-style baritone solo. Backing the show was the orchestra batoned by Rudy Toth. Closing bit had guests sitting around with Lester, recalling funny things that happened to them in their show biz lives.

"Jerry Lester Show" is the first Canadian-produced variety video session for world markets. With production tightening and closer involvement of guests, it could be big.
Gorm.

EN FRANCE
With Dawn Addams, Alain Valade
Producer: Libralie Hachette
Writer-Director: Fernand Marselle
Writers: Pierre Amade, Leon Louis Gratecap, Fernand Marselle
Music: Andre Popp
30 Mins.; Sat. (21), 11 a.m.
WPIX-TV, N.Y.

A different concept in language study via tv was introduced by New York indie WPIX-TV last Saturday (21) when it premed "En France Comme Si Vous Y Etez." The program combines the teaching of French with a display of sights and sounds of Paris for an interesting and educational introduction to language and country.

The idea is to not only teach the language but also impart some knowledge of the country it belongs to, its customs and points of interest. It is a kind of preparation for a visit to France, not just in terms of speech but also in terms of what a traveler can expect from the land he visits. Accordingly, the opening seg of the show began aboard a plane bound for Orly and concluded as the passengers were about to leave the airport for Paris. In addition to instruction in some French words, the viewer also went through customs and otherwise was provided with the atmosphere of Orly.

Dawn Addams, the Yank actress, guides the tour from the position of an airline stewardess, and a very pretty one at that. She's assisted by Alain Valade who portrays a passenger the home audience will follow throughout the show as a kind of guide. Miss Addams, speaking in English, explains what is going on and also gives an occasional pronunciation lesson. The rest of the show is all in French, but spoken very slowly.

The English dialog, adapted by

MY THREE SONS
With Fred MacMurray, William Frawley, Don Grady, Tim Considine, Stanley Livingston, Meredith MacRae, Barry Livingston, others
Exec Producer: Don Feddersen
Producer: Edmund Hartman
Director: Gene Reynolds
Writers: Ed James, Seaman Jacobs
30 Mins., Thurs., 8:30 p.m.
QUAKER OATS, HUNT FOODS
ABC-TV (film)
(JWT, Y&R)

As situation comedies go, "My Three Sons" is pleasant and at times even humorous. In its fourth season on ABC-TV it has virtually attained the status of a bread-and-butter entry and should do well enough in meeting NBC's "Dr. Kildare" head-on in its new Thursday berth—that is, unless the family trade isn't already sated by the two comedies that precede it on the network.

The series has, of course, a great deal going for it in a couple of old hands, Fred MacMurray and Bill Frawley, who have real comedy style and, amazingly, can still go through the hackneyed paces as though genuinely inspired. Some of their professionalism seems to have rubbed off on MacMurray's three video sons, Tim Considine, Don Grady and Stanley Livingston, and that makes for a happy outlook for several seasons to come.

Scripters for the season's opener, Ed James and Seaman Jacobs, managed to get better mileage than they deserved from their workover of familiar gambits; and there was the unexpected reward of a funny line or two, such as "You know the Berlins—East, West and Irving." Their situation had MacMurray struggling against a paternal obligation to appear on a teenage tv show as part of the household quintet singing an embarrassing ditty called "Ugga Bugga." Naturally, there's the old complication of an important business deal pending and MacMurray's knowledge that the tough old bird he's got to see the next morning just happens to be watching.

But this warmed-over contrivance has a redeeming payoff in MacMurray's zany attempts to disguise himself on camera, with funny mask, a palm leaf and anything at hand. It's a piece of business that's straight up his alley, as per the romantic comedies he used to do back in the Thirties. Frawley has his moments too, most of them centering on his diligent house-keeping, a sort of running gag. His is perhaps the key role in "Three Sons," the one that gives the series its uniqueness on television, and he plays it on the soft pedal with comic charm.

Don Grady was the son who figured most prominently in this episode, and he did well as the lad who's in the early stage of being manipulated by dames. Les.

Fernand Marselle, is somewhat demeaning to the audience at times and some of the repeated situations filmed at the airport, although demonstrative of their point, were occasionally guilty of the same "get it, little boy" attitude. But Marselle was also quite effective in capturing the atmosphere of Orly as director and some of his little traveler-dramas proved good illustrations for viewers. In addition to this filmed-at-Orly material, there were word practice bits with illustrations and other tools.

Miss Addams and Valade will continue throughout the show, which originated in France as a production of Libralie Hachette and is being presented in association with its distributor, Seven Arts and Time-Life Inc. in cooperation with Hofstra University. WPIX is showing it as a public service outing and it should prove of considerable interest and value to those planning a trip to France because it is styled along practical lines, aimed at teaching every-day French in a manner that makes it readily applicable to a visitor's situations.
Kali.

'Stoney Burke' Sales

United Artists Television's "Stoney Burke," hourlong off-network skoin, has been sold in 20 markets, by Economee Television, UA-TV subsid.

Sales include: WTTV, Indianapolis; KCOP, Los Angeles; KGUN, Tucson; WFAA, Dallas-Ft. Worth; WGN, Chicago; KPHO, Phoenix; KPRC, Houston; WPTA, Fort Wayne; KTVU, Oakland, Calif.; WSUN, St. Petersburg, Fla.; and KTNT, Tacoma, Wash.

HOOTENANNY
With Chad Mitchell Trio, Rooftop Singers, Mike Settle, The Caravans, Vaughn Meader, Nancy Ames, Stan Rubin's Tigertown Five; Jack Linkletter, host
Producer: Richard Lewine
Director: Garth Dietrich
Writer: David Gregory
60 Mins.; Sat., 7:30 p.m.
PARTICIPATING
ABC-TV (tape)

A surprise click when it was inserted early this year as a half-hour filler on ABC-TV's Saturday night schedule, "Hootenanny" still registers as one of the web's brightest, bounciest hours. Although expanded to 60 minutes this season to permit inclusion of other variety elements, the show still retains its basic quality as an enthusiastic folk-sing outing.

Once again, the show is originating from various college campuses, which provides an excellent setting for the show's performers and an opportunity for the cameras to pan over the marvelous faces of the students. This year's preem was staged at Boston University where a rousing show was staged in the school auditorium.

Vaughn Meader, the young comic who broke through last year with his JFK impersonation, was the offbeat feature of this stanza and came through very well. He did some sharp takeoffs on typical Boston politicians before adopting the JFK role in an impromptu press conference with the audience. Another good departure on the show was the appearance of Stan Rubin & His Tigertown Five in some Dixieland offerings that certainly are part of the Americana folk heritage.

The major portion of the show was carried by the more typical folksingers, such as the excellent Chad Mitchell Trio, the Rooftop Singers, Mike Settle and Nancy Ames, all of whom belted their material to tremendous and authentic audience response. In the gospel idiom, the Caravans also scored with their rousing religious rhythmic.

Jack Linkletter, back again as emcee, fits right into the proceedings with his youthful looks and and Bobby Buntrock, and they all handle their roles amiably. Philip Ober scored on this outing as the outclassed VIP, as did Virginia Gregg as his snooty wife. Russell Collins registered as DeFore's anxious employer.
Tube.

WONDERAMA IN DENMARK

With Sonny Fox, others
Producer: Mel Bailey
Director: Arthur Forrest
240 mins., Sunday, 9 a.m.
PARTICIPATING
WNEW, N.Y.

WNEW, N.Y., and Sonny Fox took on an ambitious junket, or maybe it turned out that way. Fox and a camera crew on a trip to Denmark apparently shot enough film to make a lengthy feature for youngsters. With auxiliary footage shot domestically, there was enough for a four-hour moppet special to keep youngsters occupied while their elders slept on a Sunday morning.

"Wonderama in Denmark" is a rather lengthy tour of the storybook aspects of this Danish Fairyland. From Fox's description, it seemed a land made to order for kids, and he gave the show that aura. At times, it seemed that the elders were built just for the convenience of the moppets.

The show took in many tourist attractions of that country including long and tender looks at such places as the Hans Christian Andersen Home, the Tivoli Gardens in Copenhagen, a playground which encourages kids to build all sorts of objects, a children's circus, and visits to a Danish household and other landmarks.

In between these individual sequences, there are the taped sections in the studio with the native genius of kids. He started with them in the studio, took them on an imaginary flight on an SAS airliner, and it's to be presumed that the accommodations are somewhat more luxurious than that which was seen in the studio. The set of the Tivoli exterior also provided a good platform upon which to expound on the various phases of Denmark and discuss the places visited.

It was a laudable endeavor. However, it seemed possible to telescope the show. Four hours is a long drain upon the lifetime of children, no matter how interesting the subject matter. It might even have been told in more than one installment.
Jose.

SING ALONG WITH MITCH
With Mitch Miller, Leslie Uggams, Bob McGrath, Gloria Lambert, Victor Griffin & Mary Lou Ryhal, Keith Booth, others
Producer: Gordon Cotler
Directors: Marcia Kuyper Schnelker, James Starbuck
60 Mins.; Mon., 10 p.m.
PARTICIPATING
NBC-TV (color; tape)

Transferred to a new time slot this season and refurbished with some fancy production flourishes, "Sing Along With Mitch" is still the same old corn on the cleft. As such, it retains the same appeal for the folks who want their music served up on platters heavily laden with choral arrangement and choreographic topping.

Mitch Miller, a savvy pro whose multi-million sales of his "Sing Along" album attest to his sensitivity to the popular pulse, manages to give this hour consistency and integrity of its own. Miller gets unflagging enthusiasm from the large troupe of performers and the frames each number in a setting unmarred by sophistication. When this show does "I Love A Parade," viewers can be sure that there will be a full battalion of uniformed choristers to illustrate the lyrics.

On the seasonal kickoff Monday night (23), Miller came up with a varied potpourri that was linked thematically to the backstage pinrail, the device by which scenery is moved into place. So when a paper moon rose on the stage, it was clearly time for "It's Only A Paper Moon." A Japanese setting was the takeoff point for some selections from "The Mikado" and a French locale was the occasion of a fashion show.

This show is rigged with some fine soloists, including Leslie Uggams who registered strongly on "Somebody Love Me." Bob McGrath with his fine tenor pipes, and Victor Griffin & Mary Lou Ryhal whose "Steam Heat" number was the highlight of the preem. As usual, there's also a sing-along segment with the lyrics flashing on the screen. Miller's batoning style is, of course, as characteristic of this show as Lawrence Welk's one-a-two-a-and-three-a is of his.
Herm.

THE FLINTSTONES

With Alan Reed, Jean Vander Pyl, Mel Blanc, Bea Benaderet, others; Producers-Directors: William Hanna, Joseph Barbera
Writers: R. Allen Saffan, Harvey Bullock
30 Mins., Thurs., 7:30 p.m.
PARTICIPATING
ABC-TV (film)

Now in its fourth season, "The Flintstones" has the unique distinction of being the lone survivor of several animated cartoon series aimed at an adult level. Among programs in this category that have failed to click are "The Jetsons," a situation comedy set in the 21st century, and "The Boing Boing Show," based on a newspaper cartoon character.

While the stone age era originally may have been a somewhat bizarre setting to place characters who mouth contemporary things, the satirical creation of the Hanna-Barbera cartoonery has not become almost as much a part of tv viewing as the news and weather report. Calling "em a household word wouldn't be too far off for a merchandising offshoot has put "Flintstone" glasses on lotsa kitchen shelves.

For the seasonal preem Thursday (19) writers R. Allen Saffan and Harvey Bullock came up with an amusing bit which caricatured singer Ann-Margret. She arrived in Bedrock (that's where the Flintstones live) to appear in a tv special dedicating Bedrock Bowl.

But before the "special" went on she wound up as a babysitter for the Flintstones' offspring and later managed to get Fred Flintstone and neighbor Barney Rubble on the show with her in an oldtime vaude strawhat & cane terp routine. It sounds rather silly, but nevertheless it all added up to the kind of material that Flintstone fans thrive upon.

Ann-Margret, who supplied her own off-screen voice, also warbled a couple tunes—"The Littlest Lamb" and "Ain't Gonna Be Your Love No More" which provided a lively musical filip. Alan Reed again is the voice of noisy Fred Flintstone. Jean Vander Pyl continues as his wife while the bungling Barney Rubble is depicted by Mel Blanc, per usual.

"The Flintstones" are off to another solid season and don't have to drill to bedrock to find someone to pick up the tab. For among the hankymakers are everything from Skippy Peanut Butter to Welch's Grape Juice.
Gib.

THE BILL DANA SHOW
With Jonathan Harris, Gary Crosby
Producer: Howard Leeds
Writers: Dana Leeds, others
30 Mins.; Sun., 7 p.m.
Participating
NBC-TV (film)

"Jose Jimenez," character created by Bill Dana for the old Steve Allen show and carried over into the disk arena with click results, is turning up as an appealing comic figure in this new early Sunday night NBC-TV entry. There may not be much subtlety in this show, but it's salted with enough yocks to carry it through the half-hour.

Dana plays a Mexican-accented bellhop in a swank hotel. Premise for the humor is Jimenez's effort to add an extra touch of human warmth to the regulation hotel service. He spends the hotel's coin on birthday flowers, plays checkers with the guests and generally befriends the lonely residents of the hotel. This philanthropic tendency on the preem got Jimenez into and out of trouble with the hotel manager.

Backing up Dana are Gary Crosby, who plays a fellow bellhop with the flip casualness that is characteristic of his father, Bing Crosby. Jonathan Harris, as the manager, also handled his assignment in fine style.
Herm.

BONANZA

(She Walks in Beauty)
With Lorne Greene, Pernell Roberts, Dan Blocker, Michael Landon, Gene Rowlands, Jeanne Cooper, others
Producer: David Dortort
Director: Don McDougall
Writer: Bill Stuart
60 Mins., Sundays, 9 a.m.
CHEVROLET
NBC-TV (film; color)
(Campbell-Ewald)

"Bonanza" opened its fifth season with a weak entry, again using its seasonal preem to capture the femme audience.

The romantic tale by scripter Bill Stuart was as cliché ridden as some of the ads for soaps. The commercials of Chevrolet had more vigor and fresh humor than the Stuart story. Viewer expects more from "Bonanza" and the Cartwright family, despite the opener, again displayed potentials for solid, human values, which are justifiably popular. Pity, these values were used so trifely on the preem.

In its fifth season, "Bonanza" has the competition of Judy Garland on CBS-TV and the straddled "Arrest and Trial" on ABC-TV. NBC-TV's rating winner, if it expects to retain its place on the rating totem pole, had better look for fresher, more vigorous story material. Preem, titled "She Walks in Beauty," was as limp as a bygone romance.

Producer David Dortort, for the initial outing, retained the good production values in the series, capturing the beauty of Nevada's outdoors. Color, of course, continues as an added ingredient.

Director Don McDougall paced the tired romance as best he could, pinching the stereotyped goings on with as much humor as possible. Opener focused on Dan Blocker, the big Cartwright son sporting a hat to fit his dimensions. Blocker, good, simple, forthright man that he is, got trapped by a woman with a past. He, smitten, had marriage on his mind.

The femme fatale was portrayed by Gene Rolands, a fetching lass. There was an ambivalence in her role. She might have gone the way of lavender and lace, if given a chance. Alas, though, she wasn't and she did the noble thing, talk Hoss (Dan Blocker) out of love. Episode ended with Blocker somewhat heart broken. That mood was fleeting, though. Blocker, a few minutes later, was on screen again, jovially selling Chevrolets.

Lorne Greene, as Ben Cartwright, the father, was solid and winning as ever. The other regulars, sons Pernell Roberts and Michael Landon, played their minor roles well. Jeanne Cooper, portraying the cold, greedy sister of the femme fatale, was out of predictable stock.
Horo.

ABC-TV Ups Levey

James Levey has been promoted to manager of daytime tv programming for ABC-TV after working on business affairs at the web for the past few years.

He replaces Chuck Barris, who moved up to head the web's daytime programming operation on the Coast.



is the one-station network

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WPIX TV/11

THE ONE STATION NETWORK

NEW YORK

Left to Right:
Sebastian Cabot, "Checkmate" / Dick Powell, "The Dick Powell Theatre" / Troy Donahue, "Hawaiian Eye" / Boris Karloff, "Thriller" / Steve Allen, "The Steve Allen Show" / David Susskind, "Open End" / Leopold Stokowski, "Great Music" / Paul Burke, "Naked City"

represented by
Peters, Griffin, Woodward, Inc.

Foreign Television Reviews

THE PLANE MAKERS

With Patrick Wymark, Reginald Marsh, Barbara Murray, Robert Urquhart, John Arnatt, Bernard Brown, Dennis Ransden, Martin Wyld, Tom Macaulay, Fred Ferris, John Ringham, Arthur White, Lloyd Pearson, Kathleen St. John, Aimee Delamain, Denis Cowles, Linda Marlowe, Brian Badcoe, Robert Sansom
 Producer: Rex Firkin
 Director: Quentin Lawrence
 Writer: Edmund Ward
 60 Mins., Mon., 8 p.m.
 Associated TeleVision, from London

This skein, which acquired a steady following on its first time around, has come back with a few significant changes. It has acquired two regular thespians, who might help to build a continuity of personality interest lacking before, and its new script editor, Wilfred Greatorex, is regarded as a stickler for documentary realism in a dramatic context. It also seemed as if the stories would revolve more around will-clashes at executive level, rather than animosities amongst the workers, who figured largely in the first series.

Edmund Ward's script for the initialer was a proficient and eye-catching sample of its kind, and gave the skein a crafty sendoff. John Wilder (Patrick Wymark), managing director of the airplane firm, had staked his reputation on a new jet-plane, the Sovereign, designed to give Britain a commercial advantage up aloft. Wilder heard that a French rival, with a similar product, was planning to test it in public in a matter of days. Forbes (Robert Urquhart), his ultra-cautious test-pilot, needed more time to satisfy all doubts, but Wilder overruled him. The Sovereign took off, and went okay until landing, when the undercarriage failed. There was no mayhem, but Wilder was left to grapple with his professional setback.

Quentin Lawrence's direction of Rex Firkin's production was faultless, admirably getting the flavor of men-at-work and convincing in its aeronautical atmosphere. Patrick Wymark was impactful as the domineering Wilder, although there must be some doubt about the character's popularity pull unless it is humanized in later segments. Reginald Marsh was quietly judicious as the works manager, and Robert Urquhart scored as the dogged and conscientious Forbes. Barbara Murray could do little with the underwritten chore of Wilder's waspish wife, sneering at her man's disinclination to go on the test flight himself. On the whole, a promising start to a venture that keeps a nodding acquaintance with life.

Z-CARS

(Made for Each Other)

With Joseph Brady, Brian Blessed, James Ellis, Judi Dench, Peter Woodthorpe, Colin Welland, Frank Windsor, Robert Keegan, Peter Cloughton, Lala Lloyd, George Hagan
 Producer: David E. Rose
 Director: Robin Midgley
 Writer: John Hopkins
 50 Mins., Wed., 7:55 p.m.
 BBC-TV, from London

Still tops amongst local cop skeins—in quality, if not in the ratings—"Z-Cars" has returned to the schedules with its vigorous and racy format unimpaired. Alternate segments revolve around a couple of patrol-car policemen, thus sharing the burden of the acting chores, and the series keeps its acting personnel anonymous, so far as pre-show cast lists are concerned. So the fan following of "Z-Cars" is largely on account of its documentary truth, rooted in North-Country locales and an unglamorous view of working cops.

The segment caught, scripted by John Hopkins, who has 27 episodes to his tally, was typical in its pace, gritty dialog, and sharp eye for character. Fancy (Brian Blessed) was attracted to the wild and rebellious Elena (Judi Dench), whom he and his Z-car partner, Jock Weir (Joseph Brady), had picked up for breaking in to an unattended house. Elena got herself mixed up with a slimy burglar, Harvey (Peter Woodthorpe), and Fancy let his feelings run away with him. He was almost edged into a private fight with Harvey, and tried to persuade Elena's indifferent parents to rescue their

daughter off the primrose path. Fancy went beyond the bounds of duty, and rubbed up against his superiors at the station.

The situation, deftly explored, thus proved that cops are people—the main undercurrent of the skein as a whole. Performances by Brian Blessed as the emotional Fancy and by Joseph Brady as the more cautious Jock were exemplary. And high-powered guests like Judi Dench, ebullient as Elena, and Peter Woodthorpe, serpentine and grubby, helped the dramatic impact. Robin Midgley ensured first-rate direction for David E. Rose's fully-flavored production, and there was no sign of sagging in conviction.

BENNY HILL

(The Visitor)

With Melissa Stribling, Allan Cuthbertson, Frank Thornton, Len Lowe, Diana Hope
 Producer: John Street
 Writer: Dave Freeman
 25 Mins., Tues., 8 p.m.
 BBC-TV, from London

Benny Hill is a character comedian, heavily dependent on the situations allotted him for laughs. He's guileful at accents, and as a quality of impervious rudeness that is individual and fetching. This new series of six, scripted by Dave Freeman, promises to put him in the right groove, and the one caught, "The Visitor," purled along at a fair rate of amusement. Its chief fault was that the situation was repeated, rather than developed.

Hill was a rustic who returned a lost cufflink to a London couple, and proceeded to invite himself as an unwanted guest. He drank a mixture of whiskey and gin, complained about the television, upset a cardplaying party, and generally behaved with a nice sense of outrage. Benny Hill niftily grasped his opportunities, and got easy fun out of being insufferable.

John Street's production was crisp, and these support okay. Without making any great dent in the ratings—Hill is too various to establish a fully-fledged comic personality, and hence a strong following—the series is superior to his earlier forays in the genre.

THE INTRUDERS

With Carl Foreman, Vince Edwards, George Hamilton, George Peppard, Jim Mitchum, Rosanna Schiaffino, Eli Wallach
 Director: Denis Mitchell
 30 Mins., Tues., 10:45 p.m.
 Associated TeleVision, from London

Denis Mitchell, a prize capture for the commercial web from BBC-TV, has shown a flair for getting under the skin of such different types as a violent delinquent, white South Africans, and Chicagoans. The filmed reports he brought back from the States also stirred controversial reactions.

His method is, most frequently, to tape speech and marry it to the pictures, so that words and vision enhance each other in counterpoint. For his first venture on Associated TeleVision's behalf, the aim was to record the impact of Carl Foreman unit for "The Victors" on a small Italian town south of Naples. In fact, this intention was scarcely carried out, for Mitchell had little material from the villagers themselves. The natives, on the whole, just crowded around and gawped, asked for autographs, and got in the way of the shooting.

But the half-hour did achieve something different. It got the flavor of a high-powered movie unit at work. Foreman was shown directing battle sequences, cajoling his actors ("Rosanna, try not to frown"), and addressing the Italian extras, admonishing them for talking too long over lunch. Eli Wallach passed the breaks by clowning. Jim Mitchum opined that British actors had not international glamor—and then remembered Elizabeth Taylor. Vince Edwards expressed admiration for Foreman, who had wanted him for "High Noon" and lost out.

Mitchell got to the heart of the location business from the unit's point of view. But the subject was slight for his talents, and occasionally he was betrayed into snatches of conventional interview, with Rosanna Schiaffino exclaiming how her career began as Miss Genoa. Pity was that the Southern Italians themselves remained a crowd, and not individuals.

SUNDAY NIGHT AT THE LONDON PALLADIUM

With Bruce Forsyth, Tommy Steele, Topo Gigio, the Five Castors, Jack Parnell orch, the London Palladium Boys and Girls
 Producer: Jon Scofield
 60 Mins., Sun., 8:25 p.m.
 Associated TeleVision, from London

After nine years, it might be expected that the commercial web's prime vaude show would show signs of languishing. But it still manages a sense of occasion, the magic of the Palladium's renown as a music-hall gives it a boost, and emcee Bruce Forsyth, who has returned to the niche that catapulted him into the bigtime, is adept at communing with the live audience, worth their weight in atmosphere.

The initialer had acquired a new producer, Jon Scofield certainly injected visual versatility, by some unusual overhead and side-long shots, and escaped from the show's constant peril of stereotyped front views. Regular ingredients, like the egregious "Beat the Clock" and the nifty terps, provide a pattern of familiarity which is varied by the individual acts.

Topping this bill was Tommy Steele, but he was slow to catch alight, mainly because his musical material was on the damp side. His opening invitation to "Come On In" wasn't quite spontaneous enough to be taken up, and the following "I'm Happy" also had a forced impression. Joined by a gang of kids, Steele then began to charm with "Dream Maker," revived an oldie which didn't suit his style, and closed with the zinging "Flash, Bang, Wallop" production number from his current "Half a Sixpence" musical, recreated with full cast. Only because Steele has proved himself a ball-of-fire on similar occasions, this contribution somewhat disappointed. The numbers he chooses need more thought.

The mouse glove-puppet from Italy, Topo Gigio, was also more remarkable for its delightful antics, manipulated by Maria Perego, than for its dialog. The act is still one of the most agreeable and polished of its kind, but familiarity can breed indifference without more scintillating patter.

The foot-juggling group, the Five Castors, showed a fast and zippy line, and Bruce Forsyth, rapturously welcomed, showed his paces in song, dance, and gag. The verbal part was undernourished.

DIE KLEINSTE SCHAU DER WELT

(The Smallest Show On Earth)

With Juliet Prowse, Alice & Ellen Kessler, Heidi Brühl, Silvio Francesco, Les Djinns, William Millie, Hazy Osterwald Sextet, Heide Weis, Wolfgang Reichmann, Erwin Lehn orch, others
 Director: Michael Pfeighar
 50 Mins., Sat., 8:15 p.m.
 W-German TV, from Stuttgart (film)

The name of Michael Pfeighar always stands for an unusual (for German standards) show. And what he does is always pretty (again for native standards) expensive. No exception this time. "The Smallest Show On Earth" is one of the most star-studded and most lavish programs that have come across domestic tv in some time.

As usual with a Pfeighar show, there is much to see and much to hear and, both an optical and acoustical treat, yet the director's imagination is apt to go overboard. There's a story line going through the whole thing but the various scenes are not always put smoothly together. And while some appear stretched, others end too abruptly. Pfeighar's directorial abilities are undisputed but he lacks a certain discipline. Positively, however, there's a certain freshness about his shows.

The best about "Smallest Show", which is neither one of Pfeighar's best nor one of his not so good programs, is the lineup of headliners headed by American Juliet Prowse. Her two songs and dancing stunts were definite clicks. Of topflight calibre the Djinns (of French television) whose singing was a special treat to the ear, while the famous Kessler Sisters put on their terping—also always a treat.

The Hazy Osterwald Sextet showed again that it has an inexhaustible source of imagination; one of these musicians' numbers was

especially well done. Wolfgang Reichmann and Heide Weis, dressed up like circus clowns, emceed. The substantial cast included Heidi Brühl, the Annie Oakley of the Berlin production of "Annie Get Your Gun", and Silvio Francesco, brother of Caterina Valente, among others. American William Millie handled the choreography and eventually showed up dancing in a duo or in a group. He and his dancers always mean an enrichment to a German musical show.

In all, an entertaining program, so many an item not so good but most surely on the positive side.

Hans.

A NATION IN DOUBT

With Lord Shawcross, Hugh Trevor-Roper, Frank Cousins, Angus Wilson, Lord Boothby, Paul Chambers, Gerald Gardiner
 Producer: Tony Firth
 60 Mins., Wed., 9:45 p.m.
 Associated TeleVision, from London

Is Britain uneasy about its moral, political, and intellectual shortcomings? This was the theme of a major debate, held in one of the historic Inns of Court before an invited audience and produced by Tony Firth with a fine sense of occasion. It was a tv innovation, in that prominent speakers exchanged views in a formal way, without being prodded by interviewers or too closely confined to a brief. As chairman, Lord Shawcross was unobtrusively okay, although his own comments tended to the highflown platitude and his final summing-up was tendentious.

The speakers, arranged on a platform, were more or less agreed that Britain was in no state of galloping decline. The most cogent criticisms came from lawyer Gerald Gardiner, who inveighed against the cloistered atmosphere of the Civil Service, against the absence of parliamentary control over the executive, and against the absence of long-term government planning. Lord Boothby, experienced at this sort of thing, came out strongly in favor of the American system of Congress committees to control policy, and ribald laughter was raised by industrial boss Paul Chambers when he claimed that Eton and Harrow backgrounds had no advantage in getting top jobs. Union chief Frank Cousins, occasionally incoherent, stuck to a party brief, whilst novelist Angus Wilson was somewhat out of touch with the rest, in that he tried to probe deeper than the argument allowed.

Both presentation and opinions contributed to a memorable forum, and the traditional setting gave it a prestige which attracted attention quite apart from what was said.

Otto.

TAKE YOUR PICK

With Michael Miles, Elisabeth Kingdon, Bob Danvers-Walker, Alec Dane, Harold Smart
 Director: Audrey Starrett
 30 Mins., Fri., 7 p.m.
 Associated-Rediffusion, from London

The night after Associated-Rediffusion's other top-rating quiz show, "Double Your Money," made its annual return to the schedules, "Take Your Pick" and its lanky host, Michael Miles, cantered after. Although it makes even less pretence to test contestants' knowledge—the questions could be answered by a backward seven-year-old—its trimmings are livelier.

There's the added attraction of wondering whether competitors will win a decent, or a booby, prize. Also Miles is quite cunning at drawing out the individuality of his guinea-pigs, who, for the opener, were a bunch of charwomen from government offices. They proved a perky lot, and gave warmth to the familiar formula. Said format, in fact, might be cleaned up in one respect. Miles offers pound-notes for the key won by a successful subject. Invariably, however, the winner prefers to take the chance of one of the lush prizes announced at the beginning of the show. The gimmick could be scrubbed without loss.

Audrey Starrett directed smoothly, and Miles was brisk and chummy, without condescension.

Otto.

WORLD IN ACTION

Executive Producer: Tim Hewat
 45 Mins., Wed., 9:45 p.m.

Granada TV, from Manchester
 Last season "World in Action" established itself as a notable pub-affairs skein, with a tendency to dramatize events in the old "March of Time" vein, using wildtrack voices as commentary and with sparing employment of interviews. An extra 15 minutes was allotted to this initialer of its second skein, which made a telling survey of the growing animosities between black and white in Africa. Film, brought back from a three-month expedition by the "World in Action" production team, stressed the plethora of guns infesting the Continent. In Verwoerd's domain, white housewives were shown at rifle practice. Further North, in the Congo, the rebel army of Angola was being turned into a disciplined military force. The show's ominous message was sharply conveyed.

The commentary, spoken by Derek Cooper and Wilfrid Thomas in contrasting tones of authority and brusqueness, clearly explained the up-to-the-minute crisis over the three British protectorates bordering on South Africa, and claimed by Verwoerd's government. These territories, out of the reach of the vicious anti-colored laws of the ex-dominion, harbor sympathizers of the African National Congress when things get to hot for them. The report showed some such refugees dodging police patrols by donning missionary collars.

From its first alarming shots of canned tear-gas, which will, if ineptly used, blind a man, being bought off the shelf by white women, the program maintained its clear and cautionary tale by sharp cutting and in crisp tabloid language. Although this one revealed little that would not be known to serious followers of the newsheets, it made the facts sting in a strictly televisual way.

Otto.

DOUBLE YOUR MONEY

With Hughie Green, Nancy Roberts, Julie de Marco, Jackie Brown

Director: Don Gale
 30 Mins., Thurs., 7 p.m.
 Associated-Rediffusion, from London

Aimed unerringly at the lowest common multiple, this quiz show came back for its ninth year with its popular idiocy unimpaired. The opener emanated from the vacation resort of Morecambe, and emcee Hughie Green, the child star who has kept the cheerful common touch, grinned and ogled and fell flat on his back. Hilarity was raucous.

Starting from a \$5 question, contestants can work up to \$85. Then they can opt for the treasure trail, which might be worth \$2,900 if they last the course. The presence of Miss Great Britain was a curvaceous addition to this segment, and the climax was an Irish ballad delivered sweetly by Julie de Marco.

Don Gale directed smoothly. There is no reason why it should not climb high in the ratings. Green has a flair for finding quirky competitors—here represented by a burly female saloon-keeper who demonstrated how good she was as a bouncer.

Otto.

THE EXPORTERS

Producer: Richard Cawston

Editor: Ray Fry
 55 Mins., Tues., 9:20 p.m.
 BBC-TV, from London

Ace documentary producer Richard Cawston, who has earned much acclaim for his profiles on the medical, legal and teaching professions, continued his "series" with a long, hard look at British business men and their attitude to export.

Inevitably, even a producer such as Cawston who turns in consistently good product, will run into a subject which won't pay off as handsomely as others and, unfortunately, "The Exporters" fell into this category. Despite the producer's usual impactful and fluent technique of getting sorry and atmosphere across, the program sagged in places to become even boring at times.

Theme of the piece—which, incidentally, added up to a slice of downright propaganda for the export drive—traced activities of a company spreading from U.K. into the German market. It followed a sales exec's fortunes from the time his board of directors took the

(Continued on page 50)



PILLARS OF THE COMMUNITY:

mother—(whose arms is she in tonight?)

Isn't that Mrs. Rod Browning, who has a six-year-old son, Mitchell, and is a member of the Edgar Allan Poe PTA in Houston?

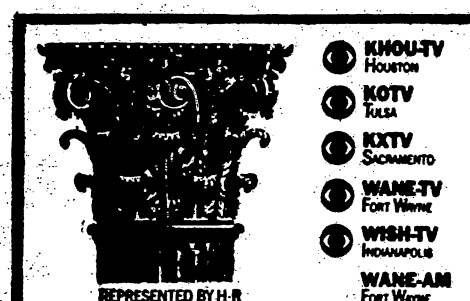
And that cad with the artful eyes—isn't he Bob Magruder, vestryman, husband of charming Patsy, father of three, and salesman-about-Houston?

She is, indeed. And so, indeed, is he.

And the two of them, on KHOU-TV, are playing the leads in "The Importance of Being Earnest" with

such flair that Houston may be pardoned for feeling that there never was a better production of Oscar's play in London or New York.

Gifted amateur theatrical groups have always been a popular part of community life. But, by putting them on the air in prime time, CORINTHIAN stations bring them to the whole community. In doing so, they build a warm, valuable rapport between station and community.



THE CORINTHIAN STATIONS
RESPONSIBILITY IN BROADCASTING

Fairness Doctrine

Continued from page 28

tion to certain established aspects" of stations' fairness doctrine responsibilities.

NAB's main thrust that a station which only personally, and not through syndicated commentators, attacked a person or group was required to offer time for response, was turned aside by FCC.

The crucial point in this argument, FCC said, is that a station's facilities have been used for an attack and it is thereby responsible for presenting contrasting views to the attack.

Commission said it would be glad to talk over informally other points raised in NAB's letter and generally discuss editorializing and fairness doctrine problems.

In replying to Harris, FCC said it wouldn't be fair either to stations or politicians to wait until renewal time to review fairness doctrine complaints.

Stations "might well feel ambushed" if they had to defend themselves against complaints made several years earlier, FCC said.

It would also be meaningless to delay political fairness doctrine complaints until after elections, FCC continued.

This would also run counter to the basic premise behind the fairness doctrine, of assuring that the public be fairly and fully informed on election issues, FCC added.

British Profits

Continued from page 26

man of the Federation of Film Unions. Sir Tom advised Martell to use his "evangelical zeal" for more constructive purposes.

There has been little in the way of public comment from commercial tv toppers, though at Associated - Rediffusion's annual stockholders meet last week, chairman John Spencer Wills forecast the company would obtain a renewal of its weekday London concession, and would probably get a seven-day London contract if a second commercial network is introduced. He anticipated a "reasonable rate of net profit" but warned of unpredictable hazards that presented major risks.

Another comment came from Noel Stevenson, managing director of Scottish Television, who was confident his company would survive the storm if its contract was renewed. He said the increased rentals were a natural outcome of the government's intention to reduce profits and swell treasury coffers.

One surprise feature has been the mild and restrained Stock Exchange reaction to the official news of the post-1964 impost. Commercial tv shares were marked down by just a few pennies the day after the announcement, but since they have remained remarkably stable. That may have disappointed the speculators but gave needed confidence to the industry.

Rep. Hartke

Continued from page 28

of the last few years, has proved it is mature enough and responsible enough to abide by the dictates of the 'fairness doctrine'."

The 1964 suspension bill, facing likely Senate approval soon after the test-ban ratification vote, was passed unanimously by the Commerce Committee, of which Hartke is a member.

Hartke said he concurred in that decision, although "I do not believe the Committee's recommendations go far enough."

Noting the success of the 1960 Presidential and Vice Presidential suspension in providing wider and more effective coverage of the campaign, Hartke said "We have proved we can facilitate dissemination of information by relieving our broadcasting industry of the restrictions imposed by Sec. 315. I will continue to work toward this end."

Midland, Tex.—J. Fred Perry, formerly assistant manager in charge of sales for KCRS, has been named station manager. The outlet is one of the nine in the Wendell Mayes group.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime slots for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Pittsburgh • STATIONS: KDKA, WTAE, WIIC. • SURVEY DATES: JUNE 14 - JULY 11, 1963.

WIIC

Total Area Homes: 122,000
Metro Rating: 14
Share of Audience: 32

MONDAYS 7:30-9:30

Program: MONDAY NIGHT MOVIE

- June 17 "KING OF THE KHYBER RIFLES"
Tyrone Power, Michael Rennie
1954, 20th Century-Fox, 20th Century-Fox
- June 24 "FROM HELL TO TEXAS"
Diane Varsi, Don Murray
1958, 20th Century-Fox, 20th Century-Fox
- July 1 "HELL AND HIGH WATER"
Richard Widmark, C. Mitchell, Bella Darvi
1954, 20th Century-Fox, 20th Century-Fox
- July 8 "BOY ON A DOLPHIN"
Sophia Loren, Alan Ladd
1957, 20th Century-Fox, 20th Century-Fox

KDKA

Total Area Homes: 79,600
Metro Rating: 9
Share of Audience: 52

TUESDAYS 5:00-6:30

Program: EARLY SHOW

- June 18 "WHITE TOWER"
Glenn Ford, Valli
1950, RKO, UAA
- June 25 "TARZAN ESCAPES"
Johnny Weissmuller, Maureen O'Sullivan
1936, MGM, Banner Films
- July 2 "BADMAN OF MISSOURI"
Dennis Morgan, Jane Wyman
1941, Warner Bros., UAA
- July 9 "CROSSWINDS"
John Payne, Rhonda Fleming
1951, Paramount, Colorama

KDKA

Total Area Homes: 94,200
Metro Rating: 10
Share of Audience: 54

WEDNESDAYS 5:00-6:30

Program: EARLY SHOW

- June 19 "MIRACULOUS JOURNEY"
Rory Calhoun, Virginia Grey
1948, 20th Century-Fox, NTA
- June 26 "SLAUGHTER TRAIL"
Brian Donlevy, Gig Young
RKO, UAA
- July 3 "TARZAN AND THE HUNTRESS"
Johnny Weissmuller, Brenda Joyce
1947, RKO, Banner Films
- July 10 "SPLIT SECOND"
Stephen McNally, Jan Sterling
1953, RKO, UAA

WTAE

Total Area Homes: 114,300
Metro Rating: 12
Share of Audience: 43

THURSDAYS 11:15-1:00

Program: STARTIME THEATRE

- June 20 "THE EASY WAY"
Cary Grant, Betsy Drake
1952, Warner Bros., Seven Arts
- June 27 "HARDER THEY FALL"
Humphrey Bogart, Rod Steiger
1956, Columbia, Screen Gems
- July 4 "BIG JIM McLAIN"
John Wayne, James Arness
1952, Warner Bros., Seven Arts
- July 11 "AFFAIR IN TRINIDAD"
Glenn Ford, Rita Hayworth
1952, Columbia, Screen Gems

WTAE

Total Area Homes: 98,600
Metro Rating: 10
Share of Audience: 31

FRIDAYS 11:15-1:00

Program: MILLION DOLLAR MOVIE

- June 14 "THUNDERBIRDS"
John Derek, John Barrymore Jr.
Republic, Hollywood TV
- June 21 "WE ARE ALL MURDERERS"
Marcel Mouloudji, Raymond Pellegrin
1957, Kingsley Int'l, Flamingo
- June 28 "DARK COMMAND"
John Wayne, Claire Trevor
1940, Republic, Hollywood TV
- July 5 "JUMP INTO HELL"
Jack Sernas, Kurt Kasner
1955, Warner Bros., Seven Arts

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tell Truth; BB 7:30-8:00	KDKA 177,400
Secret; BB 8:00-8:30	KDKA 202,400
Lucy; Focal; BB 8:30-9:00	KDKA 162,400
Stoney Burke 9:00-9:30	WTAE 202,900

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Shannon Adv. Time 5:00-5:45	WTAE 80,800
High Pat'l; Adv Time 5:45-6:15	WTAE 72,500

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Shannon Adv. Time 5:00-5:45	WTAE 64,300
Highway Patrol 5:45-6:15	WTAE 56,100
Dateline 63; Wea. 6:15-6:30	WIIC 38,900

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Steve Allen; Spts. 11:15-1:00	KDKA 110,600

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Steve Allen 11:15-12:45	KDKA 136,400
Tonight 12:45-1:00	WIIC 61,600

Sarnoff

Continued from page 26

Coffin's examination was of viewers' program selections—not by education or income—but by amount of viewing. "Using the Nielsen Index of measured hours of viewing, he divided the audience into five numerically equal groups—'quintiles,' as they are called. He then compared the viewing habits of the extreme quintiles—those that watched least with those that watched most."

As might not be expected, said Sarnoff, the Coffin results showed that among the lightest viewers, the gap in preference for entertainment over information was far greater than the heavy. Among the lights, 73% more watched entertainment than had watched any of the information programs.

"Still another test was applied between heavy and light viewers," Sarnoff pointed out, "comparing the way they divided their viewing between entertainment and information. Information programming constituted 33% of their (the heavies) viewing diet against the light viewers' 25%."

Sarnoff's own theory: "The light viewers are people who have developed a wide range of resources for filling their leisure hours and pursuing their intellectual interests. Television, not necessarily through any failing of its own, is less important in their general scheme of things. They turn to television, as do most people, chiefly for entertainment, but since they do less viewing they are less aware of the scope and diversity of programming available to them. Consequently, they are less selective than the habitual viewers in the use of their television sets."

FCC: 'We'll Back You'

Continued from page 27

casters when complaints were received about "The Political Obituary of Richard Nixon," "The Battle of Newburgh" and the "Biography of a Bookie Joint," we will stand behind you."

Describing the industry's failure to take the plunge into controversy, Henry said: "Networks and stations have an image they seek to preserve. They have the advertiser to satisfy; so most of the time they only program what most of the people want to hear or see."

"It is easier and more palatable," he continued, "not to deal realistically and in depth with the host of complex controversial issues that surround us."

The need for creativity, Henry said, applies equally to activity behind the camera and outside the studio.

"So whatever your connection with broadcasting, I urge you to keep this in mind, and to apply your peculiarly well-adapted talents to this end," he said.

ABC Newsfilm Setup

Continued from page 29

of film. At the present time, tv news film can be processed within 12 minutes compared to the hour usually taken by commercial laboratories.

Bush, who was with CBS news film before moving over to ABC, said there was an extreme shortage of professional photographers qualified for tv news. He staffed the ABC crews by combing the personnel in local stations which have become the staging ground for the coming generation of tv photographers. The shortage, Bush noted, is just as severe in Europe where all of the television companies are in the market for news photographers.

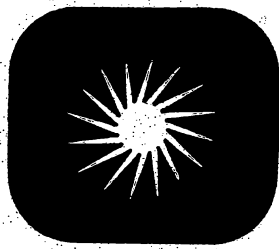
Recently returned from a trip overseas, Bush noted that the foreign tv companies were keenly interested in the advent of a third network news film operation. Bush said that the sale of the ABC news film service to foreign clients will be put on the agenda after everything else is squared away.

Lynch's D.C. Slot

John F. Lynch, veteran program manager of the ABC special projects documentary division, has been moved up to manager of ABC News in Washington.

He'll report to Robert Fleming, chief of the web's Capital bureau.

(Continued on page 52)



ASSOCIATED-REDIFFUSION LIMITED

Mr. John Spencer Wills' Review

The EIGHTH ANNUAL GENERAL MEETING of ASSOCIATED-REDIFFUSION LIMITED was held yesterday in London, Mr. John Spencer Wills, the Chairman, presiding.

Moving the adoption of the Report and Accounts for the period ended 31st March, 1963, the Chairman said:—

"In this, the last year of our current contract with the Independent Television Authority, I feel I must say something which, if I do not say it, is not likely to be said by anyone else. If it had not been for Associated-Rediffusion and, to a lesser extent, Associated TeleVision, there would be no independent television in the United Kingdom today. For five months, from September, 1955 to February, 1956, we, Associated-Rediffusion, for five days a week, bore, without help from anyone, the whole burden of competition with the established and mighty B.B.C. For the same period, ATV bore, without help from anyone, the whole burden for two days a week.

It was not until the Midlands Station opened on 17th February, 1956, that it became possible for a beginning to be made to the sharing of the burden by the introduction of the networking of programmes between one area and another.

Only the faith and courage of your Directors and Staff, and of you, the Shareholders, kept us going and saw us through a staggering loss of £3,250,000 which, be it noted, would have become a loss of nearly £4½ million if we had given up the struggle and gone into liquidation.

Since our last Annual General Meeting we have had a second Government White paper, much acrimonious argument in and out of Parliament, and the Television Act, 1963.

The Act extends the life of the Independent Television Authority for a further twelve years and provides that future programme contracts shall be for periods not exceeding six years.

Other provisions impose various detailed obligations upon the I.T.A. in relation to programmes; some of these, in your Board's view, are unnecessary, but whether they will prove advantageous or otherwise from the point of view of our service to the public will depend upon the manner in which they are carried out by the I.T.A.

We welcome Lord Hill or Luton as the new Chairman of the I.T.A. and are grateful to him for the clear and prompt statement he made on 1st August about the Authority's future intentions. One of our fears about the specific obligations imposed on the I.T.A. in relation to programmes was that too rigid an exercise of the I.T.A.'s powers could have a stultifying effect on programme planning and production and that mediocrity would result. We were therefore reassured by Lord Hill's statement that *the Authority is concerned that the programme controllers, the producers and directors, and all those who spend their lives making television programmes, should feel they are working not only in an expanding medium, but in an encouraging climate of freedom, and can give to television their full abilities, talents and perhaps genius: that they can work to their full creative stretch.* Lord Hill added *'We shall observe Parliament's instructions—without hamstringing creative artists.'*

Lord Hill also announced that the new programme contracts will be for a period of three years, with special provision for determination in the event of a second Independent Television service being introduced before their expiry, and that, with certain modifications, the existing pattern of days and hours will continue. These points were confirmed in yesterday's formal announcement by the I.T.A.

The period covered by the Accounts now before you was one in which we suffered, unusually, some recession in advertisement revenue and, as usual, an increase in operating costs. I am glad to be able to tell you, however, that for the current year the

advertisement revenue position has improved. The new I.T.A. transmitter at Croydon was brought into operation in December, 1962 and substantially increased our coverage. There are now nearly three and a quarter million independent television homes in our area, which is nearly a quarter of a million more than a year ago.

Like most Chairmen of public companies, I am chary of forecasting the future and much prefer to produce good results than to promise them. Today, however, I am going to talk more about the future than about the past. We shall, in my opinion, have a good and profitable year to the 31st March, 1964. But what is going to happen after that? Here I can do no more than outline some of the things which may happen and some of the things which are likely to happen.

It must be most unusual, if not unique, for so many special burdens to be placed upon a comparatively new industry at one and the same time. It will help you to judge our prospects if I discuss those burdens separately:—

(1) The Levy—Under the Television Act 1963, there will, for the benefit of the Exchequer, be the following charges upon our advertising receipts:—

For the first £1½ million	in each year..... nil
For the next £6 million	in each year..... 25%
For the excess over £7½ million	in each year..... 45%

Coincidentally with the introduction of the levy the Television Advertisement Duty of 11% will be dropped.

You may have seen from the figures published yesterday that the I.T.A. assumes that the advertising receipts of the London weekday contractor will be such as to incur a levy of £4 million per annum.

(2) B.B.C. Competition—A second B.B.C. television programme is to be commenced in the Spring of 1964. It must be remembered that our programme has, in itself, to contain a proper balance of the serious and the light, of entertainment and education, of drama and pews. The B.B.C. will be able, at one and the same time, to send out a serious programme on one of their channels and a light one on the other. Only experience will show the effect of this upon the number of people who look at our programme, but it could be seriously detrimental.

(3) I.T.A. Expenditure—The I.T.A. will, during the three years of our next contract, spend a lot more money on the provision of new transmitting stations for broadcasting on the 625 lines standard which the Government has decided is ultimately to replace the present 405 lines standard. I do not know what the amount of this special expenditure will be, but it may well run into several millions. It is bound to be some time before 625 line operation can be introduced by Independent Television and, although most of the benefit, if any (and it is doubtful if there will be any in terms of increased receipts to programme contractors) will be derived by those who have contracts with the I.T.A. as from 1967, the I.T.A. intends to charge the expenditure to the first set of contractors after July, 1964. The annual amount which the London weekday contractor is to pay towards the I.T.A.'s costs is now known to be £1,700,000, an increase of some £750,000 on the present figure.

(4) Competition from Independent Television — A second I.T.A. channel may be authorised at any time. If it is, the most Associated-Rediffusion can hope for is that we shall be given the contract to serve London on one channel for seven days a week, in competition with another contractor and in competition with two B.B.C. programmes. In other words we may have three times as much competition as we have at present and are bound to have twice as much.

(5) Pay TV—If the experiments are successful and permission is given to broadcast television programmes to viewers who are willing to pay separately for them, we shall have to face still another element of competition, seeking to reduce the number of our viewers.

Please do not think I complain about the risk of more competition; I believe in free enterprise and therefore in competition. All I am trying to do is to give you an account of the possibilities in the future.

Perhaps I may be permitted to quote a forecast I made when I addressed you in 1961:—

'My conviction is that whatever the Pilkington Committee may recommend about alternative or competitive programmes or any other of the many subjects to which they are devoting so much time and attention, two steps are certain:—

(1) The Independent Television Authority will be given a new lease of life.

(2) The existing programme contractors will continue to provide television programmes.'

and another at our Annual General Meeting in 1962:—

'I personally remain optimistic; I think we can legitimately take pride in our achievements and believe that whatever changes Parliament decides to make, Associated-Rediffusion will continue to play its leading part in the nation's independent television service.'

Today, in the light of my own knowledge of the industry and of the I.T.A.'s announcement yesterday, I see the situation as follows:—

(1) It is likely that Associated-Rediffusion will apply to the I.T.A. for a renewal of its contract.

(2) It is likely that the I.T.A. will award a contract to Associated-Rediffusion to continue, during what Lord Hill terms the "first phase", to serve London for five days a week.

(3) It is possible that, for the "second phase" (the period of the second independent service) the I.T.A. will award a contract to Associated-Rediffusion to serve London for seven days a week.

(4) We shall earn a reasonable rate of net profit upon the capital genuinely employed in the television contracting business. If, through no fault of our own, such a profit is not forthcoming, I would expect the Government to reduce or abolish the levy upon our advertising receipts.

I ought, perhaps, to give a word of warning that there is room for much argument as to what is a reasonable rate of profit. Those who are against us draw attention to the value of a monopoly or quasi-monopoly of television advertising in a specified area; those who are for us recognise that our obligations could place us in a very serious position in certain circumstances. Our two major risks are of an opposite character. On the one hand, we have an obligation to continue to provide programmes whatever happens to our revenue; therefore a national recession trade or a national emergency could swiftly transform a profit into a loss. On the other hand (a risk in common with many other businesses) in the event of a strike by employees in Independent Television, our programmes might cease and we would be left with no revenue to cover heavy expenses which it would be impossible to avoid.

Our thanks are due to the Management and Staff. They have continued to work with loyalty and enthusiasm in spite of the uncertainties and anxieties to which all of us in Independent Television have for so long been subjected."

The Report and Accounts were unanimously adopted.

Norfolk WTAR's 40th Anni Hoopla; Collins Cites Role of B'casters

Norfolk, Sept. 24. LeRoy Collins, NAB president headed a list of dignitaries coming to Norfolk to honor WTAR Radio, which celebrates its 40th anniversary this month. Almost 400 Rotarians, political and civic leaders, and educators heard Collins speak on "Forty Years of Broadcasting—Past, Present and Future" at a joint Rotary WTAR Radio luncheon last week.

Collins spoke not of one radio station but of all radio in the framework of service in the public interest. He recalled some of the stars of yesteryear—Billy Jones & Ernie Hare, Roxy & His Bang and their Sunday morning broadcast from the Capitol Theatre in New York; Major Bowes and Dr. Walter Damrosch. He paid tribute to "Cam" Arnoux, who directed the growth of WTAR from 1934 until recently. He singled out Robert M. Lambe, president of WTAR, as a highly respected leader in radio today "and recognized the accomplishments of its present v.p. and station manager Jack B. Prince."

Collins recalled that radio, in the 21st year of its life, flashed to the nation the news of the attack on Pearl Harbor on that day which will "Live in infamy." He further traced the years of radio to the birth of television.

In the year 1963, Collins said, "we find radio more vital than ever and flourishing as never before. This happy condition results from radio's native strength and resilience, its capacity to adjust quickly to meet changing circumstances."

"The other day" said Collins, "there was a cruel, vicious, murderous bombing of a church in Birmingham. This was not an isolated, wholly unexpected incidence but part of a known pattern, revealing both the ugly hate and anarchy of evil men, and the wanton indifference of good men. The bombing and the blood of these children not only further stains the people of Alabama, but the blanket of guilt, in one degree or another, covers us all. In this dark and difficult struggle of the nation for a more perfect union within the basic ideals of freedom and justice for all, the broadcaster has grave responsibilities to report events as they develop and in the clear perspective of truth."

"But," concluded Gov. Collins, "does not his responsibility go further? With such a strong voice should he not also speak his convictions? With such power to lead should he not define a clear way? As he stands for the right should he not also condemn the wrong? Can he be content to be a witness to the struggle for higher ground, or should he not take an active part in the fight and help shape its outcome? I think we would all agree that the broadcaster should be free to do all these things. The larger truth is that he cannot be free if he fails to do them."

Corinthian Sets 14 Columnists

Corinthian Broadcasting will draw on the talents of 14 top columnists and newsmen of the New York Herald Tribune and Tribune syndicate for special videotaped material for the group's tv stations (Corinthian and the HT are subsidiaries of Whitney Communications). Among the Trib stable of writers and columnists who will be doing interpretive and feature air shots for Corinthian stations are Roscoe Drummond, syndicated political columnist; Marguerite Higgins, femme correspondent; Stewart Alsop, columnist (and currently national affairs contributor to the Saturday Evening Post); political correspondent Earl Mazo; reporting team of Rowland Evans and Robert Novak; fashion editor Eugenia Sheppard; drama critic Walter Kerr; film critic Judith Crist; book reviewer Maurice Dobler; art critic Emily Genauer; science editor Earl Ubell.

The commentaries will run about two and a half minutes and will be produced on a weekly basis for the Corinthian stations.

Equal Time

Continued from page 31

and a House counterpart, Rep. John Moss (D-Calif.), have warned against closing the political airwaves to groups that can't afford time to answer paid opinioncasts.

At the same time, house Communications subcommittee chairman Rep. Walter Rogers (D-Tex.) and several subcommittee members, including Rep. Arthur Younger (R-Calif.), have warned they would act if FCC ruled that paid broadcasts had to be answered gratis.

The issue has taken on an extra degree of political sensitivity with the rise in the fortunes of Sen. Barry Goldwater (R-Ariz.).

Democratic toppers here are especially worried that the airwaves in the South and West will be flooded in 1964 with the Dr. McIntyre's, Dean Mannion's and H. L. Hunts (Lifeline) and others espousing conservative views (and even while not mentioning Goldwater) giving the Republican party free and plentiful advertising.

The more sparsely populated state, the more effective are the paid opinioncasts. In Wyoming, liberal Democratic Senator Gale McGee has blasted the stations for their plethora of right wing programs which he claims have created a Birch-like climate in the state and imperiled his chances for reelection in 1964.

In the Alabama ruling, FCC told the stations they didn't have to give free time to the Citizens Committee for a Nuclear Test Ban Treaty to respond to the Lifeline broadcast.

The Committee has made this demand for time to every station airing the Lifeline anti-test ban blast. FCC told WKUL, Cullman, Ala. and WARF, Jasper, Ala. that their general programming has presented contrasting views on the test-ban issue and that their fairness doctrine obligation had been met.

Commission however, left a distinct warning they might not rule similarly on upcoming cases.

TV's '62 Profits

Continued from page 29

jump as 23 landed in this patch of clover.

New York (6) \$37,729,121; Chicago (4) \$19,001,240; Los Angeles (8) \$13,938,695; Philadelphia (3) \$12,341,417; Boston (3) \$11,773,782; Cleveland (3) \$9,621,577; Detroit (3) \$9,263,555; San Francisco-Oakland (4) \$9,103,484; Pittsburgh (3) \$8,215,062 and Cincinnati (3) \$4,421,115.

Also Washington (4) \$4,204,518; Buffalo-Niagara Falls (3) \$4,199,767; Dallas-Fort Worth (4) \$4,044,518; Indianapolis-Bloomington (4) \$3,961,957; Miami (3) \$3,938,912; St. Louis (4) \$3,898,844; Milwaukee (4) \$3,689,650; Hartford-New Haven-New Britain-Waterbury (5) \$3,610,496; Baltimore (3) \$3,586,697; Columbus (3) \$3,499,032; Houston-Galveston (3) \$3,457,124; Minneapolis-St. Paul (4) \$3,261,377; Grand Rapids-Kalamazoo (3) \$3,174,303.

British Comics

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Haynes and Nick Parsons, Benny Hill, Jimmy Edwards, Harry Worth, Eric Sykes, Michael Bentine, Charlie Drake, Dickie Henderson, Mike & Bernie Winters and so on. Only new comedian to emerge recently anywhere near this school of performer is Ray Martine, gagman of Associated-Rediffusion's "Stars and Garters" series.

Faced with the lack of star material in this field, the tv webs have pressed into service legit actors a la Harry H. Corbett and Wilfred Bramble who made the smash team of "Steptoe and Son"; have cued in satire which brought with it performers like David Frost, William Rushton, Roy Kinnear et al; have turned to the U. S. for "fresh faces" such as Dick Van Dyke, "I'm Dickens . . . He's Fen-

ster," "Beverly Hillsbillies" and others.

Says Taylor: "We have just passed through a phase when everyone has been seeking 'entertainers' rather than comedians, people like Bruce Forsyth, Max Bygraves, Norman Vaughan. The comedians just have not developed."

"We are trying to develop comic talent through a closed-circuit show which gives an artist a chance to get used to the medium. It has everything a normal show would have: sets, audience—it just does not go out on transmission. If anyone shows promise, we slot them into our 'Big Night Out' show."

But, ironically, the only likely comedian to emerge so far from trial exposure in "Big Night Out" has been veteran Al Read.

SAG

Continued from page 26

mercials. SEG asked 10% increase in all wage rates and one nationwide contract for extra players in filmed and taped commercials. In addition to requested wage boost, SEG proposed that minimum wage rate shall cover the making of only one commercial instead of several, as possible at present. The 10% upprice would mean, for example, that product extras would have their minimum rate raised from \$70.83 to \$77.91 per day for each commercial. SEG proposed that the new agreement run from Nov. 16, 1963 to midnight Nov. 15, 1968.

TV Image Makers

Continued from page 29

though, if the relatively few prestigers fail for a network, that web is in a losing position when it looks for other ingredients than numbers for the merit of its programming service.

There is a school of thought among network programmers that when it comes to a prestige show, the critic has an obligation to tag the entry as worthwhile, even if in his judgment it fails. Some execs even feel that the critic should lower his critical standards to support such programs. Otherwise they will shrink still further in number, the argument goes.

Others feel that "image" shows should be judged on the basis of their performance, not their intentions, and that the critical standards should not be relaxed simply because the goals may be worthwhile. In fact, it's argued that the prestige shows, if they are to win a broader public, should be judged on higher standards than those used for run-of-the-mill entertainment shows. The bulk of tv already has a following, the prestigers must win one, it's contended.

Of great importance in measuring the prestige entries are the key tv critics, in cities such as N. Y., Los Angeles, Chicago, Washington, et al.

Nielsen holds sway for the bulk of the network programming, but the prestigers, tabbed "the conscience of the industry," depends on the conscience and judgment of the key critics.

Tint Up Blurbs

Continued from page 27

was 58%; three years ago, 39%. She says it's hard to get an accurate figure on the use of color blurbs, but during a week in April last year, primetime color shows carried 60% tint commercials.

NBC will have six daytime shows in color this season, and if you wonder why the sunshine game shows are tinted, it's primarily for set dealers who have to demonstrate during store hours. But a Long Island dealer told Miss Salkin that far and away his best salesman was the last guy to buy a set (via the neighbors invited in to o.o. the blooming home bijou).

Moose Jaw, Sask.—George Lawlor, sales manager of radio station CHAB, has been upped to manager. G. O. (Jerry) Johnson, former general sales manager of CJAY-TV, Winnipeg, has been named manager of CHAB-TV, Moose Jaw, and CHRE-TV, Regina. He also becomes a director and vice president of CHAB Ltd. Jack Moffat is president.

From The Production Centres

Continued from page 28

Ed Sawicki will be sales coordinator of WGN's new sideline, selling ad space on the backs of bus and subway transfers. . . . Don Smetzer joined WBBM-TV as staff photographer in George Nicholaw's p.r. dept. . . . WIND starts a 13-week series on psychiatry with the U. of Illinois Medical Center next month. . . . Richard Chamberlain, in to promote "Dr. Kildare" for NBC last week, did guest stints on the Jack Elgen and Jim Conway shows on WMAQ.

IN WASHINGTON

Robert Vitarelli switched to CBS Washington staff after 10 years in web's Gotham headquarters. He will direct "Face the Nation" and Washington segs of Walter Cronkite's news programs. . . . WTTG-TV's "Community Dialog" will study hot school controversy in nearby Montgomery County Sunday (29). . . . Teen quiz show "It's Academic" returned for third season on WRC-TV Sunday (22). . . . CBS News diplomatic correspondent Marvin Kalb speaks today (25) on "Is There a New Russia" at 40th anni ceremonies of WTAR-TV, Norfolk, Va. . . . WTOP radio expanding its "For Your Information" show to a 9-11 p.m. seg. week nights. Program runs during afternoon also. . . . GBS White House correspondent Robert Pierpoint, only web correspondent speaking Swedish, returned there for a month's holiday which will include talks with government and business leaders.

IN DETROIT

WXYZ radio adds a new evening program, "Assignment: Business," in the 6:10-6:15 p.m. slot cross-the-board with financial editor Joe Vaughn reporting the news. . . . A new WJBK-TV entry is "The George Wilson Show," featuring head Detroit Lions coach George Wilson, in the 6:30 p.m. Saturday slot. Wilson will appear with Van Patrick, the pro football team's play-by-play announcer. . . . WWJ-TV's "Probe" series, featuring Dr. Albert E. Burke, moves to a new time, 6:30-7 p.m. Sundays, immediately following NBC's "Meet the Press." "Probe" will continue to be sponsored by First Federal Savings of Detroit. . . . New York Philharmonic Symph season will be broadcast by WJR, the 29th season the orch has been heard over the Goodwill Station. . . . WXYZ-TV is offering \$1 a pound for Michigan's largest pumpkin. . . . New WWJ-TV entry is "Modern Musicians," featuring young accordion players, Sundays at 12:30 p.m. . . . "Moments of Music" is an addition to WXYZ-radio's Sunday morning program lineup. . . . Notre Dame football games again will be broadcast by WXYZ. . . . David R. Klemm, WXYZ's director of public affairs, appointed to the radio-tv department of the Detroit Council of Churches.

IN PITTSBURGH

Joe Tucker, sports director of WWSW, gave Pitt a little nostalgia on Wed. (18) as he recreated the last game of the St. Louis-Los Angeles series. The familiar sound of the Western Union ticker was heard just as Tucker brought the play to life and as the game went on into extra innings until 12:45 a.m., he kept interest at a fever pitch. Downtown, it was like the old days of the World Series and big fights as car radios blared into the darkness and radio sets could be heard from all the open stores and bars. . . . Don Traggesser, former sales manager and assistant to the general manager at KDKA, named v.p. and general manager at WEEL, Boston. . . . WTAE continues to add to its feature film library by acquiring such recent releases as "Auntie Mame," "The Bad Seed," "Damn Yankees," "No Time For Sergeants," "The Old Man and the Sea," "Sayonara" and many others including 11 Alexander Korda films, with such titles as "Four Feathers," "The Scarlet Pimpernel" and "Drums."

IN SAN FRANCISCO

KPIX (Channel 5) presented "Cash McCall" as the second unbroken film showing in the Bay Area. Venture, sponsored by Riviera Sofabed company, ran 102 minutes, with commercials only before and after. If audience reaction is good, plan will be continued. . . . Roy A. Meredith and Allan W. Kohlwe are new writer-producers on KRON-TV's documentary team. Both are tv veterans. . . . NBC honored 10 employees of KNBR radio, including Byron Mills, who retires Sept. 30 as supervisor of continuity acceptance after 35 years with net. 25-year awards went to Donald Hall of operations, announcers John Grover and Budd Heyde, and engineer Andrew Mitchell. . . . Al Robertson, technician, and Mimi Baasen, record librarian, are new faces at KCBS radio. . . . KGO-TV (Channel 7) promoted its fall season with splashy four-page tabloid sections in major Bay Area dailies.

IN PHILADELPHIA . . .

"Epitaph for a Drop-Out," featuring newscaster John Facenda as narrator, will be a news report in depth offering by WCAU-TV. Same subject is being examined by WRCV-TV on its "Montage" public affairs show under title "Shortcut to Nowhere." . . . Gene Shay of WHAT-FM, emcees the "Hootenanny" at Town Hall (28). . . . WFIL-TV's "Frontiers of Knowledge" series, which is produced in cooperation with the Univ. of Pennsylvania, is being syndicated by the TV Division of Triangle Publications. . . . The Civil Air Patrol has presented its certificate of merit, top national award, to Neal Van Ellis, program manager of WRCV-TV.

IN CLEVELAND . . .

WJW news editor Joe Dannery emcees new nightly 55-minute stanza at 9:05 permitting listeners to comment on remarks made by key local figures. . . . Cliff Lewis, former Browns player; John Ray, head coach at John Carroll, join Ken Hildebrand, WERE, following each Brown football game on "Second Guess" produced by Charles Getz. . . . Geri Shepard, ex-freelance radio, flacking at Hanna Theatre. . . . Don Marcus skedded for Rome trip to produce five tv shows with Bishop Fulton J. Sheen. . . . Bill Randle, ex-WERE jockey, joined Columbia Records in search for talent. . . . WHK-FM, Metromedia, doing 13 weeks of Sunday 9 p.m. Shakespeare. . . . Gene Carroll to produce WEWS-TV Bandstand featuring live band, records on Saturdays, 1:30 p.m.

KONO-TV

Continued from page 31

play in and participate in said scheme," the petition adds.

Barlow, when told of Roth's comments, said "I told him I had not decided what to do. I told him the attorney general said it was all right. He may have gotten that impression (that it was all right)."

KONO in June asked Barlow's opinion on the legality of television bingo. "They asked for my opinion. I decided it is a lottery," Barlow said.

On July 16, Att. Gen. Waggoner Car opined television bingo wasn't a lottery.

Sales on Hope Features

Six of the 10 top markets have bought Allied Artists Television's package of "Seven Bob Hope Features."

Stations already slated to program the Hope pix include: WABC-TV, N.Y.; WBBM, Chicago; WTOP, Washington; WMTW, Portland, Me.; WCAU, Philadelphia; KFTO, Denver; KNXT, Los Angeles; WTEV, New Bedford, Mass.; KNTV, San Jose, Calif.; KMOX, St. Louis; and WBRE, Wilkes Barre, Pa.

Included in the package are "Son of Paleface," "The Seven Little Foys," "Lemon Drop Kid," "Road to Bali," "Great Lover," and "My Favorite Brunette."

A NEW WINNING COMBINATION SATURDAY NIGHT IN NEW YORK

A great 30/63 Post '48 MGM feature

Blackboard Jungle

MOVIE 4

WNBC-TV's Saturday Night Movie following the 11th Hour News

Beat all competition
on premiere night
Saturday, Sept. 21
according to both
major rating services.



For the big audiences it's the big pictures of the Fifties from Metro-Goldwyn-Mayer Television.

Georgia B'casters

Continued from page 31

6,000 American broadcasters to begin a letter a day campaign to the FCC asking for a clarification of an aspect of the fairness doctrine as it relates to dozens of actual daily problems on every radio and television station."

"In another area the FCC has proposed limitations on commercials. I hope the commission now views that proposal differently after the mountain of complaints from Congress . . . and broadcasters. The Rogers bill introduced in the house would effectively halt such a proposal and should be supported by every broadcaster. The FCC's action could lead to a public utility structure for broadcasting and eventual government control of all programming."

"Whenever the FCC or any government agency tries to tell an American businessman how much of his product he can sell it is time to blow the whistle!"

Williams continued:

"FCC has outlived its effectiveness in dealing with radio and tv. The problems of communications are far too great to be handled by a single agency which must grant up to 1,000,000 licenses in every conceivable area of communications."

"Why should an applicant for a simple transfer wait eight months

and incur great losses waiting for FCC to act?"

"Why do licensees receive information on new FCC rulings weeks late and sometimes, as in the new maintenance logging rules, not at all?"

"Why does it take weeks for a licensee to get an answer to a critical problem involving interpretation of FCC rules?"

"The answer is that FCC does not have the staff or the organization to deal with the problems of radio and tv. It must administer an act which is heavy with age and musty with misinterpretation. A new Federal Radio-TV Agency should be established to administer the problems of broadcasting. Such an agency would have separate divisions for radio and tv, a broadcasting court and a policy committee. Such an agency would not be judge, jury, legislator and executive decision-maker over our industry like FCC is today."

"Broadcasters lose sight of a simple truth. We do NOT work for FCC, the FCC works for us. We do NOT operate our businesses for FCC, we operate for the people and for profit because we are first class citizens of the private enterprise system."

"Let every turntable, transmitter and tower from every broadcasting

station in the nation toll the end of oppression by the Federal Government. We should declare our Freedom . . . NOW!"

Conference got under way Friday (20) at Ralston Hotel and activities took on a "real, ole timey showboat" setting, with host Chattahoochee Valley Chapter of AWRT acting as "stevedores" with delegates as "passengers."

A "dock party" preceded opening banquet.

Special guests included Southern area vice president Jean Clark of Charlotte, N.C., national chief Mary Margaret Kearney, Philadelphia, Alan Woodwall, WDAK, and Ridley Bell, WRBL-TV.

Clairol sponsored Saturday's meal with Tom Moore, Doug Wallace and Jimmy Deere as special guests.

WHAS Crusade

Louisville, Sept. 24.

Tenth annual WHAS Crusade for Children, 16 and one half hour marathon started at 10 p.m. Saturday (21) and ended at 2 p.m. Sunday (22). Last year's Crusade netted \$256,649 for 45 agencies in Kentucky and Southern Indiana. Annual appeal for aid for handicapped children brought together a large group of entertainers, from radio, tv, and recording artists, and included many from local radio and tv stations.

Entire proceeds will be allotted to agencies in the area.

Gov't War on TV Hucksters

Continued from page 1

the least—by the amount of sound and fury that can arise when people find out that we mean what we say."

When we urge practical fairness, we mean it; when we speak of a broadcaster's good faith determination of his community's needs and interests as the price of a license, we mean it; when we say we will examine his performance at renewal time to find out whether he has made a good faith effort, we mean it—and to turn to the subject that I decided to discuss today, when we say we are concerned about the degree of over-commercialization in broadcasting, we mean that, too."

For the past several years, Henry noted, the subject of commercials—their number, length, frequency, loudness, timing, etc.—has been high on the list of public complaints to the FCC. Henry said that there is "certainly room for argument" whether the operation of the dialer's free choice to switch channels will "supply an automatic answer" to over-commercialization.

He noted that several advertising executives are already convinced that the "clutter" appearance on most American tv sets every half hour are seriously hampering the effectiveness of tv advertising.

"But," Henry said, "the television industry has failed to jump on this bandwagon. It is still, in very large measure, addicted to massive doses of clutter at the station break."

Henry said that no one would attempt to deny "that self-regulation is the best regulation—if it's effective regulation. The NAB Code boards have made commendable efforts and considerable strides. The NAB Seal of Good Practice is indeed highly prized. But the strength of one's conscience is too often directly related to one's profit picture—and this Seal of Good Practice will, I'm afraid, always have to compete with the Seal of the U.S. Treasury."

Henry was particularly scathing in his criticism of some radio stations who have instructed their disk jockeys to "play a record between each commercial."

In television, he said that "the cultural historian may well point to the broadcasting industry as the creator of a new art form—the program which no matter its length or content—music, comedy, drama, adventure—is split into five-minute acts."

Henry sought to allay the fears of those who think that Government intervention would remove the industry's incentive to keep its own house clean. He pointed out that the content of commercials, "in many ways the biggest problem of all," should be handled by forces inside the industry, except in matters of fraud and deception.

Henry said that the FCC is aware of the need to be flexible in applying any rule about commercial time, noting that the same rule "may not serve for a 50-KW clear channel radio station and a 250 watt station which operates from sunrise to sundown in a small town."

"The Commission," he said, "is seeking the widest range of information on specific problem areas." Countering claims by some broadcasters that such a task is impossible, Henry said: "But we are not told why it is impossible. The choice of tactics is of course yours, but surely a little less smoke and little more fire would help to clear the air."

"However important advertising may be to the industry," Henry said, "it is not sacrosanct" under the Communications Act.

"Can it be beyond the pale to ask whether, in the case of radio, for example, a rule which allows a maximum of 18 and an average of 14 minutes of commercial time in any one hour would prevent stations from giving reasonable service to advertisers? Must radio stations really devote to commercials more than 30% of their peak listening hours in order to live healthily, if not handsomely?"

Henry appealed to the industry to supply "hard, concrete information which will allow the Commission to reach a fair judgment. . . . We certainly cannot assume that good advertising, good business and good broadcasting cannot go hand in hand."

He said that after comments have been filed with the FCC, he thought it would be a good idea if the FCC meet face to face with industry representatives to discuss the problem of commercial regulation.



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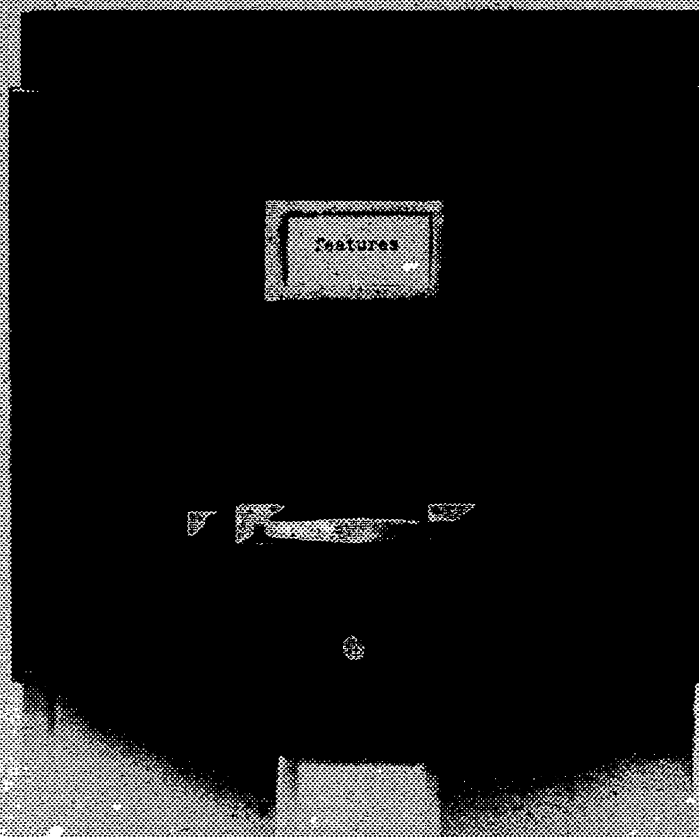
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WTAR Jan 1964

WORLD NEWS



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14 exploitable new features! The TOP DRAW GROUP!
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THE CASE OF DR. LAURENT —

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THE LOVEMAKER — Tender Love Story

POOR BUT BEAUTIFUL — Teen-Age

Laugh Riot

ROCKET FROM CALABUCH —

Wild Comedy

THE TAILOR'S MAID — Comedy

Laugh Riot

AND THE WILD, WILD WOMEN —

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THE PASSION OF SLOW FIRE —

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VARIETY

Sept. 18, 1963

'Farmer's Daughter' Gets Pre-Preem Merit Salvo By Nat'l Audience Board

Programmers at the "new" ABC-TV have received a tranquilizing shot in the arm for the pre-preem jitters with encouraging returns on one show in the web's flock of new entries. The comedy, "The Farmer's Daughter," was screened by the National Audience Board in Hollywood last week, scoring the highest rating ever given a video series by the survey group.

Average positive score for the Screen Gems series, based on questionnaire responses to 11 evaluation factors, was 94%, entitling the show to the NAB Award of Merit.

Designed to measure the reaction of civic and community leaders, the survey was attended by 54 Los Angeles representatives of such organizations as the California Federation of Women's Clubs, Mormon Church, Lutheran Church, Whittier PTA, Masonic Educational Club, United Church, YMCA American Legion Auxiliary, U.S. Air Force Mothers and Eastern Star among others.

In graded evaluations—from strongly agree to strongly disagree — "Farmer's Daughter" was highly endorsed by the Board's audience panel. A total of 99% of the voters said they would recommend the show to friends with 1% offering no opinion. Likewise, virtually the whole panel voted the show suitable for viewing by the entire family. Panel recommended that the show should be moved to an earlier hour for whole-family viewing.

And 98% of the panel felt the actual Washington, D.C., backgrounds added to the reality of the series while lending historic and factual significance.

Voters praised performances, with virtually all in high favor of the individual work of star Inger Stevens and William Windom.

Fee for Such Screenings Is \$250

East or West Coast

National Audience Board, Inc.

152 East End Avenue
New York 28, New York

Editorial Hearing

Continued from page 22

caster what he must say. Under democracy, the American Congress is now taking the stand of telling him what not to say."

To this Rogers angrily asked: "Where did you get information that Congress is telling a man what to say or what not to say?" Sherman replied there has been some remarks made to that effect and that some Congressmen opposed editorials.

Reaching his angriest pitch, Rogers charged Sherman with making "an irresponsible statement. Congress hasn't tried to censor and never will."

"If this is an example of the responsibility of your editorials—when you make a bald statement of fact that can't be substantiated—then maybe this situation should be looked into further," he charged.

"Keeping people informed as to the truth is one thing that broadcasters can do as a great public service," Rogers said. "But you shouldn't deal in innuendo and say Congress plans to censor."

just because one legislator or an electrician says so."

While most of the testimony was in the form of denunciations of Congress or FCC, some witnesses tried to be constructive and meet the subcommittee halfway.

Strouse Reflects Stanton

Ben Strouse, whose WWDC radio here is well respected on Capitol Hill proposed the same trade offered earlier by CBS prez Frank Stanton. Like Stanton, Strouse said he wouldn't object to the Moss bill if equal time Sec. 315 didn't apply. Otherwise, he said, if a station endorses or attacks a candidate, it has to open up the airwaves to all the fringe contestants.

The other sections of the Moss bill requiring editorial scripts to be forwarded to candidates and cutting off editorials two days before elections should be practiced by broadcasters under the fairness doctrine, Strouse said.

Politely but sharply critical were Jesse Helms, v.p. of WRAL-AM-FM-TV, Raleigh, N.C. and Leon Goldstein of the American Civil Liberties Union.

Helms warned that additional limitations and restraints would discourage editorializing by stations. His view that "fairness" is hard to pin down and legislate was joined by Goldstein. Moss' bill, said Goldstein, isn't necessary since FCC under present regulations can contain and punish broadcasters who abuse editorializing.

Advocating a freer hand for broadcasters were Mitchell Wolfson, prez of WTVJ, Miami, and Thomas Martin, editorial director and John Tyler, general manager of KFDA-TV, Amarillo.

Wolfson warned that some abuse was one of the risks if stations are left free to editorialize effectively and vigorously.

Martin and Tyler advanced the theory that competition rather than government regulation will insure fair editorializing.

The NAB came in for some criticism by Rep. Arthur Younger (R-Calif.). When Gerald Sanders, owner of KZZN radio in Littlefield, Tex., said NAB advised him to air free a response of a national committee against the "Lifeline" broadcast opposing the test ban treaty, Younger said he was "amazed" a trade organization would take such a course.

Younger said if FCC decided that free time must be given to answer a paid opinion cast, the end result would be stations having to give time to Colgate to answer an Ipana ad.

The whole issue of free versus paid time was batted around the subcommittee with Rogers and Younger saying they would oppose any FCC ruling requiring free time be given to answer a paid commentary. Arguing for the poor was Moss, who insisted that just because a group couldn't afford to buy time, it shouldn't be denied its chance to offer contrasting views.

Between the serious colloquy came interjections of the tragicomic. Younger debated the premise of Harry Thayer, manager of WGHQ, Kingston, N. Y., that public apathy and ignorance was on the upswing. Thayer used the premise as a pitch for unhampered editorializing.

The owner of a St. George, S.C. radio station was questioned longer and more intensively than Frank Stanton and Robert Sarnoff usually would be. Clarence Jones of WQIZ in his hour and a half stand, admitted he didn't have the facts to answer most of the questions tossed him.

Also appearing for an embarrassed 15 minutes was the president of a canned commentary service who was politely asked to depart since the subcommittee didn't want to give him a platform from which to puff his product.

A. Maxwell Hage, prexy of Broadcast Editorial Reports, was describing his service to the subcommittee when interrupted by Younger.

Younger told him, "you aren't regulated by the FCC and that's the only testimony we are interested in. You're here selling a product."

With that Rogers gavelled for adjournment and the subcommittee members then shook hands with Hage, assuring him that while they didn't object to his coming they really had no use for his testimony.

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KITE Watches a Heist

San Antonio, Sept. 24.

Often the firstest, radio this time was firstest with the mostest as the news staff of KITE, San Antonio, pulled off an enterprising heist in the form of an eye-witness phone interview taped during the course of a bank robbery.

Picking up a "holdup in progress" report on the San Antonio police radio, newsman Les Miller leaped to the phone and called the County National Bank, scene of the holdup, and taped a conversation with a bank employee on the mezzanine watching heist.

Interview, in part, ran like this: Miller: "Can you see her?" Employee: Yes, she's waiting at the teller window." Miller: "I'm sure the police will be converging in just a moment..." Employee: "Well, they better hurry (in panicky voice). Miller: "What does she look like?" Employee: "Well, she's got... she's leaving! She's got a blue dress... she's still got the gun in her hand... going to one of our officers... she's about 35 or 40..."

Under urging of Miller to "C'mon, let's stay with it," the nervous employee wound with, "they've got her hand c-cuffed and they're going through her purse... she had a Bible in one hand and a gun in the other!"

Tape was aired within three minutes after the capture.

Back in 1958, KITE had a similar action interview during the holdup of a loan company.

Foreign TV Reviews

Continued from page 42

decision to cultivate the overseas market for their garden sprayers until he reported back with his orders.

Story was interspersed with a various assortment of successful businessmen relating experiences, offering advice and so on via the typical Cawston "questionless interview" technique which lets the subjects tell the whole story. Documentary wasn't without a lighter side, however, provided in the main by a remarkable, amusing and lucid exec of the Institute of Directors who verbally thrashed anonymous companies who for some reason or another had decided not to export their products.

Filmically, productionwise a first rate show with superb editing from Roy Fry and Cawston but, alas, dealing with a subject of limited appeal. *Watt.*

Foreign TV Followup

Play of the Week

Derived from a short story, Aldous Huxley's "The Gioconda Smile" had a successful London legit run 15 years ago, but it made a somewhat stilted entry for "Play of the Week" from Associated-Rediffusion. Characters seemed bloodless, and the adaptation of the stage original was not supple enough for the medium. Also, Huxley's theme—which might be simplified as the value of suffering, however unjust, if it is accepted rather than fought against—seemed pegged to the story-line rather than growing out of it.

The egoistical Henry Hutton (Nigel Davenport) enjoyed a spiritual friendship with Janet (Elizabeth Sellars) and an earthier one with Doris (Heather Sears), whilst his wife was a permanent invalid upstairs. Her death implied, for Janet, that she would be the new Mrs. Hutton, but Henry had settled for Doris. So Janet, in revenge, aroused suspicions of Henry's guilt for his wife's murder. So far, the tale was efficient, if formal. Thereafter, it slackened—largely because Janet's own guilt was obvious and it

was pretty predictable that she would be tricked into confession in the nick of time.

A good team of thespes were poised and provided polish, though David Boisseau's direction sometimes hindered it by clumsy camera-switching. Elizabeth Sellars safely managed the mounting hysteria of the frustrated Janet, and Heather Sears clicked as the appealing child-like Doris. Nigel Davenport, though miscast as the cultivated Henry, did well to survive his limitations, and Joan Hickson was excellent as the shrewish nurse, used by Janet as a pawn to bring Henry down.

The philosophical discussion between Henry, in the condemned cell, and a kindly doctor was the heart of the matter. But it should have been bound in vellum, rather than spoken. *Otta.*

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**IF YOU MAKE IT FOR A DIME...
SELL IT FOR A DOLLAR.....
AND IT'S HABIT FORMING.....**

... then you don't need us. (Although we'd sure like to meet you.)

But if your product needs selling in the vital Northwest market, KSTP-TV is for you.

The Northwest's first TV station, KSTP-TV serves and sells a market which includes 810,800 TV homes and over \$5 Billion in spendable income.

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100,000 WATTS NBC
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ANOTHER GREAT YEAR
WITH THE GREAT ONE!**

FRANK FONTAINE



**Me too!
CRAZY.**

**Personal Management
JOE LYTTLE**



The Week That Was For ABC

Continued from page 27

Kayes, the Judy Garlands, the "Perry Masons," the "Rawhides," the "Nurses," the Jackie Gleasons, the Phil Silvers, the "Defenders," the Walt Disneys, the "Bonanzas," the Mitch Millers, the Richard Boones, the Kildares and the Bob Hopes, et al. into action. Quite obviously, with enough sustained audience building momentum, ABC, if its new shows should gain fast acceptance, threatened to be in a position from which it could march to ratings and profits, to match—if not exceed—its successful blitzes of a few seasons back, when it led the field in the three network Nielsen competition sweepstakes.

The big question, of course, lies in whether ABC can make the comeback which AB-PT prexy Goldenson predicted in this summer's communique to stockholders. Goldenson blamed much of '62-'63's ABC failure to its late start, pointing out that—for a change—the competing webs would start their new schedules later than ABC this year.

By serving its new tv meals earlier to a public starved for new viewing menus after a long summer of unappetizing, warmed-over and re-cooked tv fare, ABC was expected to—and did, in fact—get tremendous sampling. For all the fact that a "Ben Casey" was topped by a "Beverly Hillbillies" rerun, there was jubilation in the ABC camp, for example, over the dominant Tuesday night ratings of "Combat," "McHale's Navy," "Greatest Show On Earth" and "Fugitive," even though a Red Skelton, a Jack Benny or a Garry Moore had yet to return.

As one tv veteran put it: "Leonard Goldenson is the first barkeep to open his saloon after repeal. It'll be interesting to see how many customers keep drinking at his bar after the plush joints open up."

'Watch One No. 2 Speed'
A highly-confident Tom Moore put it this way: "We think we proved out what we wanted to

prove; in relation to what happened last year the curve is no longer down but up. If we get three or four hits out of the season, and we think we've got them, including a runaway hit, which is how 'Burke's Law' shapes up, we can be off and running the other way. We don't expect No. 1 position, but watch our No. 2 speed and style."

Moore largely predicated his enthusiasm on what Trendex showed for the premiere week—a sweep which reads: ABC 17.5 (36.6 share); CBS 12.2 (25.4 share) and NBC 13.1 (27.3 share). That's a lot of momentum—if you play it the Trendex way.

But trade hipsters who like to play the numbers game prematurely (even as ABC's been doing with Trendex) and who pledge themselves to the Nielsen "dew line" reports from N. Y. and the 30 major markets (because, they say, these bear a known and built-in relationship to the not yet released national Nielsens), are quick to cite what's happened on the N. Y. and 30 market Nielsen Index for the Sept. 15-21 period covering ABC Premiere Week.

And what they cite from the N. Y. and 30-market Index is that 20 ABC shows were beaten, many by reruns, including "McPheeters" (by "Dennis" and "Disney reruns"); "Arrest and Trial" (by the new "Grindl" and "Bonanza" rerun); "100 Grand" (by "Candid Camera" rerun); "Outer Limits" and "Wagon Train" (by the new Monday night Movies); "Ozzie & Harriet, Patty Duke and "Price Is Right" (by CBS News and "Virginian"); "Ben Casey" (by Beverly Hillbillies) rerun; "Channing" (by "11th Hour" rerun); "Flintstones" and Donna Reed (by the new "Temple Houston"); "My Three Sons" (by a "Kildare" rerun); Jimmy Dean (by the "Kildare," "Hazel" and "Twilight Zone" reruns); "77 Sunset Strip" (by "International

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 44)

WIIC Total Area Homes: 144,300
Metro Rating: 17
Share of Audience: 28

SATURDAYS 9:00-11:00

Program: SATURDAY NIGHT MOVIE

- June 15 "BENEATH THE 12 MILE REEF"
Robert Wagner, Terry Moore, Gilbert Roland
1953, 20th Century-Fox, 20th Century-Fox TV
- June 22 "SAILOR OF THE KING"
Jeffrey Hunter, Michael Rennie, W. Hiller
1953, 20th Century-Fox, 20th Century-Fox TV
- June 29 "WHITE WITCH DOCTOR"
Susan Hayward, Robert Mitchum, W. Slezak
1953, 20th Century-Fox, 20th Century-Fox TV
- July 6 "NO DOWN PAYMENT"
Joanne Woodward, Tony Randall
1957, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders; BB 9:00-9:30	KDKA 193,900
Gun Will Travel; BB 9:30-10:00	KDKA 196,200
Gunsmoke; BB 10:00-11:00	KDKA 320,400

WTAE Total Area Homes: 108,300
Metro Rating: 10
Share of Audience: 20

SUNDAYS 8:00-10:00

Program: SUNDAY NIGHT MOVIE

- June 16 "DEVIL'S DISCIPLE"
Burt Lancaster, Kirk Douglas, L. Olivier
1959, United Artists, United Artists Assoc.
- June 23 "ON THE BEACH"
G. Peck, A. Gardner, F. Astaire, T. Perkins
1959, United Artists, United Artists Assoc.
- June 30 "FURY AT SHOWDOWN"
John Derek, John Smith, Nick Adams
1957, United Artists, United Artists Assoc.
- July 7 "TUNES OF GLORY"
Alex Guinness, John Mills
1960, United Artists, United Artists Assoc.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 8:00-9:00	KDKA 153,100
Bonanza 9:00-10:00	WTAE 176,300

Showtime" rerun; "Farmer's Daughter" and Fight of the Week (by "Hedda Gabler" and Jack

Paar); "Hootenanny" (by the new "Lieutenant" and Desi-Lucy repeat); and Lawrence Welk (by Joey Bishop, "Defenders" and "Saturday Night at the Movies").

Nonetheless, it's clearly recognized that ABC's first week before the nation's viewers can furnish no definitive tests. The National Nielsens for the two weeks ending Oct. 13 (to be released Oct. 29) will supply the answers as to whether the Goldenson and Moore predictions will prevail.

Oren Harris

Continued from page 28

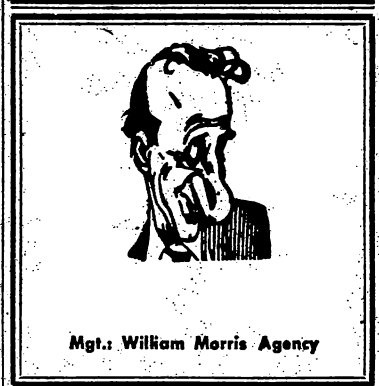
Harris said he has urged both Presidents Eisenhower and Kennedy to follow such a course. (JFK has not yet reappointed anyone.)

—As for the new tv season's programs, he has noticed some improvements, particularly in broadcast technique. "I do want to compliment the industry for trying (to make programs better)," he stated.

—He hasn't seen "100 Grand" yet, adding: "I do think it would bear watching; anytime you get substantial sums of money involved in any kind of contest, where the public is affected, whether it's broadcasting or something else, I think it deserves close observation, and I assume this one will receive close observation, too." Harris emphasized that Congress passed a law forbidding fixed quiz shows after the sensational Harris expose of "Twenty-One," "Dotto," Charles Van Doren, et al.

—Harris said that if he owned a broadcasting station he would carry editorials. "I would take an issue and give both sides of it, whether it was for a minute or five; and after I had given both sides, then if I wanted to state my position, which is the way I felt about it, then I would do it. Then I would say that anyone wanting to take a different position was

entitled to do it . . . That would be in keeping with the spirit of the law as Congress intended."



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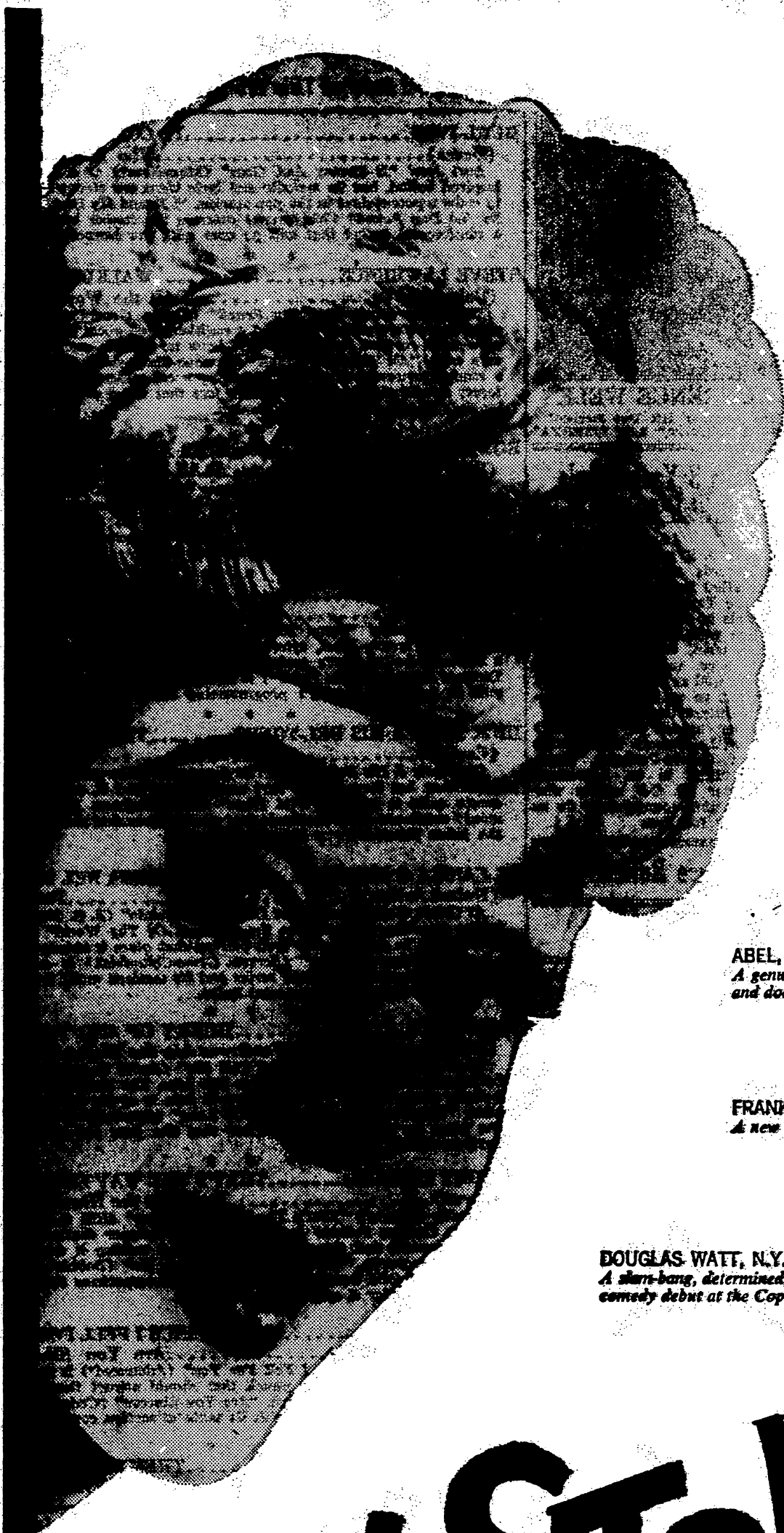
JACK O'BRIAN says of EARL WILSON'S Discovery . . .

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EARL WILSON, N.Y. POST
The biggest hit since Martin & Lewis burst upon us years ago. Kay Stevens made the word "sensation" very inadequate.

LOUIS SOBOL, N.Y. JOURNAL-AMERICAN
The Copa has come up with a sizzling winner in Kay Stevens, singing comedienne. She rocked the place last night. The girl is great, great, great!

ABEL, VARIETY
A genuine comedy find of the calibre must-comedy could always use and does not have enough of. The redhead's big city bow is boffo.

GENE KNIGHT, N.Y. JOURNAL-AMERICAN
The verdict was "A-Okay" for Kay last night at the Copacabana... a standing ovation.

FRANK QUINN, N.Y. MIRROR
A new star is born at the Copa—Kay Stevens.

FRANK FARRELL, WORLD-TELEGRAM & SUN
Kay Stevens, a beautifully stacked, titan-thatched singing comedienne, provides more voltage than Con Edison at the Copa.

DOUGLAS WATT, N.Y. DAILY NEWS
A shun-bang, determined, and completely self-assured redhead made her local singing comedy debut at the Copacabana, and destroyed any opposition... a standing ovation.

Kay Stevens

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ABC-TV

Personal Management
SHEILS & BRUNO, Inc.

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Direction
GAC

Sinatra's 'Sinatra,' 'Ella & Basie,' 'V.I.P.s' Track Set Top New LPs

FRANK SINATRA: "SINATRA'S SINATRA" (Reprise). Billed as "a collection of Frank's favorites," this new package of Sinatra-stamped songs is a natural for hefty play on the turntables and retail store counters. First off, it's an attractive two-fold packaging job (one LP, though) that should draw the impulse buyer and the disk store browser. Second, the new arrangements by Nelson Riddle are brisk and to the point giving Sinatra plenty of room to make with the lyric phrasings. Third, the songbag includes the likes of "Young At Heart," "Witchcraft," "Call Me Irresponsible," "In The Wee Small Hours Of The Morning," and "All The Way." With all that going for it, it can't miss.

ELLA FITZGERALD—COUNT BASIE: "ELLA & BASIE" (Verve). Two swingers, Ella Fitzgerald and Count Basie, are paired on disks for the first time and the result is a knockout for programmers as well as retailers. Quincy Jones has arranged the material for them here and whether it be old and familiar like "Into Each Life Some Rain Must Fall" or lesser-known like "My Last Affair," the vocalist and the orchestra fit into his musical patterns for delightful results. On a couple of sides ("Them There Eyes" and "Dream A Little Dream Of Me"), Basie leads a combo consisting of Urbie Green on trombone, Joe Newman on trumpet, Frank Foster on tenor sax and a small rhythm section. But whether it's with Basie's big band or combo, Miss Fitzgerald rolls along easily and makes the LP one of her best packages in some time.

THE V.I.P.s (MGM). The soundtrack of MGM's "V.I.P.s" shapes up as a lush instrumental set that will ride on the b.o. power of this Elizabeth Taylor-Richard Burton starrer. Miklos Rosa, the composer, ducts the Rome Symphony Orchestra over such lush romantic motifs and sweeping instrumental passages. This score is symphonic all the way with not a contemporary jazz overtone to be found anywhere.

JOE HARNELL & HIS ORCHESTRA: "HUD" (Kapp). Mixing some standards with pop items, pianist Joe Harnell has compiled a top platter. Backed by a full string orchestra, he puts lotsa drive into such tunes as the theme from the film "Hud" and delivers delicately on "Once In A Lifetime" from Broadway's "Stop the World—I Want To Get Off." His arrangements have a nice swinging quality, and all of these elements combine for a slick musical outing which should keep programmers and customers busy.

KATHY KEEGAN: "THE GOOD LIFE" (Malibu). Songstress Kathy Keegan gets off a smooth effort with this session. Predominantly a ballad outing, the disk showcases her in an occasional swinger as well and she does well on all counts. Her ballad style has engaging directness, backed by solid vocal strength and simple phrasing. The result is a fine LP debut for the thrush. Tune selection includes "Call Me Irresponsible" (in two different tempo versions), "I Love You Today," "By Myself," the title "Good Life" and others.

NAT KING COLE: "THE CHRISTMAS SONG" (Capitol). Nat King Cole, who's become hot in the pop arena again, has come up with a solid seasonal package in this LP. In good form with his trademarked low-key style, he works over a program of carols, hymns and one neat pop, the title song of this album. The repertoire includes such familiar items as "Deck The Hall," "Adeste Fideles," "O Little Town of Bethlehem," "Hark, The Herald Angels Sing" and "Joy To The World," among others. Cole gets fine backing by an orch and chorus under Ralph Carmichael's baton.

THE GEORGE MITCHELL CHOIR CONDUCTED BY ROBERT DE CORMIER: "WHERE HAVE ALL THE FLOWERS GONE" (Liberty). The rich, lusty sound of the George Mitchell Choir, under the direction of Robert De Cormier, gets a fine performance on this disk. With folk-based material, the group delivers strongly on songs which range from the delicate "Where Have All the Flowers Gone" title tune to a big "Ox-Drive's Song." Fine soloists combine with a skillful ensemble sound to produce spirited renditions of the tunes, backed by equally ex-

citing arrangements by De Cormier. The material is given a hefty pop treatment which should put the disk into strong sales contention.

DON GIBSON: "I CAN'T STOP LOVING YOU" (RCA Victor). A country artist by way of the Nashville route, Don Gibson has been a consistent hit producer over the past few years. Composer, guitarist and singer, he reveals his talents for the rhythmic melodies and finely constructed, straightforward lyrics. In this set, he reprises such hits as "I Can't Stop Loving You," "O Lonesome Me," "Just One Time" and others recorded by himself and other artists.

SONNY STITT: "MY MOTHER'S EYES" (Pacific Jazz). This session offers a brisk blend of swinging jazz work by tenorman Sonny Stitt, backed by organist Charles Kynard. The unit is rounded out by Ray Crawford on guitar and Doug Sides on drums. The boys combine for some groovy ensemble work while Stitt and Kynard cut up nicely in solo spots. There's an occasional ballad bit here, but the emphasis is predominantly on a more swinging tempo. Stitt's horn is in fine voice and Kynard adds a solid rhythmic and melodic touch. There's lots to dig here and jazz fans will be doing just that in numbers both on the air and as their own deejays.

"COUNTRY MUSIC STAR SPECTACULAR" (Hickory). With folk music having grown substantially the past few years, a resurgence in interest in country music in geographical areas where the genre isn't usually popular has also taken place. Answering the presumed market, Hickory Records has packaged selections by some of the top c&w artists in the biz. Included are performances by Roy Acuff, Sue Thompson, Bobby Lord, Bob Luman, Wilma Lee & Stony Cooper, Ernest Ashworth and Bob Gallon. Tunes are from the click songbags of these artists. The result is a collection which could catch on with country fans.

JERRY BOCK: "NEW SONGS WE SING IN SCHOOL" (Golden). Broadway composer-lyricist Jerry Bock has written a set of tunes for kiddies which are displayed brightly and cleverly here by the writer and a group of kids. The disk has the added advantage of some fun patter between Bock and the moppets involved. He asks the youngsters questions about a subject which they discuss, then he introduces a song which ties in with what they have been talking about. The kids are entertaining, the songs are clever and the overall thing has been put together very smartly. The result is a top kiddie which deserves considerable attention from schools and parents.

"GOSPEL SONGS OF THE SOUTH" (Dot). Dot has put another standout LP aboard the gospel train. This album contains performances by two powerful exponents of the gospel idiom. Sister Ernestine Anderson, on one side, belts a half-dozen religiousos with a high-pitched pipes that achieve a great intensity. On the reverse side, the Georgia Peach delivers just as effectively in a contralto groove. Both sides are marked by the pervasive rhythmic zeal that characterizes gospel.



LAWRENCE WELK

Has Another Hit Dot Record! "BLUE VELVET," B/W "FIESTA"

Pye Inks 3 Yank Labels To British Distrib Deals

London, Sept. 24. Trip to U. S. by Louis Benjamin Pye Records managing director, has resulted in the company signing three Yank labels to distribution deals in this country. Pye has now tied with Dimension, the Little Eva label, which will be released here under the Colpix brand, as well as Sceptre and Wand which will go out in the U. K. under Pye International banner.

Another aspect of Benjamin's trip was the dickers with Bernie Lowe of Cameo-Parkway. These have resulted in an agreement whereunder all C-P artists who record in this country now do so exclusively for Pye.

Dance Review

The Chase

(N. Y. CITY BALLET)
Jacques d'Amboise, top performer of the New York City Ballet troupe, has taken a fling at choreography with a short perky item called "The Chase" (or "The Vixen's Choice"). It was given its world premiere last week at N.Y. City Center with Allegra Kent portraying the mischievous fox and set to the music of Mozart's Horn Concerto No. 3. It's a safe conjecture that Balanchine needn't concern himself about looking to his laurels.

As a bit of horseplay it has its moments. That it does nothing or less to advance the art of the dance is wholly irrelevant. Played strictly for laughs and kicks (though not of the choreographic variety), it's an innocuous albeit pleasurable "quickie" in which the dance aspects are overshadowed by the decor, the costuming and the comedic accent.

It's a handsomely mounted item dressed up (by Karinska) in the lavish and velvety tradition of the horse set and boasts an inventive background of tile-squared mosaic which seems to mesh park greenery and skyscrapers. As the curvaceous little vixen who leads the Duke and his huntsmen a merry chase Miss Kent was ideally suited for the role. Andre Prokovsky as the Duke pranced his way through the trifle with little effort—since none was required. Rose-

Longplay Shorts

RCA Victor has scheduled the release of its "Three Penny Opera" soundtrack package for December. The film, which is being presented by Joseph E. Levine, stars Curt Jurgens, Hildegard Neff, Sammy Davis Jr. and June Ritchie. Musical director is Peter Sandloff. Lloyd Leiszig, creative services chief at United Artists Records on a two-weeker to the Coast... The United States Committee for the United Nations (Robert S. Benjamin is national chairman) is having a "coming-out party" today (Wed.) at New York's Hotel Plaza for the LP, "Three Billion Millionaires." Package, written by Diane Lampert, Peter Farrow and Robert Allen, features an all-star cast including Jack Benny, Carol Burnett, Wally Cox, Bing Crosby, Sammy Davis Jr., Judy Garland, Danny Kaye, George Maharis and Terry-Thomas.

London International has launched a "Musical Memories" series of 12 LPs pegged on the music of a dozen different countries... Al Hirt, RCA Victor jazz trumpeter, set for a guest shot on Jimmy Dean's ABC-TV show tomorrow (Thurs)... London Records hosting a cocktailery for Mantovani at the Essex House today (Wed.)... Simon & Schuster will start the ball rolling on Elliot Horne's "The Hippiary" this week. Horne is with RCA Victor's press department... Jan Peerce set for his first and only recital in Paris at the Salle Pleyel on Sept. 30. He's also set for a concert on Oct. 7 at the Konzerthaus in Vienna.

Top Singles Of The Week

(The 'Best Beis' of This Week's 100-Plus Releases)

BURL IVES.....IT COMES AND GOES

(Decca).....The Dog Pound
Burl Ives' "It Comes And Goes" (Moss-Rose†) is a country-inspired ballad, but its melodic and lyric ideas are strong enough to make a potent dent in the pop market. "I Found My Best Friend In The Dog Pound" (Wayfarer*) caresses the canine breed with a sentimental ballad that will go over with the kennel crowd.

STEVE LAWRENCE.....WALKING PROUD

(Columbia).....All the Way Home
Steve Lawrence's "Walking Proud" (Screen Gems-Columbia†) steps out with a strong beat and a multi-tracked vocal that keeps pace with current trends and will have no trouble exciting the teen mob. "All The Way Home" (Famous-Chappell & Styne*) is a straightforward ballad with a moving vocal manner. Deejay interest should also be drawn by the fact that it's a pic title tune by Jule Styne and his son, Stanley.

BOBBY BARE.....500 MILES AWAY FROM HOME

(RCA Victor).....It All Depends On Linda
Bobby Bare's "500 Miles Away From Home" (Central†) follows the same forlorn note that clicked for him in "Detroit City" and he should pick the same payoff sympathy in all areas. "It All Depends On Linda" (Central†) has a soulful country-ballad quality but it's also easy for the popsters to dig.

JOHNNY MATHIS.....COME BACK

(Mercury).....Your Teenage Dreams
Johnny Mathis' "Come Back" (Elm Drive*) opens his career with the Mercury label, after a long hitch with Columbia, with a dramatic ballad that's packed with spinning excitement. "Your Teenage Dreams" (Elm Drive*) is in the warm ballad groove that will fit into any deejay's programming schedule.

DICK DALE & HIS DEL-TONES.....THE SCAVENGER

(Capitol).....Wild Ideas
Dick Dale & His Del-Tones' "The Scavenger" (Garpax-Surmont†) is another hot item in the surf music genre and it, too, should create quite a splash. "Wild Ideas" (Bloor-Hoffman House-Surmont†) sends out more rhythmic surf music waves that should keep the jukeboxes flooded for a few more months.

AL CAIOLA & HIS ORCH.....LA DONNA NEL MONDO

(United Artists).....Redigo
Al Caiola & His Orch's "La Donna Nel Mondo" (E. B. Markst†) is the beguiling theme from the "Women Of The World" score worked out in an inventive orch pattern that gives it strong take-off possibilities. "Redigo" (Screen Gems-Columbia†) is a stirring title theme of a new to series and its western motif is fashioned with lots of instrumental color.

PAUL ANKA.....HURRY UP AND TELL ME

(RCA Victor).....Wondrous Are the Ways of Love
Paul Anka's "Hurry Up And Tell Me" (Apt†) is a mournful ballad about the possibilities of a lost love. The teeners should believe every word of it and turn it into a socko commercial slice. "Wondrous Are The Ways Of Love" (Spankat†) speeds up the pace for a fast-moving rocker that the juve set will find hard to resist.

FREDDY CANNON.....THAT'S THE WAY GIRLS ARE

(Swan).....Do What the Hippies Do
Freddie Cannon's "That's The Way Girls Are" (Hill & Range, Shelros Cannon Point†) is a lighthearted swinger that's aimed at the teeners and they should respond by making it a strong spinning property. "Do What The Hippies Do" (Debbie Anne-Bae*) has a solid beat for teen terping, and sometimes that's all that's needed for a spinning splash.

LENNY WELCH.....SINCE I FELL FOR YOU

(Cadence).....Are You Sincere
Lenny Welch's "Since I Fell For You" (Advanced*) is a nifty ballad entry with a blues punch that should attract the deejay action that can pull it through. "Are You Sincere" (Cedarwood†) is in a blues ballad groove with its main attraction coming from its sincere delivery.

FRANK CHACKSFIELD ORCH.....THEME FROM A NEW KIND OF LOVE

(London).....Street of Goodbyes
Frank Chacksfield Orch's "Theme From 'A New Kind Of Love'" (Famous*) is the Erroll Garner melody for the upcoming Paramount pic and the orch turns it into a top instrumental slice that should win plays all over. "Street Of Goodbyes" (Marlyn*) has a slow and moody beat with a lush melodic quality that's good for late hour programming.

MYRNA MARCH.....I CAN'T SAY NO

(Roulette).....I Keep Forgettin'
Myrna March's "I Can't Say No" (Trio†) works up a lot of spinning heat with a blues beat that develops stirring results especially with some wild-shouting in the background. "I Keep Forgettin'" (Trio†) has an unusual jazz flavor and a sharp vocal attack to pull play.

PAT BOONE.....MISTER MOON

(Dot).....Love Me
Pat Boone's "Mister Moon" (Roosevelt†) shines with a bright melodic lilt and a warm delivery that makes programming easy. "Love Me" (Hill & Range-Quintett†) has the singer putting over a strong ballad sentiment in persuasive terms.

TONY ORLANDO.....WHAT AM I-GONNA DO

(Epic).....I'll Be There
Tony Orlando's "What Am I Gonna Do" (Screen Gems-Columbia†) is another of those brisk teen-pepped items that continue to pay off and the sharp vocal punch gives it an added push. "I'll Be There" (Cherito-Adaris-Dornick†) squeezes out a blues ballad in a way that will win over the teenage femmes for a good run. Gros.

*ASCAP. †BMI.

BRITISH INDIES' DISK JACKPOT

A Failure of Appreciation

Florence, Sept. 24.

Artists in Italy have rarely been marked high for their charitable views of other artists. The prize for this outspoken approach should go to veteran (81) composer Gian Francesco Malipiero, who was recently interviewed in his home in Asolo. "What, Maestro, are your views on Verdi?" he was asked. Malipiero became first a shade paler then redder. "He was the ruin of Italian music! He made everything vulgar. He killed a great tradition. The less said about Verdi the better."

Not discouraged in the least, the reporter tried the name of Puccini. This time Malipiero jumped in his chair as if bitten by a viper. "Even admitting that Puccini wrote music" he gasped "it can only be compared to real music as a cheap comic can be compared to literature."

The reporter wrote this down and then mentioned the living Gian-Carlo Menotti. This time Malipiero's face went blank. "Menotti? Have never heard of a musician called Menotti, never."

Local 21 Board, Columbia, S. C., Revolts Over Tax, Votes Disaffiliation With AFM

The dissatisfaction over the \$6 per capita tax adopted by American Federation of Musicians delegates at its June convention in Miami has manifested itself in a vote last week by executive board of Local 21 (Columbia, S.C.) for disaffiliation with the Federation. The exec board also mailed to its members a letter outlining the present difficulties as resulting from the per capita tax and mentioned the loss of the 10% traveling tax collection in addition to the \$6 assessment as the reason for its financial plight.

Hector DeRienzo, a director of the National Assn. of Orchestra Leaders and a member of Local 21, said that the Orchestra Leaders Assn. urges that the members of the local vote in favor of a plan to continue affiliation with the AFM.

In a letter from the National Orchestra Leaders group, it was pointed out that the local should stay with the AFM until the Federal Court rules on the legality of the \$6 per capita tax. They said, "Do not disaffiliate from the AFM, instead recapture the AFM for democracy and for its members."

"Make it forever impossible for the union to resort to undemocratic secrecy and convention intrigue in order to bypass members' views and decisions on the important question of the amount of dues your members will be called upon to pay. Therefore the National Assn. of Orchestra Leaders urges you not to disaffiliate from the AFM despite its present selfish, undemocratic and incomplete." (Continued on page 57)

Va. Furniture Mfr. Pacts Cleffer to Write Concerto Plugging Its New Product

By JIM WALSH

Richmond, Sept. 24.

There has to be a first time for everything — and the Basic-Witz Furniture Industries Inc., of Waynesboro and Staunton, Va., appears to have achieved a "first" all its own by commissioning a noted composer to write a symphonic concerto in honor of its product.

Robert McNabb, assistant to Bernard L. Copeland, president of Basic-Witz, says records of the Library of Congress indicate that never before in any industry has a manufacturer commissioned a full scale symphonic work.

The composition, which will have the title, "Anniversary Concerto: 75" is being written by Robert Evett, whose major works have been performed by the nation's top symphony orchestras. Its first performance will tie in with Basic-Witz' introduction of a new furniture line, marking the company's 75th anniversary. The line, designed by Sanford Wallack, will also be called "Concerto 75."

"Anniversary Concerto: 75" will be world premiered Oct. 20 in the Greensboro, N. C., Civic Auditorium. (Continued on page 57)

WIN RICH PAYOFF AFTER LEAN YEARS

By ROGER WATKINS

London, Sept. 24.

Declining appeal of the American disk in the British market—which may be temporary—is to a large extent "clearing the decks" for the local independent record producer.

Unlike their U.S. counterparts, the indies on this side of the Atlantic, a small breed of enthusiastic "hardnuts," have been bucking great odds to survive, let alone be financially successful. The fact that they're now coming into their own and are providing a substantial share of the local hits is the payoff after years of foot-in-the-door selling to the majors.

Even today, the music biz is "suspicious" of the small recording boys who operate from both hole-in-the-wall hq's and more opulent surroundings. And certain sections of the trade still register "disbelief" that any of the indies can come up with a hit, hitherto mainly the prerogative of the big wax works.

Decca Swings to Indies

But that this attitude is on the wane is evidenced by the fact that Decca, one of Britain's two major disk companies, has agreed to credit Bunny Lewis' indie banner Ritz on the Decca label for product emanating from the Ritz waxery. Decca, more than its main competitor, EMI, is swinging over to use of independent producers and one source reveals that a figure approaching 50% of Decca releases comes from non-staff diskers.

EMI, which has a large staff of a&R men—including Norrie Paramor and George Martin, two consistent hit producers—is also warming up the cold shoulder it has been giving outside record producers in the past. And these days if a freelance disk comes in, it is considered by a board of upper echelon execs and not rejected out of hand.

According to one of Britain's top independents, Joe Meek, writer-producer of "Telstar" which clicked in the U.S. as well as Britain, the lone waxer is still by no means in clover, however.

Sliding Gross Scale

He reveals that, depending on the artist concerned, a non-staff disk can expect to make a deal with Decca giving him anything between four and 8% of the disk's gross. EMI will only go to 5%.

Out of this return, says Meek, musicians' fees for the session must be deducted, hire of studios, etc., must also come off and other heavy overhead must be taken in account. All this is okay if the record comes out. (Continued on page 56)

'Story' LP Track Tops 2-Mil. Sales

The soundtrack album of "West Side Story" on the Columbia label has now passed the 2,000,000 sales mark. It's believed to be an all-time sales high in the industry for a soundtrack package.

The 2,000,000 LP sales figure represents only those sales within the U.S. Approximately another 1,000,000 copies have been sold outside the U.S. either through Columbia affiliates or licensees. The album, which features a score by Leonard Bernstein (music) and Stephen Sondheim (lyrics), has been on the market for almost three years.

Col also released the original Broadway cast album of the tuner which has sold over 1,000,000 LP's. In passing the 1,000,000 sales mark, "West Side Story" joined a select group of Broadway shows that hit the 1,000,000-plus sales mark. On Columbia, "My Fair Lady" has sold over 4,000,000, "South Pacific" nearly 3,000,000, "The Sound of Music" over 2,000,000 and "Camelot" over 1,000,000.

Victor Riding Optimistic Wave With Its 6-Figure Balladeer Gamble on Gary

Indiana U.'s Jazz Gigs

Bloomington, Ind., Sept. 24.

Three jazz concerts have been set at Indiana U.'s Memorial Union in connection with home football games. Peter Nero plays Oct. 5, the evening of the Ohio State game, and the Four Saints will appear with him.

Nat King Cole is booked Oct. 26 to tie in with the Cincinnati game while Louis Armstrong and his jazz all-stars have been inked for Nov. 23, following the Purdue game. Each act will give two evening shows.

Album Rights On New Lerner-Lane Tuner Still in Air

Both Capitol Records and RCA Victor will be tied up in the financing of the new Alan Jay Lerner-Burton Lane musical, but designation of the original cast album rights is still up in the air. However, insiders believe the tuner will fall into the Victor hopper by virtue of an earlier commitment by Lerner.

The show, as yet untitled, is budgeted at \$500,000 half of which is being put up by producers Cy Feuer & Ernest H. Martin, and the other half by NBC. Capitol is partner with Feuer & Martin in all their legit activities which makes their share of the financing \$125,000. NBC's sister company to Victor under the parentage of Radio Corp. of America.

The tuner was originally scheduled as "I Picked a Daisy," with Lerner doing the book and lyrics and Richard Rodgers the music. Breakup of the Lerner-Rodgers team last June brought Lane in as the new composer and Feuer & Martin as coproducers with Lerner. Tuner, which is now scheduled for a spring production, will get a new title.

The partnership with Feuer & Martin has put Capitol in the unusual position of being on the receiving end of royalty statements from a rival company. The diskery was partnered with F&M last season in the production of "Little Me," which was put into the original Broadway cast album groove by Victor.

Cap is also partnered with F&M in the London production of "How to Succeed in Business Without Really Trying." Victor has the original Broadway cast album to that show, too.

So far this season, Capitol has nabbed the original Broadway cast album rights to "Funny Girl" and "Zenda." Victor has "The Student Gypsy," "Jennie" and "110 in the Shade."

Elect 4 to 2-Yr. Terms As Trustees of NARAS

Joe Csida, Nesuhi Ertegun, Mickey Kapp and Bob Yorke were elected for two years as trustees of NARAS (National Academy of Recording Arts & Sciences) by the governors of the New York Chapter.

Csida and Ertegun were re-elected as trustees. Kapp had been national secretary and Yorke national president. Their terms expire next month, so that their election by the N. Y. group assures their serving another two-year term.

Still representing New York among the trustees are George Avakian, Dom Cerulli and John Hammond. New officers will be elected when the trustees of the L. A., Chicago and N. Y. chapters meet next month on the Coast.

Whatever Victor needs Victor builds. That's the theme developed by Bob Yorke, RCA Victor v.p. in charge of the commercial records creation department, over the past three years and which once again has come into focus via the current diskery drive on singer John Gary.

The Gary buildup, according to Yorke, was sparked by the company's need for a ballad singer. (Victor has Perry Como, of course, but the roster requirement was for a new young ballad singer.)

The development of Gary as a Victor diskster follows the pattern established by Yorke in 1961 when the company's needs were for a pop pianist, a jazz instrumentalist, a folksinger and a new female singer. The company then had all departments geared for the buildup which brought Peter Nero (pop pianist), Al Hirt (jazz instrumentalist), The Limeliters (folksinger group) and Ann-Margaret (girl singer) to the disk forefront. And last year, Yorke felt the need for a Lanza-styled tenor on the label so Sergio Franchi was imported for a disk priming here.

In the case of Gary, Victor started from scratch. The company has subsidized him for months (on an advance against royalties arrangement) with an investment that had to provide for virtually everything (clothes, rent and sundry living expenses), a manager (Joe Csida), a booking agency (William Morris), tv guest shots (10 slots, kicking off last week, have been arranged on NBC-TV's "Tonight" show) while the first album was in preparation. The investment is reported to be in six figures.

Victor's gamble on Gary, a 28-year old from New Orleans, will be tested next week when his first LP, "Catch A Rising Star," is sent into market. However, Victor is riding on an optimistic wave with their new balladeer and already has a second LP in the works.

According to Yorke it was decided to kick off Gary in an album rather than on a single because of the wider audience range for an (Continued on page 57)

SG-Col Music Rolls Big Campaign to Build Colpix Into Major Label Status

Hollywood, Sept. 24.

Screen Gems-Columbia Music is making a concerted effort to build Colpix Records from its present studio subsid position into a major record company.

Music branch's v.p. Lou Adler reports company is now building a catalog of young artists aimed as album sellers, with special push also being put to soundtrack of Carl Foreman's "The Victors" and the "Elizabeth Taylor London" telespecial, which Colpix has acquired.

Major impetus in expansion move is new campaign being developed to sell James Darren as an adult appeal singer. Youngster previously had been a hit single artist for company, but now has recorded new adult album, "At Last—James Darren," which company will sell with extra push.

Colpix spent \$13,000 on album, and will expend as much time and money on promotions as necessary, Adler said. Similar sell is being aimed, for Jane Morgan, who moved over to Colpix from Kapp.

Last May 1 Columbia bought Nevins-Kirshner indie publishing company for \$3,000,000. Buy included Aldon Music and Dimension Records, with Aldon now changed to Screen Gems-Columbia Music. Dimension is retained as a "hard rock" record subsid. New parent music company employs 45 writers under contract.

Don Kirshner is exec v.p. in charge of music and records. Jonie Taps remains as studio liaison. Marvin Cane is v.p. and company has acquired former London Records exec Walt McGuire for the new team.

Authors League of America Says All Creators Must Resent Jukes' Free Ride

Authors League of America, via a status report to its Authors Guild and Dramatist Guild, urges all who live by writing and royalties to support the bill pending before U. S. Congress to take away the exemption which jukeboxes enjoy from the "performance for profit" proviso which applies to stage, cafes, broadcasting and nearly all other media of entertainment. Says the Authors League status report:

H.R. 7194, introduced by Emanuel Celler, is a Bill to remove the Jukebox exemption from the Copyright Act. It has been approved by the Judiciary Committee, and will soon be brought to a vote in the House of Representatives. If passed, it would eliminate an inequitable provision that has deprived composers of any payment for the use of their music by the Jukebox industry. The Bill faces bitter opposition from those who have had the free use of copyrighted music, and it needs—and deserves—the support of all authors.

The Jukebox exemption permits the playing of recordings of any copyrighted song—without its author's consent, or compensation—in a coin-operated phonograph (a "jukebox"). The clause specifically exempts this commercial use of music from the copyright owner's exclusive right of "public performance for profit."

Every other user (radio stations, wired music services, non-coin-operated phonographs in restaurants, etc.) who pub-

licly performs a song for profit—by a live performance or by playing a recording—must obtain permission of the copyright owner and pay him.

There is no justification for the Jukebox exemption. An author is entitled to be compensated for each use of his music (or book or play)—and particularly when his composition is used for someone else's profit. The Jukebox industry collects millions of dollars of fees from the public every year—fees paid to hear a performance of copyrighted music. At present, composers receive no compensation whatsoever from this use of their works. If H.R. 7194 is passed, they would be able to bargain for reasonable fees.

The Jukebox industry argues that the composer is paid—he receives a royalty (less than 2c a recording) for each record sold; this, however, is only a royalty on the sale of copies, and not payment for the right of performance. It is a fundamental principle of copyright law that the purchase of a copy of a song (or other work), does not carry authorization to the buyer to then disseminate the work publicly by performance or reading; any more than it entitles him to make and sell copies of his copy.

Every author has a common interest in seeing that inequitable provisions in the Copyright Act are corrected—whether they affect him, or a group of fellow authors. It would help H.R. 7194's chances immeasurably if all League members—and anyone else concerned with the creative arts—let their Congressmen know, by mail, telegram, or personal conversation, of their support for the Bill. The public does have a concern in the Bill.

The literary, musical and dramatic arts are ill served when the Copyright Law prevents the author—as the Jukebox Bill now does—from deriving income from a major commercial use of his work. A law that permitted members of the public to play a privately owned jukebox without paying the owner, would deprive him of income from his property; there is no more justification for permitting the jukebox operator to play an author's song—his property—in a jukebox without paying the author; it deprives him of income from the song he has created.

Cap Ups B. Davidson To Singles Merch. Manager

Bruce Davidson has taken over as single record merchandising manager at Capitol Records. He had been promotion manager at Capitol Records Distributing Corp.'s Philadelphia branch.

Davidson will shift from Philly to Cap's base on the Coast. He'll now report to Vito Samela, CRDC national singles sales and promotion manager. The single record merchandising manager post was formerly held by Gene Brewer, who resigned.

APT Music Corp. has been authorized to conduct business in New York, with capital stock of \$1,000. Edith Schaffer was filing attorney. Another certificate recorded by Miss Schaffer changed the name of Am-Par Record Corp. to Ampar Music Corp.

British Indies

Continued from page 55

cerned is a big click. Otherwise, it could prove expensive. In Meek's case, however, he reports that so far in his career as an indie, he has not "pushed" a disk which did not find a distributor. And although he supplements his income via songwriting and artists management, he still gets a healthy living from his waxy activities.

Other freelancers in the field who are now coining it include Dennis Preston, who specializes in jazz recordings but also works in the pop arena; Mike Barclay another popdisk peddler; Bunny Lewis, a pubber who is making big inroads with his Ritz label, and one or two others like Robert Stigwood, Eddie Rogers, Chris Blackwell-Harry Robinson, et al.

Significantly, Meek, encouraged by the success of "Telstar" in the U.S., and the indies' breakthrough here, is now angling to expand his activities and records direct for the American market. His first steps in this direction are two "surfing" titles—"Big Breaker" and "Surfin' John Brown"—which he has waxed with a new British group called The Ambassadors. Master has already been winged to Leeds Music in the U.S.

Reg Connelly, 68, Victim of Cancer

Reg Connelly, 68, who died Sept. 23 at his home in Bournemouth, England, of cancer, was the sole owner of the international music publishing organization of Campbell-Connelly Co. and its sundry affiliates. These included the Dash-Connelly Co., Ivy Music, Cinephonic and other corporate entities. He had branches in New York, Paris, Toronto and Sydney with affiliations in Germany, Spain, Italy and South America.

He only recently had married his second wife, Agnes (the first Mrs. Connelly died some years ago), who had been taking care of his son, Patrick, now around 40, who has been longtime ailing.

Having long since bought out Jimmy Campbell, with whom he founded the colorful and enterprising C-C firm which impressed music men on this side of the Atlantic as "being more American than Americans"—because of their aggressiveness—the future of C-C looms as a topic of intratrade speculation. Other than professional general manager Roy Berry, Connelly had no kin in the operation and, presumably, had not groomed anybody.

Mort Miller (& Miller), his American attorney, flew to London last night (Tues.) to assist in handling estate affairs and also determine the future operation of the business. Because of son Pat's condition, latter is unable to administer it, according to present conjecture.

Connelly, who occupied a permanent apartment in London's posh Grosvenor House, was an annual (and sometimes twice-yearly) commuter to New York, Hollywood and Nassau. He owns a winter place in that British Caribbean terrain and it was here that the present Mrs. Connelly took care of Pat.

Campbell-Connelly Co. is about 45 years in existence and was formed by the enterprising pianist-composer Connelly and the ditto singing-plugging Jimmy Campbell. Latter, bought out some years ago, resides in Tangier, has twice remarried since, and commutes to Gibraltar from where he conducts a deejay program. (Campbell incidentally is also VARIETY stringer from his North Africa territory).

C-C's careers were closely allied with the rise of Jack Hylton, Ray Noble, Bert Ambrose, Jack Harris and kindred maestros. Campbell-Connelly published Noble's "The Very Thought of You" and other hits. C-C wrote such international clicks as "Show Me The Way To Go Home," "Goodnight, Sweetheart," "Underneath The Arches," "Try A Little Tenderness" and others.

Connelly, more the business man, foresaw the upsurge of international music and in 1928 set up his first New York affiliation. He had the international pulse-feel of pop music, soon expanding into Canada (Toronto) and globally thereafter.

Tin Pan Valley

By RED O'DONNELL

Nashville, Sept. 24. Pat Boone, in between film commitments for visit with his parents, said he was dickering new five-year contract with Dot Records.

Monument prexy Fred Foster returned from four-week tour of Europe with talent, Roy Orbison, Bob Moore and Tupper Saussy.

Music Row scuttlebutt: Johnny Tillotson left Cadence for MGM. Tennessee Ernie Ford to salute WSIX-TV on his Wednesday (25) ABC-TV.

Hillbilly waltz king Clyde Moody, one of the "Grand Ole Opry" originals, cut some singles and albums for Don Pierce's Starday label.

Mel-o-Tone Records incorporated in Tennessee. Opened office in Nashville. James Franklin is president. Active as writer-publisher for past 25 years, he's responsible for several song hits, including the original "My Happiness." Partner is WNFO-FM announcer James Halwig.

Bill Anderson, singer - writer, goes to Philly to tape seg for Dick Clark's "American Bandstand," which will be aired Saturday, Oct. 12, on ABC-TV. Anderson's composition of "Still" has been "covered" by English artists Karl Denver and Ken Dodd — and both recorded versions are on London's Top 20.

Jim Reeves health (nervous exhaustion) may force him to refuse all personal appearances for next two months, including upcoming scheduled flights to South Africa for premiere of his film, "Kimberly Jim," which was lensed there.

Roy Acuff and Smoky Mt. Boys came out of semi-retirement to play three dates in Maine—Caribou, Bangor and Brunswick—next weekend.

Hospitalized on same floor at St. Thomas: Songstress Brenda Lee, "opry" performer Helen Carter (of Carter Sisters & Mother Maybelle), and retired bandleader Francis Craig of "Near You" and "Beg Your Pardon" success.

SHORT SHOTS—

RCA-Victor's Chet Atkins on Coast for a &r. staff powwow... Bill (Hoss) Allen returned to WLAC radio deejay chores after several years of producing and promoting records... Canadian tv player Denise Ange dated for Nashville Columbia recording session under supervision of a &r. exec Don Law.

Music publisher Charlie Adams in from Coast with newcomer singer Johnny Fitzmorris for Columbia wax sessions... Starday producer Tommy Hill dashed to Dallas to record album of the Big D Jamboree live from stage of Sports Auditorium. Artists caught include Red Sovine, Mitch Torok, Frankie Miller and Willis Bros.

Backtracking to Jim Reeves: He has a new record company, yecept Shannon. First release will be country & western singles by KMAC (San Antonio) deejay Billy Deaton.

Sam Phillips (Sun Record topper) in from Memphis to check on his studio operation. Phillips just completed album and singles session with singer-pianist Jerry Lee Lewis.

Package headlined by Johnny Cash and June Carter took off for tour of Ireland... James Brown & Co. booked for one-nighter at Hippodrome next Sunday (29)... The Smothers Bros.

and Kingston Trio have concerts slated here this fall... WSM Radio manager Robert E. (Bob) Cooper named manager of Ryman Auditorium, which was recently purchased (for \$208,000) by the broadcasting station & its parent company, National Life & Accident Insurance Co... Ryman is site of the weekly "Grand Ole Opry" shows.

Jim Denny Talent Agency v.p.-general manager Lucky Moeller huddling with Flame Club owner Ray Perkins in Minneapolis, where he set up bookings for early 1964.

Roy Cohn

Continued from page 1

about suits relating to invasion of privacy, etc.

Talbot admitted that distribs had not been exactly fighting each other to acquire the picture, which received favorable reaction at its first public screening at the Museum of Modern Art Saturday (14). According to the producer, "everybody is fascinated by it, but they just don't seem to know how they would merchandise it." At the moment, he has two distribs dickering, one a major and one a large independent.

Producer, who owns and operates the New Yorker Theatre in Manhattan, says that he has neither the time nor the money to distribute the picture himself and is confident of concluding an outside deal. Obviously, he says, the picture will need highly specialized handling and he intends to play a key role in the setting of its initial dates.

A SWEET SUCCESS!

SWEET SEPTEMBER

Recorded by:

ARTIE BUTLER—20th Century-Fox
CARL EDMONDSON—Fraternity
BILL EVANS—Verve
JIMMIE HASKELL—Capitol
PETE JOLLY TRIO—Ava
SYLVIA SYMS—Columbia
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JERRY JACKSON • KAPP K 543
BOB DYLAN • COL. CL 4986
DENNIS & RODGERS • CRS-300 X
ARTHUR LYMAN • HI-FI L 1013
BOB HARTER • LIBERTY LRP 3330
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VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk. Wk. On Chart	Label
1	1 5	BLUE VELVET Bobby Vinton Epic
2	2 8	MY BOYFRIEND'S BACK Angels Smash
3	4 4	THEN HE KISSED ME The Crystals Philles
4	5 6	SURFER GIRL Beach Boys Capitol
5	7 4	SALLY GO ROUND THE ROSES The Jaynettes Tuff
6	3 8	IF I HAD A HAMMER Trini Lopez Reprise
7	6 6	HEAT WAVE Martha & Vandellas Gordy
8	14 3	BE MY BABY Ronettes Philles
9	8 7	HELLO MUDDAH, HELLO FADDUH Allan Sherman Warner Bros.
10	15 7	PAINTED TAINTED ROSE Al Martino Capitol
11	16 3	CRY BABY Garnett Mims UA
12	9 4	WONDERFUL, WONDERFUL Tymes Parkway
13	26 2	BUSTED Ray Charles ABC-Par
14	10 4	MICKEY'S MONKEY Miracles Tamla
15	21 4	A WALKIN' MIRACLE The Essex Roulette
16	12 7	THE MONKEY TIME Major Lance Okeh
17	11 3	MARTIAN HOP Ran-Dells Chairman
18	33 2	BLUE BAYOU Roy Orbison Monument
19	20 4	KIND OF BOY YOU CAN'T FORGET Raindrops Jubilee
20	28 7	FRANKIE & JOHNNY Sam Cooke Victor
21	18 9	MORE Kai Winding Verve
22	29 7	YOU CAN NEVER STOP ME LOVING YOU Johnny Tillotson Cadence
23	23 13	WIPE OUT Surfaris Dot
24	— 1	DEEP PURPLE April Stevens & Nino Tempo Atco
25	17 11	CANDY GIRL Four Seasons Vee Jay
26	35 2	HONOLULU LULU Jan & Dean Liberty
27	13 11	MOCKINGBIRD Inez Foss Symbol
28	31 3	TREAT MY BABY GOOD Bobby Darin Capitol
29	— 1	HELLO HEARTACHE, GOODBYE LOVE Little Peggy March Victor
30	32 13	FINGERTIPS Little Stevie Wonder Tamla
31	41 3	LITTLE DEUCE COUPE Beach Boys Capitol
32	— 1	SUGAR SHACK James Gilmer Dot
33	19 7	I WANT TO STAY HERE Steve Lawrence & Eydie Gorme Columbia
34	22 9	HEY GIRL Freddie Scott Colpix
35	— 1	FOOLS RUSH IN Rick Nelson Decca
36	27 10	DANKE SCHOEN Wayne Newton Capitol
37	25 11	BLOWIN' IN THE WIND Peter, Paul & Mary Warner Bros.
38	24 11	DENISE Randy & The Rainbows Rust
39	— 1	TALK TO ME Sunny & Sunflows Teardrop
40	— 1	DOWN AT PAPA JOE'S Dixiebelles Sound Stage 7
41	37 3	WHY DON'T YOU BELIEVE ME Duprees Coed
42	30 3	DOWN THE AISLE Patti LaBelle Newtown
43	40 2	DONNA THE PRIMA DONNA Dion Columbian
44	47 4	MAKE THE WORLD GO AWAY Timi Yuro Liberty
45	— 1	MEAN WOMAN BLUES Roy Orbison Monument
46	— 1	TEENAGE CLEOPATRA Tracey Dey Liberty
47	42 2	ONLY IN AMERICA Jay & the Americans UA
48	44 3	THAT SUNDAY, THAT SUMMER Nat King Cole Capitol
49	39 8	GREEN GREEN New Christy Minstrels Columbia
50	45 3	BIRTHDAY PARTY Pixie Three Mercury

MPLS. SYMPH SETS 14 GUEST SOLOISTS

Minneapolis, Sept. 24. Minneapolis Symphony Orchestra's 61st season of regular Friday night concerts, 18 in number and starting Oct. 18, promises 14 guest soloists, four guest conductors and the return of music director Stanislaw Skrowaczewski and Frederick Fennell as director and associate director respectively.

Returning as soloists will be violinists Yehudi Menuhin, Isaac Stern and Henryk Szeryng. Pianists coming back as guests will be Gina Bachauer, Malcolm Frager, Glenn Gould and Claudio Arrau.

First soloist appearances with the orchestra here will be those of violinists Edith Peinemann of Germany and California's David Abel; pianists Ann Schein, Anton Kuerti and Julian Katchen, and Hungarian cellist Janos Starker. Also appearing as a soloist, will be violinist Norman Carl, the orchestra's own concertmaster.

Guest conductors will be 89-year-old Pierre Monteux, Radio Cologne Orchestra's conductor Istvan Kertesz, Bavarian Radio Orchestra's Rafael Kubelik and Mexican National Orchestra's Herrera de la Fuente.

Local 21

Continued from page 55

tent leadership. It's your union, take it back from them. Run it democratically and lawfully."

The Orchestra Leaders Assn. say that all locals should do whatever is necessary to stay with the AFM and make plans to assert themselves at the next AFM convention.

Further problems are anticipated in other locals of the AFM for the reason that upcoming are the locals' annual by-law meetings and at these conclaves, the members will be asked to vote an increase in dues to take care of the \$6 per capita tax increase along with an additional raise of dues to take care of the dropouts and the loss of the 10% tax which was declared unlawful by the Court of Appeals.

Last week, New York's Local 802 voted for a dues hike. But a movement to revoke the increase at the next by-law meeting in February is apparently growing.

Victor Riding

Continued from page 55

LP. Some single releases are planned, says Yorke, but it's easier to get a single from an LP than vice versa. Also, for a long-lasting buildup an LP has more stature in the trade.

Victor's push on Gary and his new LP will begin gathering steam Oct. 7 when he heads out on a cross-country trek of major markets to meet distributors disk jockeys and press. The tour is expected to run until Nov. 3.

Meantime, Harry Jenkins, v.p. in charge of merchandising, has all departments in his orbit including publicity, advertising, promotion and publicity working on the Gary buildup — simply because Victor needs a new balladeer.

Furniture Mfr.

Continued from page 55

torium, as part of a special full length concert by the National Symphony Orchestra of Washington, conducted by Howard Mitchell.

According to Basic-Witz, Evett "is extremely enthusiastic about the concerto he is writing for us. He tells us that he considers it his greatest work. The concerto will have 10 variations and run about 20 minutes. Each variation will be a 'show-case' for one or more musical instruments."

The concerto comprises nine "concertinos": prelude, and sections for oboe and English horn, flutes and clarinets, three trombones, three trumpets, three bassoons, percussion and harp, four horns and, finally, a concertino for strings.

The Greensboro auditorium seats 2,439. The premiere will take place during the annual Greensboro furniture show.

Evett studied under Roy Harris and at the Juilliard School of Music. He is fine arts editor of the New Republic.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk. Wk. On Chart	Label
1	1 7	ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
2	2 37	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	3 22	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
4	5 25	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
5	18 99	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
6	8 6	KINGSTON TRIO (Capitol) Sunny Side (T 1935)
7	4 7	TRINI LOPEZ (Reprise) Trini Lopez at PJS (6093)
8	10 10	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
9	6 70	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
10	9 6	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2055)
11	11 29	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
12	7 30	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
13	19 14	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
14	15 23	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
15	14 25	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
16	24 2	RAY CHARLES (ABC-Par) Recipe for a Soul (465)
17	13 10	LITTLE STEVIE WONDER (Tamla) 12 Yr. Old Genius (240)
18	12 19	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
19	22 5	NANCY WILSON (Capitol) Hollywood My Way (T 1934)
20	23 11	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
21	25 2	ELVIS PRESLEY (Victor) Golden Records, Vol. III (LPM 2765)
22	28 2	BARBRA STREISAND (Columbia) Volume II (CL 2054)
23	17 17	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
24	20 5	SURFARIS (Dot) Wipe Out (DLP 3535)
25	— 1	BOB DYLAN (Columbia) Freewheelin' (CL 1986)
26	36 26	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
27	21 24	NANCY WILSON (Capitol) Broadway My Way (T 1828)
28	38 4	MONDO CANE (United Artists) Soundtrack (UAL 4105)
29	29 14	CLEOPATRA (20th-Fox) Soundtrack (FXG 5008)
30	16 13	JAMES BROWN (King) James Brown Show (826)
31	31 5	BOBBY VINTON (Epic) Blue on Blue (LN 24068)
32	34 8	ASTRONAUTS (Victor) Surfin' With the Astronauts (LPM 2760)
33	43 26	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
34	32 6	JOHNNY CASH (Columbia) Ring of Fire (GL 2053)
35	46 26	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
36	27 7	OLDIES BUT GOODIES, Vol. 5 (Original Sound) Various Artists (M 5007)
37	49 11	PERCY FAITH (Columbia) Themes for Young Lovers (CL 2023)
38	39 2	JOHNNY MATHIS (Columbia) Johnny (CL 1809)
39	26 14	AL MARTINO (Capitol) I Love You Because (T 1914)
40	35 4	TONY BENNETT (CL 2056) This Is All I Ask (Columbia)
41	40 2	LIMELITERS (Victor) 14 Folk Songs (LPM 2631)
42	30 60	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
43	41 4	LAWRENCE WELK (Dot) Scarlett O'Hara (3528)
44	44 37	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
45	33 45	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
46	42 11	BILLY VAUGHN (Dot) Sukiyaki & 11 Hawaiian Hits (DLP 3523)
47	— 1	JAN & DEAN (Liberty) Surf City (LRP 3314)
48	37 13	FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
49	— 1	Chuck Berry (Chess) On Stage (LP 1408)
50	45 17	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)

Ill. Labor Dept. Warns Agencies To Halt 'Off Limits' Stripper Bookings

Chicago, Sept. 24.

The Illinois Labor Department has served notice on booking agencies that if they book peelers into certain stripperies deemed to be of ill repute the booker stands to lose his license as an employment agency.

The Dept. has been sending out a series of letters in recent weeks listing niteries placed in the off-limits category. Most of the spots get on the list through forcing, encouraging or not discouraging the teasers from mixing with customers to sell drinks or to solicit for prostitution. Other reasons include manhandling of customers and association with known criminals.

The crackdown on the joints is part of an approximately year-long program of increasing cooperation between various Illinois, Chicago and Federal agencies in clamping down on sources of income from organized crime. The clubs usually make the ill-repute list after one or more incidents involving police action. They are tabbed untouchable without a hearing, and although the process might seem legally high-handed, no one has contested it to date.

A lawyer connected with the Labor Dept. said that most of the spots, put in booking limbo have been violating the American Guild of Variety Artists' Minimum Basic Agreement by failing to contribute to the health and welfare fund, by substituting records for the live music required by contract and by requiring kickbacks from the strippers.

However, he added, the recent action is in no way to be taken as State enforcement of the Agreement, but is an invoking of existing rules of the Division of Private Employment Agencies.

So far, about 20 stripperies have been blacklisted. The most recent letter listed the following six spots: Showboat Lounge, French Quarter, Liberty Lounge, Club Gai, LeFemme, and the Playhouse.

CHI'S PUMP ROOM ON SOCIETY BAND KICK

Chicago, Sept. 24.

After 17 years with a resident house band (David LeWinter), the elegant Pump Room of the Ambassador East Hotel has switched policy and will rotate w.k. society bands about three or four times a year. Chauncey Gray kicked off the new policy last Wednesday (18).

The move is part of a concerted drive by the corporate owners of the Hotel Ambassador to keep ahead of a pack of new contenders for the VIP trade. The Pump Room, longtime celeb watering hole, was refurbished six months ago.

The Buttery, in the Ambassador West across the street, was re-done three months ago and a keyboard was substituted for the resident trio, partially for economy's sake and partly to cut down the competition with its neighboring dinery.

Gray comes to the Pump Room with extensive credentials as a prominent exponent of pohsery terpery. He was batoneer-in-residence at Gotham's El Morocco for 14 years, and also played lengthy stints at the Embassy Club, the St. Regis Roof and the Maisonette.

Lombardo, Teagarden Top Cincv Coronation Ball

Kansas City, Sept. 24.

Entertainment lineup for the annual American Royal has Guy Lombardo and Jack Teagarden combo in for the coronation ball which kicks off the fall social season Oct. 5 in advance of the horseshow Oct. 11-19. Ball has been moved week ahead to bring advance heralding for the livestock and horseshow. Prices for the ball in the uptown Auditorium range from \$6 down to \$1.50.

Livestock and horse show performances will have "Kitty" and "Doc" from "Gunsmoke" and The Countrymen (4) singing folk songs at each performance. Show prices range from \$3.50 to \$1.50, with performances in the A. R. Arena on the fringe of the downtown area.

MOSCOW CIRCUS' 200G N.Y. GARDEN ADVANCE

The Moscow Circus opened last night (Tues.) at Madison Square Garden, N.Y., with a \$200,000 advance for the 14-day stand, one of the highest pre-opening takes for a new attraction. Show is under the aegis of Morris Chalfen, who is the producer of "Holiday On Ice."

Preceding the Circus stand at the Garden was a three-show engagement of the Black Watch band and dancers which ended Sunday (22) matinee. Gross was an excellent \$115,000. This layout was under S. Hurok auspices.

N.Y. Fair's Amphi Can Hit 432G Wkly.

The Meyer Davis-Leon Leonidoff-Thomas R. Rudel show on the site of the old Billy Rose Aquacade at the N.Y. World's Fair has already invested \$1,250,000 with more to go, according to Davis. Indications are that it will be the biggest purely show biz enterprise at the new Fair, which will preem April 22. Under the \$1-\$3 b.o. scale, the 30-shows-a-week schedule can achieve a weekly gross of \$432,400. Show's working title is "Wonderworld."

There will be a cast of 250, including musicians, according to Leonidoff, who is also the senior producer at the Radio City Music Hall, N.Y. Layout will have land, water and air elements. Richard Rychtarik and Don Shirley are designing the sets, music is by Jule Styne, and Michael Kidd is doing the choreography. Rudel, prez of Rudel Machinery Co., is chairman of Amphitheatre Inc., owners and operators of the venture.

New installations at the Amphitheatre include a waterfall, now being constructed in Scotland which will cascade 22,000 gallons a minute. A canvas top will make the premises rainproof. A huge turntable will permit quick changes of scenery.

Show will run from one hour to 75 minutes, four-a-day Mondays-Fridays and five shows on the weekend. Sole act signed thus far is the Lucky Latinos. Harry Stevens Inc. got the concessions award.

Convict St. Pete Nitery Mgr. on Vice Rap Counts

St. Petersburg, Fla., Sept. 24.

Civil and Criminal Court of Record jury has convicted William (Tiny) Sylvia on two counts each of operating a place for purposes of prostitution and contributing to the delinquency of a minor. He formerly managed the Two-Bit Bottle Club in downtown St. Petersburg.

(Bottle clubs in Pinellas County, location of St. Pete, faded when this year's state legislature virtually wiped them out by placing them under the same restrictions, imposed on establishments selling alcoholic liquors, which prohibit late hour operation.)

Judge Robert A. Freeze will sentence Sylvia Sept. 27. A 15-year-old girl and a 24-year-old girl testified that Sylvia introduced them to men in the club for acts of prostitution.

Koutev Bulgarian Troupe To Tour 40 Cities for CAM

Koutev Bulgarian National Ensemble, a company of 75 folkdancers, singers and musicians, will tour 40 cities in the U.S. on a jaunt mapped by Columbia Artists Mgt. Unit breaks in at Queens College Oct. 5 and follows with two one-nighters at Manhattan's Lincoln Center, Oct. 6 and 9. It will play two out-of-town dates between the Gotham stands.

Troupe continues with an Oct. 12 stand in Pittsburgh, thence to a junket through the midwest. Tour winds with a three-day stand in Montreal, starting Nov. 22.



LIKES KANGAROOS!

Beautiful GALE SHERWOOD, soprano and comedienne, is now appearing with NELSON EDDY, baritone and straight-man, for the second season at the Chequers Theatre Restaurant in Sydney, Australia—six weeks this time. They'll be in Melbourne, too. New planning for their third trip Down-Under next year.

A. P. A., Inc., Handles

Mass. Frolics In Final Fade With \$16,350 Auction

Salisbury Beach, Sept. 24.

The last of the big name summer resort niteries on New England's coast, The Frolics, went under the auctioneer's hammer last week. The entire furnishings and stock, including the liquor license and the liquor were acquired by the Fifty Co. of Brockton, Mass., for \$16,350.

Bidding for the various goods at the assignee's sale for the benefit of the creditors, among whom are Patti Page, Nat King Cole and Bobby Darin, totaled \$16,350. The amount failed to exceed the Fifty Co.'s \$15,000 bid by 10%. So under the auction rules, the Brockton firm got the item by paying \$16,350.

The 53 large framed portraits of the top names who played the beachfront Frolics in its 15 years of existence, which owner Dennis Mulcahy had paid \$40 each for when they were new, were bid in at \$2.50 a piece. The seasonal liquor license drew a top bid of \$2,600. Its sale to the Fifty Co. was contingent on approval of the state ABC and Salisbury licensing authority. Plans by the Fifty Co. were not stated, but it was indicated that it might run a nitery in the same building. The building and land were not auctioned and are not for sale.

The Frolics closed in August after a hassle with ABC inspectors. Last performer was Della Reese Saturday (Aug. 10). The American Guild of Variety Artists is negotiating on the matter of payments to performers including Miss Page, Cole, Darin, also the supporting acts on the bills.

'BEV HILLBILLIES' PULL BIG 93G AT KY. FAIR

Louisville, Sept. 24.

Kentucky State Fair closed Saturday (14) with its usual capacity biz for the horse show in the Fair Coliseum. Until a final audit, no figures are released on grosses, and attendance tallies are estimates only. "Beverly Hillbillies," appearing with Tommy Steiner Rodeo, sans Buddy Ebsen, grossed \$93,000 for six shows at \$2.50 top. Last year, tv "Bonanza" stars Lorne Greene and Dan Blocker topped that figure by a few grand.

After the teeoff Sunday (1), with traffic tied up and other frustrations for customers headed for the Fair, Coliseum was filled and standing room was meager. But a downpour on Thursday of State Fair week cut business severely. Heavy rainfall was followed by a sharp drop in temperature.

Olson Shows on the midway for nine days topped the 1962 Fair biz. Show left for a Chattanooga date after the local Fair closed.

Montreal's Bookers, Niteries, Hotels Beam as Upbeat in Convention Dates

Montreal, Sept. 24.

BRITISH VARIETY SHOW SRO \$8,200, WINNIPEG

Winnipeg, Sept. 24.

British Variety Show, opening its annual western Canadian tour here, was a sellout for three performances ending Saturday (21) at the 1,465-seat Playhouse. Gross was \$8,200, with tickets scaled to \$2.50 top.

"White Heather Party of 1963," as this year's offering was titled, was sold out almost a week before opening night. Starring were Andy Stewart, Jill Howard and Jimmy Neil.

Celebrity Concerts sponsored the event here.

Statler, L. A., Folds Shows After 11 Yrs.

Los Angeles, Sept. 24.

Statler Hotel is dropping its floorshow policy in its Terrace Room, in operation since opening of hostelry 11 years ago, on Oct. 1, when current George Arnold iceshow closes three-month run. George Liberace orch, which started stand at spot with frappe frolic, will continue indefinitely.

At first the Terrace Room booked most top-priced single name acts, and for some years biz was spotty at best. Four years ago Barry Ashton girly revues, with no names, entered the scene and profits resulted. Ashton and hotel split late last year when show packager wanted more coin (his escalator clauses had brought shows up to \$3,800 weekly at the time).

Thereafter George Moro and Ruth Landis put in several editions of non-name revues at reported \$3,000 weekly. Then came switch to Arnold icer, at lesser coin, it is understood.

According to Statler general manager Jack Meacham, cover charges will be dropped along with floor flourishes; there will be no minimum, either.

Basically, hotel is a convention-eering centre and it appears hotel gears its attractions primarily to that form of lucrative biz.

Grove, L.A., Sets Subs For Davis Jr.'s Bowout

Los Angeles, Sept. 24.

Cocoanut Grove, following Sammy Davis Jr.'s cancelling of his skedded Oct. 17-Nov. 5 stand, has set Jerry Vale and comedy team of Pepper Davis & Tony Reese to sub first half of Davis date. Myron Cohen comes in for top billing in second half, with Vale holding over. Singer Vale toplines over comedy twain in opening sesh.

Davis, now one-nighting through Australia, bowed out of engagement for which he'd long been set, by an escape clause in contract which stipulated he could cancel should he be called to work in a film. He's now set for "Robin 7 Hoods," at Warner Bros.

Jack Lauer, director, also has booked Juliet Prowse and Sergio Franchi for Nov. 6-19 slot. Band packages, long set, follow: "Swinging Years" (Tex Beneke, The Modernaires, Ray Eberle) and "Tommy Dorsey Orchestra" batoned by Sam Donahue.

Grove darkens pre-Yule, Dec. 20, as it does traditionally, then upon reopening Gordon & Sheila MacRae are pencilled in, beginning Dec. 27.

'Ice Follies' Nabs Sizzling \$446,000 in L. A. Stand

Los Angeles, Sept. 24.

"Ice Follies of 1964" finished its 12-day teeoff engagement of new season at Sports Arena here with a sizzling \$446,000. Take compared with last year's \$505,000 in same situation.

Lower figure was attributable to nearby Long Beach playing show for first time, which drained off part of patronage which last year came to L.A.

Happy days are here again for everyone connected with the convention business—particularly on the outskirts of Montreal.

Best examples of how things are perking and looking, are the opening before the end of this month of the new Montreal Aeroport Hilton, a circular hotel of close to 300 rooms, at the entrance of Montreal International Airport; and the new convention facilities at Mont Gabriel Lodge at Mont Gabriel in the Laurentians, a fast 45 minutes from Montreal on the Laurentian Auto-route.

The Montreal Aeroport Hilton, operated by Hilton Hotels International which also runs the Queen Elizabeth Hotel, is owned 50-50 by HHI and Herbert J. O'Connell, Canadian industrialist.

The Queen Elizabeth is owned by the Canadian National Railways, and it's taken for granted that the new airport hotel can't miss because of the business it will get that the QE can't handle.

The airport hotel, a plushery with beautifully-decorated rooms, dining spots, lounge and ballroom, will be able to handle conventions and social affairs of up to 400. Mont Gabriel Lodge original buildings have been around for quite a few years, operating strictly as a resort until recently, when it was decided to expand for two reasons:

1. The demand for space to accommodate conventions of a few hundred, which couldn't be handled in the bigger Montreal hotels.
2. The improve transportation facilities, making it a simple matter to hold conventions in the resort country.

Mont Gabriel's new convention complex will have facilities for conventions of up to 300 persons, and is an addition to other Laurentian resorts such as the Chantecler in Ste. Adele, and the Manor House in Ste. Agathe, which have been getting the smaller-type meeting in recent years.

No question that this happy state of affairs is the direct result of the Queen Elizabeth Hotel's smashing success as a convention centre since it opened more than five years ago with Donald M. Mumford as the

(Continued on page 62)

HAWAII AND GUAM BID FOR MORE TOURIST BIZ

Honolulu, Sept. 24.

What Kauai island needs is medium-priced hotel accommodations, according to Ray Aki, county chairman. He said that's why he's backing a proposal by the Hukilau Resorts chain to build a hotel on a proposed public park site not far from the swank on-beach Kaula Surf hotel.

Meantime, Maui island's Hotel Iao Needle has reopened under new ownership. It's now being operated by Mr. and Mrs. Alfred Levin. Walter Grant, formerly with Donn Beach's steak house in Honolulu, is the new manager.

On another front, Guam, pinpoint Pacific isle, is launching a modest-scale bid for tourists. Rex Wills, Honolulu radio newsmen and tour and travel aide, has been contracted as a consultant on tourism by the Guam department of commerce.

Mahalia Jackson to Get Humane Letters Degree

Chicago, Sept. 24.

Gospel singer Mahalia Jackson, whose formal education ended at the eighth grade after which she went to work as a cotton picker, will receive an honorary degree in Humane Letters from Lincoln College at Lincoln, Ill., Sunday (29).

The degree is being conferred on her in recognition "of her achievements in human dignity" and for the "unique contribution" she has made to American culture. The college will also name a music room in her honor.

Past recipients of the degree include Dore Schary, Carl Sandburg, MacKinlay Kantor, Ulysses Kaye, Carl Haverlin and New York Mayor Robert Wagner.

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FAIRMONT
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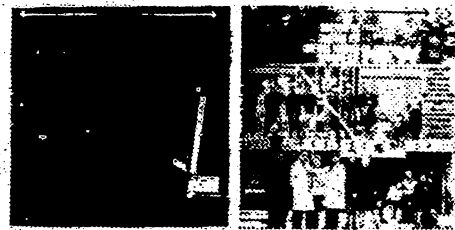
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Explosion at Chicago's Sahara Inn Sparks Negative Headlines for Autry

Chicago, Sept. 24.

The explosion of a large black powder boom at the Sahara Inn motel northwest of Chi last week has touched off another siege of newspaper publicity concerning the hostelry, mostly negative. It's apparent that Gene Autry picked up a package of built-in notoriety when he purchased the Sahara Inn from Marshall Savings & Loan on Aug. 1 for \$7,000,000.

Newspaper coverage of the Sept. 16 bombing was reminiscent of the constant press play given the motel when it was owned by Manny Skar and featured top name talent in its Club Gigi. Connie Boswell is currently singing in the Sultan's Table dining room.

A spokesman for the Sahara Inn said that he could think of no reason for the booming at the time of the explosion. A few days later it was revealed that five prominent gang figures had been refused admission to the motel a few weeks earlier, one of whom had made violent protests. The five men were thrown out by sheriff's police at the request of the management.

Next bad news was a disclosure by the Chicago Sun-Times that the labor union to which the Sahara Inn employees belonged had been cited by a Congressional committee for unsavory practices, and negotiations for a new contract were currently underway. The motel countered with a statement that negotiations were amicable and that the new contract gave better protection and substantial raises.

On Wednesday (18), crime reporter Jack Lavin of the Chicago Daily News reached Autry in Los Angeles and elicited a quote from him in which the former cowboy star said that he had not purchased the motel, but had only leased it with an option to buy. The press release on the orig-

inal announcement stated that Autry had purchased the Sahara Inn on a new 20-year mortgage negotiated with Marshall Savings & Loan. At the press conference called for the announcement, reporters were first given a statement in which the lease and purchase option were mentioned. However, the first release was picked up from reporters by an Autry press aide and the purchase story was substituted.

By an odd coincidence, a \$3,000,000 civil rights suit filed by former owner Skar was thrown out of court two days after the bombing. Skar had charged that he was embarrassed and held up to public scorn when he was arrested on Jan. 8 when sheriff's police raided a musician's room and confiscated marijuana. Skar's lawyer had asked for a continuance because of the recent publicity, but it was denied and the case was dismissed.

World Vaudeville Corp. Sues to Bar 'Meddling' With Its New TV Show

Los Angeles, Sept. 24.

World Vaudeville Corp., claiming that Allen Weiser Enterprises had intimidated prospective purchasers of WVC's new teleshow, "This Is Vaudeville," if they should make a deal for property, has asked Superior Court for an injunction to restrain Weiser from interfering with rentals of tv program.

Complaint, which also named Allen Weiser as codefendant, stated that program was produced at a cost in excess of \$50,000 and that plaintiff had expected aggregate residuals of over \$100,000 from property.

Weiser, according to complaint, claimed prior rights to idea and had sent out letters to companies claiming it had registered a similar format with Writers Guild April 25, 1961, under titles of "Vaudeville At Its Best," "Vaudeville As You Like It" and "The Old Time Vaudeville Show."

COMIC JACKIE GAYLE TURNS L.A. BONIFACE

Los Angeles, Sept. 24.

Comedian Jackie Gayle, making first plunge into nitery ownership, has partnered with Jim Duffin in operation of the Trolley Ho! supper club on La Cienega Blvd. Duffin recently bought out former partners Jerry Kelavos, pianist Eddie Paul and comedy team of Jackie Curtiss & Billy Tracy. Latter had worked clubs since opening 18 months ago.

Gayle has 25-week-a-year deal with Playboy circuit and will work most of remaining time at Trolley Ho! Comic has set innovation for club with a weekend after-hours breakfast show on a private membership basis.

Club must average \$350 daily or \$15,000 a month to break even, according to Duffin.

Plaza 'Audition' Gets Copes-Nieves Booking

Following their quick click with the Xavier Cugat & Abbe Lane one-night stand at the Hotel Plaza, N.Y., the terp team of Juan Carlos Copes & Maria Nieves have been booked in an expanded show, into the Roosevelt Hotel's grill, N.Y. Billed as Los Copes & his Tango Ballet, the Argentine dance act was set for a three-week date at the hostelry by general manager Arthur Dooley and Frank Musiello of Associated Booking. Opening next Monday (30) following Dorothy Shay who reopened the Roosevelt new talent policy.

"Tango Ballet," in addition to the Copes & Nieves, comprise a sextet of Argentinian rhythm steppers, singer Roberto Floria, bandoneon player Enrique Mendez, and musical director Hector Garrido. Copes' specialties showcased briefly at the Plaza, resulting in the Roosevelt booking.

RECORD \$16.67 COVER AT TOKYO NIGHT CLUB

Tokyo, Sept. 24.

Tokyo nitery tariffs, already considered the world's highest, will take another leap when the Copacabana, which can jam 200 into its room, charges a \$16.67 cover for Sammy Davis Jr. Sept. 23-24.

The New Latin Quarter, where Davis will play Sept. 25, 26 and 30, will extract a cover of \$13.89, previous high here, for the performer's once-nightly shows. The New LQ, across the street from the Copa, can squeeze 400 patrons together for top attractions.

Davis will double in concerts and play other Japan keys during his eight performing days here under promotion of Victor of Japan and Tats Nagashima's Kyodo Kikaku Productions in conjunction with Pan-Pacific Promotions of Sydney.

The previous high cover of \$13.89 was gotten this year at New Latin Quarter (which plays biggest names here) for Nat King Cole, Louis Armstrong, Caterina Valente and Patti Page. Although all of them drew turnaway biz, the club lost money on Cole and Armstrong because of the steep cost of those acts. Both the Copa and New Latin Quarter expect to go into the red with Davis also, but such bookings are for prestige and not profit.

Davis' concert dates in this city are scaled from \$1.94 to \$7.78.

K.O. Strippers

Continued from page 1

stein Air Base." The new accent will be on "athletic-type stag nights" such as boxing matches," according to a spokesman.

The girlie shows, booked through a Frankfurt entertainment agency which is accredited to deal with the military, were attracting an average of 750 sergeants to the monthly meet, and about 350 enlisted men to the EM club, while about 250 officers watched the goings-off at the Officers Club on base.

Col. Krebs is backed up by the stringent U.S. Air Force in Europe regulations, with a letter on entertainment requiring commanders to guarantee that the programs are "clean, wholesome, and adhere to standards of common decency."

But some of the other clubs are more lenient in their interpretation of the policy. Just as the ban hit Ramstein Air Base, airmen and officers could drive about 50 miles to the Rhein-Main Air Base, where a German-Polish stripper who calls herself "The Lady in White" continued to put on her act at the non-commissioned officers club.

And anyone who had the money to go to a nightclub in a city of any size in Germany or France could find the same skin sisters, who were banned from the Ramstein Air Base, putting on their shows.

Recently, entertainment regulations for acts in the military in Europe have been more lenient. When Gen. Bruce Clarke stiffened Army club regulations in 1961, all acts which had the slightest blue or suggestive quality were subject to "pre-showings" and "censorship" from a board of military members including a chaplain. And the strippers were told to put on their clothes and get a new act—or never again appear in the Army's nightclubs in Europe.

Result was some of the dullest shows ever offered to the troops overseas—with the GIs dubbing the scrubbed-up shows "Clarke Specials." They headed for their entertainment downtown, where the strippers could take off their clothes in peace.

Liberace's 22-City Tour

Hollywood, Sept. 24.

Liberace tees off a 22-city concert tour of one-nighters Oct. 3 in Salt Lake City. Following Utah engagement, he sets out for 14-state trek, including much of the Midwest and some of the east.

Pianist interrupts his heavy sked on Nov. 17 to fly to New York and tape the Jack Paar Show. He returns to Hollywood Dec. 7, following a two-week booking at Holiday House, Pittsburgh.

Boniface Ray Shaw Now An Act: Shaw & Costa

Former boniface Ray Shaw, who founded the Living Room and the now defunct Jamaican Room, both N.Y., has resumed as a performer. He's partnered with his former emcee at the Jamaican Room, Joe Costa, in a singing act now breaking in on a series of midwest dates.

Irving Siders is the team's personal manager.

Sam Snyder to Splash All Girl Japanese Revue Into 'Water Follies' Show

Tokyo, Sept. 24.

Sam Snyder's "Water Follies," which has been splashing around the globe for almost three decades and which recently concluded a successful three-month engagement at this city's Mikado theatre-restaurant, will add something far out and Far Eastern next season. Appended to the regular show as an "extra added attraction" will be an all-girl Japanese revue called "A Night in Tokyo."

The Japanese segment of the 1964 "Water Follies" will contain some 17 members, including at least six swimmers, a singer, a specialty act and a dance group.

These additions will give Snyder an expected roster of 38 performers, the most he has ever carried, for a season that will see the show's 29 edition touring the U.S., Canada and the Caribbean.

Retaining water clown Eddie Rose and synchronized swimmer Mary Dwight, the unit's longtime headliners, Snyder will blend his East-West performers into two-hour package that will have three Yank and two Japanese "dry" acts in addition to the usual swimmers, divers and aqua comedians.

In Tokyo Snyder purchased several changes of costly, all-different kimonos for use in next season's production numbers and in a style show turn calculated to grab the ladies. He also bought yukatas (summer kimonos) and rustic straw hats for a Nipponese folknik presentation.

Explaining his unique project, Snyder said, "During my long stay in Tokyo I saw some excellent Japanese talent. Watching the enthusiastic reactions of American tourists, I decided to take to America a Japanese show for those people who don't travel."

Early responses from American promoters to his Oriental undertaking have been most favorable, Snyder added. "The Japanese portion of the show will not be just novelty, but strong on talent. I wouldn't want to take a Japanese show by itself, as others have done. But by playing it with our proven 'Water Follies' format I believe we will have something very special."

Having strengthened his claim to having the world's largest as well as the longest-established water show, Snyder will open next season in February with a total of six weeks in Puerto Rico, Jamaica and Bermuda before hitting the U.S.-Canada circuit. Meantime, the troupe has left for Hong Kong, where it will play two weeks at the South China Stadium for Harry O'Dell.

Currently touring the Far East

(Continued on page 62)

Vaude, Cafe Dates

New York

Morty Guntz signed with the William Morris Agency... Leon Bibb inked for the Village Gate Dec. 3... Guy Rotundo, who has signed with Ross & Steinman personal management office, set for International Theatre Restaurant Dec. 24... Lou Alexander due at the International Sept. 24... Ronnie Martin tapped for the Town Casino, Buffalo, Oct. 28... Lionel Hampton Orch into the Riviera, Las Vegas, Oct. 23.

Jerry Holmes down for the Living Room Oct. 14... Choo Choo Collins opened at the Maitre Dee, Philadelphia, last wed. (18)... Will Jordan went with Ashley-Steiner-Famous Artists... Sophie Tucker out of the hospital after a four-day checkup... Dick Albers and Seifert Bros. pacted for the opener of the Latin Quarter's new show Nov. 16... Eagle & Man to the Bon Vivant, Dallas, Jan. 10 to be followed by the Caravan, Austin, Jan. 20.

Berserk Dancer Shoots 4 Teeners, Triggers Riot At Hub Arena R&R Show

Boston, Sept. 24.

Four teeners were shot and 1,200 dancers rioted on the dance floor at Boston Arena during a rock 'n' roll variety show Saturday night (21) when one of the men dancers went berserk and fired six shots from a small calibre pistol.

Singer Jackie Wilson, headlining the show, was knocked down in the crush and his clothing partly torn off, police said. The shooting triggered a general riot among the dancers with some spilling out into the street in a series of fist fights and bottle throwing episodes.

Police rushed to the scene and quelled the disturbance. Three youths and a girl were shot. None of the victims was seriously wounded. Boston Arena has been the scene of several riots in the past.

Restaurant Associates' 4 New Gotham Eateries

Restaurant Associates is opening or reactivating four new Manhattan eateries this fall, three of them in the new Pan Am Bldg. and the other Paul Revere's Tavern in the Hotel Lexington. Latter, like the Hawaiian Room in the same hostelry, has been a RA operation, but with the new facelift to the tavern it will become a key east side steakhouse.

The new Pan American Bldg., in the Grand Central Zone, will have Johnny Brown's, a characteristic English pub; the Trotteria, with Italian cuisine as the name indicates; and the Zum-Zum, which will be a Bavarian-motifed snack-bar. All are on street level. All are in addition to RA's coffee-service concession.



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"DOROTHY'S BACK. THE PLAZA'S PACKED" Earl Wilson, N. Y. Post

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APPEARING DRAKE HOTEL, CHICAGO: NOVEMBER 5 THRU 24th.

House Reviews

Music Hall, N. Y.

"Far East, Far West," produced by Russell Market. Symphony Orchestra directed by Raymond Paige. Settings, James Stewart Morcom; costumes, Frank Spencer; Lorna Ceniceros, Music Hall Ballet, Harrison & Fisher, Fred Cordon & Co., Rockettes, The Cowboys, "V.I.P.s" (MGM).

New display on the boards at New York's Radio City Music Hall offers variety and color, as per usual, but seems somewhat lacking in the familiar production values. It's an okay show, on the basis of audience reception, but a little short of par for the Hall course.

Fitting is the opener, "Kol Nidre," with the Raymond Paige symph orchestra, cellist Joseph Tekula and the Choral Ensemble offering a sensitive and impressive interpretation against a simple setting.

Then comes the straight vaude, billed "Far East, Far West," and produced by Russell Market. This is a mixed-up affair wherein the individual segments make for fair entertainment but on the overall are short on programming balance. Lorna Ceniceros stands out with a fine "Hymn to the Sun," rendered with feeling.

Harrison & Fisher, comedy dance team, might jazz up their turn a bit more. "Western Melodies" by Alan Cole, George McWhorter and

The Cowboys is a pleasant enough array of oater tunes, with the prairie effect furthered by a rope and whip exhibition.

Ballet troupe and the Rockettes go through their popular paces and as ever deliver the terp goodies. Gene.

Olympia, Paris

Paris, Sept. 14.

Paul Anka, Alain Barriere, George Reich Ballet (12), Sophie, Columbo Bros. (5), Freres Ennemis (2), Bob Sherrier, Jacques Martin, Daniel Janin Orch (21); \$3.50 top.

Judging from the big initial turnout and the local disk appeal of Canadian singer Paul Anka, the Olympia should be doing good biz during its first two weeks of the new season. But while Anka is in good form, his supporting show is less than satisfactory.

The two-a-day has taken on a new affluence, aided by more moneyed youngsters who not only can buy records but also pay to see their favorites in the flesh. Oldsters give the rock and belt shows some curio attendance.

Anka is his usual assured self, as he belts out his songs of love and desire, backed by good arrangements. Married to a local girl, he now gives out some fractured French intones that sit all right with the audience.

As long as he stays with his own self-crafted songs Anka is tops. His register and youth fit these adolescent plaints of love or longing for it, or just some plain means of desire or joyousness. But when he tackles a standard his equipment lacks the more subtle shadings and phrasing to do them justice. However, he has a way of getting to the audience and having them with him all the way.

Alain Barriere is one of the few new singer-cleffers here with a distinctive personality and delivery. He will probably be around longer than the current local rock faves. He is duly noted under New Acts.

George Reich Ballet contributes the usual short production terp numbers to lend a flurry of froth to the show. Reich's debt tributes to cariosa and Jerome Robbins' numbers come off well, aided by vital and bounding dancers.

Sophie tries to rock and twist but appears somewhat tame and imitative, rather than having the more dynamic aspects of the top exponents of this Yank music forte here. She has an okay voice and poise. However, she lacks the personality and drive for more than orchestra use.

Columbo Bros. are a bouncy, ebullient acro act that gives the show its best supporting moments. Freres Ennemis are an okay patter act with some zany routines. But their subdued humor and off-beat routines shape more boite than house fodder.

Bob Sherrier is a lanky eccentric dancer who does the usual gangling soft shoe bits. If somewhat old fashioned, he brings a classic note to this vaude session to make an acceptable filler.

Jacques Martin is a breezy emcee who does some okay standup comic interludes and act presentation. The Daniel Janin Orch is an okay house combo with good medleys and yeoman backing work.

The music hall season seems to be starting with a probable draw show even if more care has to be shown by director Bruno Coquatrix for supporting turns. Mosk.

The Black Watch

Band, Pipes and Dancers (Madison Square Garden, N. Y.) Since the Black Watch Band,

Pipers & Dancers toured this continent six years ago for Field Marshall Hurek, establishing indoor marching as boxoffice, a number of other Scots regiments have sent their ceremonial components here. Still another group, the combined Royal Fusiliers and Royal Irish Rifles, is already booking for the season of 1964-65. From all of which it is to be inferred that the economics of imported kilted military showmanship continues worthwhile.

The significant fact is that the \$6 seats sell out while \$3 top shelf locations go begging. As for the Hurek-controlled souvenir programs at \$1, that is visibly big business, too. The whole thing makes not just a "show" for the well-to-do, the nostalgic, the tourist - recapturing - Scottish - remembrances, but a family "outing". The crowd is folksy, special, obviously highly partisan. Garden booking was for Friday and Saturday evenings, Sunday matinee.

The performance itself is traditional, and valued partly on that score. The splendid military costuming is an integral part of the appeal. These are uniforms now relegated solely to public exhibitions of this sort, on the home grounds or overseas. One supposes saxophones in the ensemble must be reasonably recent, and the battery-lighted drums used in some of the second half numbers also non-traditional. Otherwise the charm lies in the familiar martial manner, the spirit-quickening repertory, the evocation of rugged, masculine Highland ways.

Would a professional critic be captious to remark a certain sameness? No doubt. Since the public gives every evidence of remaining enchanted. Floor space limits the parading. It's up Madison Square Garden and it's back, with occasional circles, oblique crosses and hesitation-waltz-type steps, and then more of the same. Full-scale Military Tattoos, as such, have the relief of acrobatics, weapons drills, mock battles and so on. But the Black Watch is 90-odd men and music against the physical confines of an arena. What can be done with a theatrical light plot and with Highland dances by men alone is used to vary the pace.

There is no question that there is a loyal and large following for these demonstrations. And no question that the British Army possesses seldom-equalled flair for pomp and circumstance. These regimental musicians unfailingly put on a good, if necessarily repetitious, display. They please the American (and Canadian) trade and evoke hearty echoes of clan feeling, even in those not remotely Scot or even British.

It's really pretty jolly stuff. Nor is there room for doubt that these are men who have mastered their instruments and their routines. In short, quibbles aside, still a dandy show. Land.

Cafe Industry

Continued from page 2
but will feed talent to the rest of the industry, most agencyites believe. One of the brighter aspects of the meeting, say the percenters, was the constant plea by the avant-gardists for new faces. Some felt that the rising price structure in cafes was of little concern to them.

Some of the spots represented at the convention pointed out that they paid Barbra Streisand about \$350 just a short time ago. They can no longer afford to play her at \$7,500, but they seem bothered very little by that fact. They're just pushing for new and fresher names.

This viewpoint, say the agencyites indicates a new and ever changing roster of acts for the big spots and will make established favorites work harder to hold on to their lead positions.

Some of the niteries catering to the young influentials and affluentials of the college crowd, according to agents, are the new breeding places of names. Records did it for a while, but with the decline in sale of singles and because of the failure of many in the top-selling lists to register as performers on the floor, that source isn't as important as it used to be.

The nightclub owners are relying on their own resources rather than that of agencies. For example, the cafemen will write or call a fellow operator, in another city of

Inside Stuff—Vaude

This is the day of the gimmick in show biz. There's an abundance of no-talent phonies and fakers in the entertainment field today. That's the opinion of banjoist Eddie Peabody, who was in Albuquerque last week to guest at the formal opening of a new \$1,000,000 Elks Club lodge there.

Peabody said there are now far too many kids in the business who have nothing more than an electronic gimmick, and without it they're nothing. He said show biz used to be a good training field for true talent, but most vaudeville houses and theatres are now gone. As a result, there's no place for kids to work. He added that he still keeps busy about 33 weeks out of the year, playing night clubs, hotel ball rooms and conventions, "That's about all that's left now."

Boston's new auditorium, with 2,300 permanent seats and 3,800 portables plus 150,000 sq. ft. of exhibition space, now being built in the \$12,000,000 Prudential Center, is to be equipped and technically laid out by vet show manager George Laing. Former manager of the old Mechanics' Building, Hub's exhib hall which was torn down to make way for the new center, he was appointed special consultant to the Boston Auditorium Commission. He'll serve as advisor for a period of nine months at a \$7,500 fee. Among other things, he'll advise on establishing rental rates for conventions, shows, concerts seeking to hire the new house.

course, to call attention to a promising performer and urge an immediate buy.

In an extreme instance, Gene Norman, operator of the Crescendo, Los Angeles is empowered to buy any act he thinks suitable for Enrico Banducci's hungry 1, San Francisco. With options for a subsequent two or three performances the newer nitery owner feels that he is amply protected for a while, and with a click, will have a headliner for his exclusive use for a year or two.

The percenters are pleased that the cafes again have become a developing ground. Agents say that despite everything the operators say to the contrary they are still concerned with discovering and developing talent. Their men spend considerable time in offbeat spots, they audition frequently, and try to push unknowns into situations in which they can develop.

With the addition of the talent being brought in by the new type niteries and coffee houses, the future of cafes looks better and the new wave of talent will provide fresher and more interesting vistas for spenders in the bigger spots as well.

'Water Follies'

Continued from page 66
for the first time, at this city's Mikado the Boston-based "Water Follies" was also in a nitery for the first time. Despite the sluggish summer season, the house reported a 25% boost in biz over the same 13 weeks of last year.

Snyder's "Water Follies" formula, which will be retained with the "Night in Tokyo" appendage, involves the mixing of dry acts with the splashy sections of the show. "We made a lot of mistakes and lost a lot of money before we discovered this," he said. "Using dry acts is one thing, but putting them in the right place is another. The key is in pacing—keeping things moving at a fast clip."

A onetime boxing promoter, Snyder launched his first professional water show in 1937, having had his interest whetted by the 1936 Olympics. At that time, he brought 16 Olympic swimmers and divers into the pro ranks. "Water Follies" stars have included Johnny Weissmuller, Eleanor Holm and Buster Crabbe.

Montreal

Continued from page 58
general-manager and vice-president heading the Hilton operations in Canada.

The Montreal Aeroport Hilton's kickoff comes after the opening of a number of motels and hotels along Cote de Liesse Road leading to the airport; and it's expected that the momentum started by the Hilton hostelry at the airport and the Mont Gabriel convention centre, will trigger a general boom in attracting the medium-size convention to the Montreal area and the Laurentians.

Happiest over this situation, of course, is the show biz crowd, particularly club date bookers.

Stands to reason, of course, that the more conventions, the more club dates, but it goes beyond that. For the increased visitor traffic in the Montreal area and Laurentian resort country will provide that extra lift which creates an atmos-

phere of action in the niteries, restaurants and theatres.

May Johnson Associates, Paramount Entertainment Bureau and Eldon Star House are the biggies of the club date entrepreneurs. Their general feeling is that a solid comic, singer and terper will be able to double or even triple when the season starts and convention biz is in high gear.

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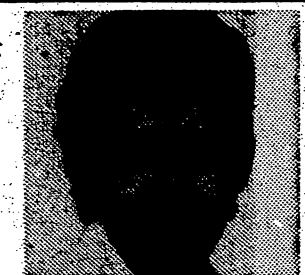
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BUCK WARMSLEY, Chicago Daily News

Monday, SEPT. 30th
Guest Starring
NBC-TV's

"TODAY"

Waldorf-Astoria, N. Y.

Gordon and Sheila MacRae; Meyer Davis orchestra conducted by Paul Sparr; Horace Diaz Orch; \$3 and \$4 cover.

Gordon and Sheila MacRae mark their fifth return to the Empire Room, this time reopening the Waldorf-Astoria's showcase for the new season, and per usual they're an advanced and sophisticated team. Running 75 minutes, it's only a question of editing, and there's room for elisions and omissions. MacRae recognized that with his throwaway kidding-on-the-square asides "that's another going out," etc. Also, a couple or three of their impressions could be axed. They're weak and the runningtime is overstrong for a nitery floor.

Lyn Duddy and Jerry Bresler (plus others) have fashioned them an overall good vehicle, predicated chiefly on topical tv and show biz caricature ideas. Opening night tunesmith Bresler officiated as their special maestro. Evening also marked Meyer Davis' return to the Waldorf-Astoria, with Paul Sparr batoning the orchestra, alternating with Horace Diaz's combo. Per always the Davis brand of dancsation generates beaucoup business men's bounce.

"We're In Love With New York" is a good opener and the Gershwin's "Will You Still Be Mine?" is given topical lyrics by their special material writers. MacRae's sentimental ballad salute to his favorite wife, "She's The Only One," is a nice touch, medleyed with "More." He has a longer songalot at the finale, finaleing with his trademarked "Oklahoma!" medley, topped by a novelty "Remember It Well" double.

The overage occurs midriff in a pot-pourri of impressions which has the billing, "Continuity by Sammy Cahn, Harry Crane, Shirley Henry and Jack Lloyd" and is built around a Garry Moore "This was the year of" springboard. The annum is now '63 and the parodies are Rex Harrison, Elizabeth Taylor, Peggy Lee, Carol Channing, Frank Fontaine, Zsa Zsa Gabor, Judy Garland, Dean Martin, Red Skelton, Lucille Ball and Arthur Godfrey. That's quite a galaxy.

While they're brief, fortunately, still the weakies are in sharp contrast to the sum total; Fontaine and Skelton notably. "Lucille Ball" is too close to the excellent Carol Channing mimicry so that, too, could become expendable.

The rather devastating Zsa Zsa takeoff was somewhat punctuated to the insiders by the ringside presence of the Dean Carpenters, sister and brother-in-law of Conrad N. Hilton, once married to Miss Gabor.

After the impressions, MacRae registered with "Ever I Would Leave You," an effective standard, and a not-so-familiar "Lonely Town." Mrs. MacRae's trunkful of furry props accompanies her satire "I Have A Friend At Chase Manhattan," an okay original which, however, will improve with a little tightening. Alan King is the October booking and Anna Maria Alberghetti is in for November.

Withal, the Empire Room has a sturdy headliner and Frank Wangemann, Clyde J. Harris, and the affable and diplomatic maitre d'hotel Louis Siccardi have nothing to worry about. Abel.

Talk of Town, London

London, Sept. 18.

Jackie Mason; Robert Nesbitt's "High Life", with Peter Regan, Tricia Money, Christine Craig, Trotter Bros. (2), Line (29); choreography, Billy Petch; decor, Tod Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes; Sydney Simone and Frank Denize Orch. \$7.75 minimum.

Jackie Mason's brand of standup comedy, with its slightly aggressive approach to the ringsiders, particularly if they do not respond as sharply as they should to his quips, has turned out to be a hit after a slow start.

Comedian's opening night experiences, when some of his jokes were not understood, proved the wisdom of the old gag about two peoples divided by a common language.

After a brief trial and error run, the audiences are now with it, and with him, guffawing almost continuously as he races through his 35-minute comedy spiel. Most of his gags are fresh to West Enders, his delivery is surprisingly re-

strained and his accent is part of the entertainment.

Preceding the star spot, Robert Nesbitt's lively and colorful "High Life Revue," again featuring the Trotter Bros. slick puppetry act, makes a spectacular show which never fails to satisfy the regulars, and which has a special fascination for out-of-towners.

The two resident orchestras give their best, with Sydney Simone's combo offering zestful show-backing. Myro.

Palmer House, Chi

Chicago, Sept. 17.

Ray Bolger (with Muriel Landers), Ben Arden Orch; \$3-\$3.50 cover.

Windy City cafe society and celebs turned out in force for Ray Bolger's first Chi nitery date in 16 years, and he returned the favor with 73 minutes of masterful legomania, superb showmanship and contagious exuberance. As the city's flagship night spot, the Empire Room has housed a lot of show excitement. But the joyful interaction between Bolger and the payees on opening night is a seldom-seen phenomenon.

Bolger's recap of 30 years of hooper history is much more than a nostalgic gambol down memory lane. It is an artfully constructed turn, winningly welded into a rousing one-man show by Bolger's energy, enthusiasm and personality. In addition to Bolger's nonpareil status as a terp-and-tunester, he has few peers as a mime, sight caricaturist and impressionist. His takeoff on the Cuban dance crazes of the '30s is the distilled comic essence of the ballroom behavior of that decade. His burlesque of the traditional striptease ("a tribute to Carrie Fennell") is a small masterpiece of comedic verisimilitude.

Bolger is artfully aided at about mid-show by a terp skit with Muriel Landers as a plump and kittenish ringsider who "volunteers" to get into the act. Miss Landers, a vet of Chi soap opera of a few years back and currently on the Joey Bishop Show on tv, plays the giggling matron "from Durham, North Carolina" to the hilt and for maximum laughs. Mor.

Crescendo, L. A.

Los Angeles, Sept. 20.

Pat Suzuki, Stiller & Meara, Arthur Lyman Group, Gerald Dolin Orch; \$2.50 cover plus two-drink minimum.

Two exciting local firsts in singer Pat Suzuki and comedians Jerry Stiller & Ann Meara should stimulate the Crescendo till for the next 10 days. Pair of acts, together with perennial Arthur Lyman group, provide a well rounded show of unusual interest, the most socko attraction to hit this club in several months.

Miss Suzuki proves a first rate talent for niteries, which she is entering for first time. Diminutive songstress has a polished, sexy act that makes her a gutsy, sensuous attraction. She moves well, belts and sells with punch and projects warm personality.

Looking like a hip Oriental pixie, singer dresses in tapered slacks and sequined top. She runs easily through a variety of tunes, from bustling "Put on a Happy Face" opener to dramatic "As Long As He Needs Me." Her songbag also includes a medley of "Flower Drum" songs, of course, and group of old sentimentals. Later include, clever Marlene Dietrich takeoff on "I'll Be Seeing You." Miss Suzuki has some vocal flaws, but sells with honesty and security to capture and hold her audience. Gerald Dolin orch backs proficiently.

Stiller & Meara, perhaps the freshest comedy pair since Mike Nichols & Elaine May, work the same way: Material is bright, hip, new and hilarious. Miss Meara is a lanky, youngster with long, stringy red hair which she uses to advantage in skits. She's dressed in midwestern velvet jumper and white silk blouse.

Stiller is shorter, slightly pudgy and plastic-faced; the combination is perfect in skits from tv commercials, an hilarious news interview with the cleaning woman for the astronaut's capsules, film bits tagged "Scenes on the Cutting Room Floor" and a beautiful boss-secretary date sketch. Chief comic is Miss Meara, while Stiller is more of a straight man. Both are excellent actors, an asset in their delivery.

Lyman group, heard several times earlier, continues its adept island rhythms. Dale.



SZONY AND CLAIRE

Returning to The Latin Quarter on October 2nd—Beginning their 8th month at The Latin Quarter this year.

Basin St. East, N. Y.

Woody Herman Orch., Oscar Peterson Trio, Teri Thornton; \$3 cover.

The nocturnal sounds emanating from Ralph Watkins' entertainment emporium provide a wide orbit around the musical sphere. There's the big band sound of the '40s brought up to date with the Woody Herman crew, the modern stylings of Oscar Peterson backed by bass and drum, and the lazy song flow by Teri Thornton. It's a hit card that pleases many schools of musical thought and frequently produces an exciting aura.

Herman, in recent years, hasn't exhibited to better advantage. His big band with eight brass, four rhythm, plus his own sax-clary work, and a trio of rhythms creates a sound that came out of a vintage era. But it's been modernized by a highly individualistic group who refuse to be contained by arrangements for any lengthy period. They go off into fanciful musical flights which are seemingly stimulating not only to the audience but to the tooter as well.

Outfits such as this and the Duke Ellington band, which played Basin St. East during summer weekends, could conceivably create a demand for the sound created by the king-sized crews. It's one that's never been dimmed by time, only by economics and by the growing scarcity of musicians such as these who can submit to disciplines of the big band without losing individuality.

On a smaller scale, but equally as mobile as the Herman crew is Oscar Peterson, a pianist of talent and imagination. Peterson progresses to a climax along the route of comparatively simple statements. With ease and fluidity, he creates an air of thematic development that often hits with a strength of a juggernaut.

The union of Peterson and Woody Herman in a closing number for the show is a memorable event for the customers. It's a wild version of "Apple Honey" which gives the show a rousing curtain.

Miss Thornton has been doing well in various stands around town. She still has her moments when she's reminiscent of Ella Fitzgerald and at times she's reminiscent of other noted Negro chanteuses. She's still a lady in search of herself. But from indications at show caught, she's looking in the right places.

Her catalog generally comprises standards but with fresh treatment. Miss Thornton's background is by men of the Herman crew, but there seemed insufficient rehearsal. She would have been better off with a small, swinging crew behind her. However, this drawback didn't obscure a tremendous potential as a stylist. Jose.

One Fifth Ave., N.Y.

Jack Denton, Millie Fling, Dick Hankinson & Johnnie De Maio; no cover; \$3 minimum Saturdays.

There's a smooth mixture of comedy and song at One Fifth Ave. this sesh. Billed as a "pre-fall show," it's a neatly paced affair that makes the room a pleasant hangout.

Top-billed is Jack Denton, an easy-going comedian who fits easily into the intimate setup. His low-pressure delivery gets his

"I'm a loser" message across for maximum yucks. His stories are handled with a direct approach that's right on target, and the vignette based on a problem that nobody remembers him is a high point and a winner.

Millie Fling, who handles the vocalistics, is further appraised in the New Act columns.

The pianistics are ably handled by Dick Hankinson and Johnnie De Maio. Their solo work is top-flight, and they are especially flashy at the twin pianos with waltzovers of "Slaughter On Tenth Ave." and Rachmaninoff's "Second Piano Concerto." Gros.

Eddys', K. C.

Kansas City, Sept. 19.

Dave Barry, Susan Barrett, Fred Muro's Continentals (5); \$2 cover.

Once a regular at Eddys', Dave Barry hasn't been on the bill here for several years. In the meantime a whole new routine has been developed for a welcome return. Susan Barrett returns after a stand last January to show new songs and routines. And between the two they bring off a very entertaining 60 minutes. Biz looks moderate to good for the stand, but could hit a better level if the hot weather breaks to allow normal fall activities.

Miss Barrett sings well in the pop vein, drawing from the list of current faves and proven standards to carry off a tightly knit routine. She works out on 10 numbers in her 25 minutes, from "Hey, Look Me Over" to "You Need Hands." Using varied tempos, she changes the pace to hold audience interest.

Barry, an exponent of the topical as the basis for jokes, is up to date with integration, the international situation and national politics as entry subjects. From his regular store he cracks at drunk drivers (furloughed from the A.A.), has a list of sound effects and vocal gyrations for which he is noted ("I once was Leo the MGM lion") and reprises his pointed comments on female idiosyncrasies.

With a delegation of doctors in the house, Barry was equal to the occasion with routines on hospitals, Blue Cross and operations. All were good for a steady stream of chuckles from the entire audience.

Bill holds through Oct. 2, to be followed by Four Lads. Quin.

Shoreham Lounge, D.C.

Washington, Sept. 20.

Mark Russell, Diana Doering, Steve Kiskey Orch (6); no cover, no minimum.

Mark Russell, the political comic who is easily the favorite of Washington politicians, is back for his sixth engagement in the Shoreham Hotel's Marquee Lounge, this time for six weeks.

This is Russell's home town, and he has the advantage of being better informed on the intimacies of politics than the other wits spoofing the Kennedys, et al. Some of Russell's gags are so "inside" Washington that they could be lost elsewhere for lack of understanding by the crowd.

Russell is well known by the Federal high and mighty around town, and he brings the big names into the Marquee Lounge. Quite a few were on hand for opening night, including one Ohio Congressman who kept trying to get into the headliner's act.

His material is, as usual, topical, constantly changing with the news. One song which may last awhile because it's so funny is "Let's All Get Together and Nominate Ross Barnett," sung to a rousing original tune. Of less durability is "I've Been Sleeping on the Railroad—in My Featherbed."

Good for a big hand, but perhaps only temporarily, is "Bombs Fell on Alabama." (A prophetic number in light of the Birmingham church bombing.) Russell writes his own material and is sufficiently creative to keep up with the headlines.

Russell also has lotsa standup gags. Perhaps there are too many, in fact, because his music has more originality to it. He relates that Nelson Rockefeller's big problem is his marriage, adding: "And what's the difference from the rest of us?"

Diana Doering plays piano selections, including some of her own compositions, with a fine style during the earlier hours. The Steve Kiskey orchestra does a nice job with many rhythms for dancing. Carp.

Sahara, Las Vegas

Las Vegas, Sept. 17.

Teresa Brewer, Davis & Reese, Moro-Landis Dancers (17), Louis Basil Orch (17); produced by Stan Irwin; presented by Milton Prell; \$4 minimum.

Teresa Brewer, a lovely landmark in the Congo Room, is in for a two-week stay, bringing along her six teammate Terrytones, an extra-fine male song and dance group. Miss Brewer's familiar vocal styling hits its peak in a devilish bit of Lyn Duddy-Jerry Bresler special material called "Jennie The Jinx," and a reprise of her top platters.

Included in her fast-moving, well-staged turn are "Why Take Me Out Of This World?" "Take Love Easy," "Old Man Mose," "Mean To Me," "South Rampart Street Parade," and "When I Leave The World Behind." Herb Buchanan is maestro pilot, fronting the Louis Basil orch (17).

Pepper Davis and Tony Reese, consistent clickers with Vegas audiences, are comedy stars of the bash. Raucous Davis and suave Reese come up with excellent one-liners, knockabout physical humor, sight gags, and wind the solid session with a rousing go at the drums. The team is a strong attraction for any theatre.

The Moro-Landis Dancers (17) initial with a lively wild west production number, rounding out the Stan Irwin production which is in until Oct. 1 when Bob Newhart and Sergio Franchi preem. Duke.

Tidelands, Houston

Houston, Sept. 17.

Ray Hastings, Elaine McKenna, Freddie Noble Orch (6); \$1.50 entertainment charge.

Comic Ray Hastings and Australian thrush Elaine McKenna, both returning, share feature billing, with Miss McKenna opening show.

Hastings is an accomplished comic, and vignettes play to good mitting, but there's a hitch: with but two exceptions material is same he displayed last outing here. New bits appear to be impression of lost airplane and stern visaged flamenco dancer.

Still wearing well, but familiar, are the fingernail-biting youth listening to story of his friend's conquests, an interview of a West Berlin teenager, a male ballet dancer, the champ Japanese judo expert, and elderly but still warlike German man.

Miss McKenna quickly establishes rapport with opener, "Most Unusual Day," and has variety in arrangements that keeps mitting constant throughout. Pipes are good and always under control, and tiny femme is cute and likeable.

Freddie Noble, the drummer with recently disbanded Shep Fields Orch for 22 years, has collected five other Fields' alumni to form excellent band for dancing and show backing. All are excellent musicians, and Noble has written number of top arrangements.

Show plays two frames. Skip.

Black Knight, Toronto

Toronto, Sept. 11.

Sandra O'Neill, Ralph Fraser Quartet; no cover.

Standing 5' and 8" in her stockings and with legs to match her other physical attributes, songstress Sandra O'Neill is making her first appearance at the Black Knight Club, a 128-capacity room at the Royal York Hotel and is packing 'em in on her twice-nightly engagement here for three weeks. The beauteous redhead can sing in a trick voice ranging from soprano to contralto—from middle C to F or for two and a half octaves. But who cares, with the tall and lissome gal throwing in a striptease in golden pants and bodice at the windup.

Just back from a tour of Mexico City niteries, Miss O'Neill has been signed for a tour of the second national company of "How to Succeed in Business without Really Trying" and starts rehearsals immediately after her engagement here.

With arrangements by Phil Moore and Art Snider, she opens with a bouncy "Look Me Over," in which she belts from the floor. She segues into ballad style of "As Long as He Needs Me," then into a saucy "Love is for Fanny" and "She Didn't Say Yes." She begs off with "I've Got a Lovely Bunch of Cooanuts."

Miss O'Neill, who stayed on for 40-minutes, drew smash response from the otherwise staid audience of the Royal York. McStay.

an open letter to **Marlene DIETRICH:**



The SHOREHAM
Connecticut Avenue at Cabot Street
Washington 8, D. C.

BERNARD R. BRALOVE
PRESIDENT

September 16, 1963

Dear Miss Dietrich:

Having just completed an engagement at the Shoreham, I wanted you to know that you have broken every record here!

Not only did you establish a new record for us, but your impact on the people who saw you, as well as the community, through your several gracious personal appearances at civic functions, endeared you to the hearts of everyone.

You made an unforgettable impression on everyone from Cabinet members down to the captains and waiters. I cannot think of a greater tribute to your universal artistry.

This open letter I hope will come as a pleasant surprise to you and a small token of the appreciation felt by me, all of my staff, the critics and people of Washington to a great woman and artist.

Sincerely,

Bernard R. Bralove
Bernard R. Bralove

Miss Marlene Dietrich
993 Park Avenue
New York, N. Y.

The SHOREHAM HOTEL • Washington, D.C.

CURRENT BILLS

WEEK OF SEPTEMBER 23

NEW YORK CITY

MUSIC HALL—Rockets, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli)—Jana Bronhill, Jon Weaver, Suzanne Steele, Pauline Garlick, Gordon Wilcock, Ivana King, Kevin Mills, Maureen London, Ray Collier.

SYDNEY (Tivoli)—Jeff Warren, Susan Swinford, John Rickard, Lina Denison, Geraldine Morrow, Ron Bennett, Geoffrey Welch, Suzanne West, Jacqui Carroll, Andrew Guild, David Phillips, Christopher Hill.

NEW ZEALAND (St. James), **AUCKLAND**—Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Badcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BLACKPOOL (Grand)—Jimmy Clitheroe, Peter Butterworth, Albert Burdon, Mollie Sugden, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.

Opera House—Francis Brun, Harry Bailey, The Bal Caron Trio, Susan Lane, The King Brothers, Anthony Bygrave, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

Winter Gardens (Pavilion)—David Whitfield, Pinky & Perky, Dallas Boys, Vernon Girls, Maria Neglia, Derek Dene, Hope & Keen, Los Zardos & Fred Iles Trio.

Grand Theatre—Jimmy Clitheroe, Peter Butterworth, Albert Burdon, Maureen Norman, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.

Tower Circus—Charlie Carroll & Co. Great Pantomime Troupe, Flying Zengannos, Rudi Lita, Los Onas, Ruppert's Bears, Circus Animals, Eugen Weidmann, Robert Bros., Bobby Roberts, Barantoni Sisters, Hermanis, Sacha Hocke & Edith Schickler, Bear, Desmond Marks, Our Sammy, Little Jimmy & Circusettes.

The Blackpool Tower Ocean Room—Ray Stevens, Sonny Roy, June Glynn, Johnny Laycock, The Nutcrackers.

BRIGHTON (Hippodrome)—Dickie Henderson, Eve Boswell, The Charivels, The Miller Girls, Aleta Morrison, Eddie Vitch, The George Mitchell Singers, Peter Vernon, Jimmy Currie, Tropical Cascades.

BRISTOL (Hippodrome)—Jimmy Edwards, Beryl Reid, Reg Varney, The Raindrops, The Kuban Kossacks, Los Zardos, Neil & Pat DeLina, Jimmy Currie, Waiting Wonders, Joan Davis Dancers.

LONDON (Palladium)—Tony Hancock, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeyville Jazzman, Rudy Cardenas, The Walter Gore Ballet Group, The Ross Taylor Dancers, Dorothy Dampier, Leslie Noves.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warren, Ted Luce, Polka Dots, Elizabeth Lerner, The Skyloons, Twelve Lovelies, The Bill Shepherd Singers, Virginia Vernon, Willie Martin.

VICTORIA PALACE—John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm Jazzers, Schaller Brothers, T.V. Toppers, Pat Ellis.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Teri Thornton, Woody Herman, Oscar Peterson.

BON SOIR—Felicia Sanders, Jorie Remus, Morty Storm.

BLUE ANGEL—Woody Allen, Max Morath, Emily Yancey.

CHARDAS—Lia Della, Bela Babal Orch, Elemer Horvath, Tibor Rakossy, Dick Marks, Janos Hozsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orch, Carib Orch.

COPACABANA—Joe E. Lewis, Danita Jo, Joseph Mole Orch, Frank Marti Orch.

CRYSTAL ROOM—Maria Velasco 3, Andy Haman.

EMBERS—Dorothy Donegan.

GRINZING—Kalamany Banya, Henry But.

HAWAIIAN ROOM—Judy Scott, Denis Regor, Keolu Beamer, Fal & Huabettes.

HOTEL AMERICANA—Frank Sinatra Jr., Tommy Dorsey Orch, Helen Forrest, Fred Pipers, Charlie Shavers, Al Conti 3, Charlie Park Orch.

HOTEL ASTOR—Eddie Lane Orch.

HOTEL NEW YORKER—Milt Saunders Orch, Frankie Dash.

HOTEL PARK SHERATON—Irving Fields 3.

HOTEL PLAZA—Xavier Cugat & Abbe Lane, Emil Coleman Orch, Mark Monte Orch, Flaz 3, Room, Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROCSEVELT—Juan Carlos Corp, Sally McShay Orch.

HOTEL ST. REGIS—Peter Duchin Orch.

HOTEL SAVOY-HILTON—Arturo Ar-turo Orch.

HOTEL WALDOF-ASTORIA—Gordon & Sheila MacRae, Myer Davis Orch.

INTERNATIONAL—Joe Alexander, Lita & Les Mike Orch.

LATIN QUARTER—Neapolitan Sextet, Dominique, Glenda Leigh, Art Johnson, Jo Lombardi Orch, Sam Binder Orch.

LIVING ROOM—Kathy Keegan, Joyce Stanley, Brothers Choir, Bob Ferro Orch.

NO. 1 FIFTH AVENUE—Honey & De Moll, Millie Fling, Jack Denton.

SAHRA—"Land of Milk & Honey," Yoel Shen, Lily Cevoli, Menasha Baharn, Leo Fuld, Bob Phillips Orch.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

UPSTAIRS & DOWNSTAIRS—Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mebel Mercer.

VIENNESE LANTERN—Paulette, Alberto Roch, Emilia Condes, Ernest Schoen Orch.

VILLAGE BARN—Doc Cires, Jerry & Marcia Mann, Piete Pete, Masters.

VILLAGE GA—Odette, Herbie Mann Orch, Jorge Morel.

VILLAGE VANGUARD—Sonny Stitt, Bill Evans 3.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Mauriska, The Calypsonians, Al D'Arcy Orch.

CONRAD HILTON—"Hat's Off"—Lee Caron, Blackstone Jr., Helga Neff & Theo Ernst, Sherry Stevens, Ernie McLean, Boulevard Dons (3), Boulevard Dears (3), Jimmy Palmer Orch.

DEL PRADO HOTEL—"Hits of Broadway"—revue.

DRAKE HOTEL—Margaret Whiting, Jimmy Hadda Orch.

EDGEWATER BEACH—Mary Kaye Trio, Edgewater Beach Gays & Dolls, Don Davis Orch.

GATE OF HORN—Judy Henske, David Troy.

LE BISTRO—Micki Lynn, Connie Milano Trio, Larry Novak Trio.

LONDON HOUSE—George Shearing Quintet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Kaye Ballard, Bill Henderson, John Frigo, Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—Freddie Bell & Bell Boys, Robert Lynn.

PALMER HOUSE—Ray Bolger, Muriel Landers, Ben Arden Orch.

PLASBOY—The Stylers, Peggy Kaye, Iris Paul, Roy Patty, Dick Lynn, Sammy Shore.

SECOND CITY—"13 Minotaurs" Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, John Brent, Jack Burns, Del Close, Bill Mathieu, Oscar Shapiro.

SHERATON-BLACKSTONE—Sue Carson, Franz Benteler Orch.

LOS ANGELES

COCONUT GROVE—Al Martino, Pier-son Thal Orch.

CRESCENDO—Pat Suzuki, Arthur Lyman, Stiller & Meara.

DINO'S—Judy Lawler, Jack Eiton, Steve LaFever.

ICE HOUSE—Les Baxter's Balladeers, Randy Boone, Stewart Clay.

INTERLUDE—Pat Collins.

JERRY LEWIS—Les Brown Jr.

MELROD ROOM—Ronnie Brown Trio.

PURPLE ONION—The Three Sounds.

SLATE BROS.—Jesse Pearson, Kay Carole.

STATLER HOTEL—George Arnold Rev. Town House—Red Nichols & Five Pennies.

TROUBADOR—Roof-top Singers, Vic Smith.

THE LITTLE CLUB—John Gabriel, Monica Janell, Jack Smalley duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

DESERT INN—Eddie Fisher, Jack Durant, Donn Arden Dancers, Carlton Hayes Orch.

Lounge—Ted Lewis, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—Frankie Laine, Rip Taylor, Bill Reddie Orch, Lounge: "Vive Les Girls," Gil Bernal, Merri Ellen.

FLAMINGO—Ella Fitzgerald, Myron Cohen, Russ Black Orch, Lounge: Harry James, Micki Lynn, Bob Sims, Cleopatra's Belly Dancers, Tommy Dorsey Orch.

FREMONT—Newton Bros., 4 Fabes, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupées de Paris," Grover Shore Trio, Johnny Olen, Four Tunes, Kay Houston.

MINT—Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Harry Belafonte, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orch, Lounge: Billy Williams Revue, Tony Thomas, Phil Palumbo 5, La Verne Baker, Dave Rodgers.

SAHARA—Connie Francis, Moro-Landis Dancers, Louis Basil Orch, Lounge: Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Cantor.

SANDS—Alan King, Bobby Rydell, Bill Carey, Copa Girls, Antonio Morelli Orch, Lounge: Jackie Heller, Yachtclub, Red Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul, Silver Slipper—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Lili St. Cyr, Viennas, Supperettes, Geo Redman Orch, Lounge: Fantastics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neal Orch, Lounge: Roberta Sherwood, Don Cornell, Nalani Kele, Bernard Bros., Andriani Bros.

TALYHO—Marty Helm.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orch, Lounge: Frances Faye, Christine Chatman, Teddy Raddazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra Orch, Lounge: Gaylord and Holliday, Denis and Rogers, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

CRYSTAL BAY CLUB (Tahoe)—Frankie Fenelli Group.

GOLDEN—Teddy Randazzo, Maaka Nua Hawaiian Revue, Holiday for Strings, Tony Martini, Sparklers.

HAROLD'S—Rusty Draper, Stanton & Peddie, Blue Ribbon Belles, Don Conn Orch.

HARRAH'S (Reno)—Glenn Miller Orch, with Tex Beneke and Modernaires, Jerry Colonna, Braham & Leonard, Playboys Continentals, Dusty & Sylvia, Red Coty.

HARRAH'S (Tahoe)—Arthur Godfrey, Nipsey Russell, Buffalo Bills, Kong Ling, Dixieland Eight, Greezinslays, Moro-Landis Singers & Dancers, Leighton Noble Orch, Lounge: Jonah Jones, Partners, Salmis Bros., Coquette, Jack Ross, Judy Lynn.

HOLIDAY—Jo Ann Jordan Trio, El Marachi Aquila, Andriani Bros., Charles G. and Satin Strings.

MAPES—Tune Toppers, Tokyo Four, Silver Strings, Joe Karnes.

NEVADA LODGE (Tahoe)—Vive les Girls, Al Bell Orch, Bob Hall & Cindy Lane, Mickey & Bonnie, Arthur Walsh.

NEW CHINA CLUB—Skip O'Donnell.

PRIMA DONNA—Shapes Ahoy! with Benson and Mann, Al Tronti Orch, Dorothy Dorben Singers and Dancers.

RIVERSIDE—Bernard Bros. Jets, Marilyn Maye and Sammy Tucker Trio, Bobby Page Show.

SPARKS NUGGET—Milton Berle Show, Foster Edwards Orch.

WAGON WHEEL (Tahoe)—Red Norvo, Mavis Rivers, Florian 2-Bach, King's IV, Frank Moore Four, Ginny Greer and Gallions, Senators, We Four, Orrin Tucker Orch, Ron Rose, Naida Lani and Beachcombers.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Jinx Clark, Phil Richards, Vic Charles, Wilton Clary, Mal Malin Orch.

CARILLON—Lou Walker's "Ooh La La," Ruth Walla, Jerry Newmy, Pierre Jacques, Eddie Garson, Jacques Domest Orch, Line (18).

CASABLANCA—Buck Buckley, Mario & Florida, Bob Regent Orch.

CASTAWAYS—Ring-A-Ding 6, The Peridots, The Wreckettes (12), Ralph Font Orch, Jimmy Ross.

DEAUVILLE—Chico & Cubans, Les Rhodes Orch, La Playa Sextet.

DIPLOMAT—Van Smith Orch, Pupi Campo Orch, Kay Stevens, Eddie Barnes.

DORAL BEACH—The Intimates, Mal Malkin Orch, Townsmen, Luis Varona Orch.

EDEN RO—Don Rondo, Johnny Musick Orch, John Herman, Pupi Campo Orch, Val Olman Orch, Monroe Kase Orch, Leslie Hudson Strings.

FOUNTAINBLEAU—Len Dawson Orch, Chauncey Gray Orch, Dean Murphy, Ziggy Lane, Racha Rodell, Frank Natale 3, Tony & Lucille, Chero & Orch.

PLAYBOY—Bill Ricco, Parul Gray, Dick Haviland.

PEPPERMINT LOUNGE—The Coasters, Ardells & Swinging Rocks, Ruby.

SEA GULL—Jimmy Holmes, Inkspots (4), Jimmy Grippio.

THUNDERBIRD—Berj Vaughan Quartet, Richie Bros, Dick Smith, E. Lois Forman.

SAN FRANCISCO

BIMBO'S 365—"Spectacular III," **CLAREMONT HOTEL** (Berkeley) — "Ecstasy on Ice."

THE COMMITTEE—Topical revue, Kathryn Ish, Irene Rieder, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.

EARTHQUAKE MOONSHIN—Turk Murphy and his band, Clancy Hayes.

FAIRMONT HOTEL—Mills Bros.

GOLD RUSH—Irwin Corey, Ralph Sutton.

HOLIDAY INN (Oakland)—Gary Morton.

HUNGRY 1—Bibi Cecily, Amanda Ambrose, Four Amigos.

JAZZ WORKSHOP—Jimmy Smith.

PURPLE ONION—Kip King, Jan Janssen.

SHERATON-PALACE—Bola Sete.

SHERATON HILL—Lambert, Hendricks, Beyer.

TRIDENT (Sausalito)—Jean Hoffman.

SAN JUAN

AMERICANA—"Ice Follies," Pepe Lara Orch, Lounge: Humberto Morales 3.

CARIBE HILTON—Los Duendos 3, Gitanos, Miguelito Miranda Orch, Luisito Benjamin 5, Lounge: Renee Barrios.

CONDADO BEACH—Victor Santini, Peter Pil, Pepito Torres Orch, Lopez Vidal 5, Lounge: Floriana Alba, Juan Luis.

CONCHA—Gino Tonetti, Leslie & Simon, Noro Morales Orch, Nestor Torres 5, Lounge: Nilda Terrace.

EL CONVENTO—Rosa Morena, Pepito Arvelo 5.

EL SAN JUAN—Los Trovadores de Espana, Anselmo Sacasas Orch, Julio Gutierrez 5, Lounge: Carmen Canavo 3, Mandy Campo.

OCHO PUERTAS—Sylvia del Villard, Ramon Roman.

Hinterland PR

Continued from page 5

contractor practice catch on, the local looks to be out of business.

Coast local 818 is not in such dire straights, however, because of the unit pubs and others who fall under its wing.

In addition to using established out-of-town pubs, distribs are also luring new outfits into existence.

By offering a man they know to be strong various incentives, they are establishing outposts of their own around the country, thereby cutting out the homeoffice staffers.

The way it works is this. The distrib contacts a potential hinterland operator. It offers the guarantee of all of its biz in the area and points out the probability of the man picking up other accounts once situated in the given spot.

Then there's the additional lure of placement of local radio and tv advertising, which gives the placement agency 15% for handling the job. Sometimes, the distrib even offers to help set the man up.

With a string of such independent contractors lined up around the country, the distrib no longer has to employ a staff of home-based exploiters and lessens its employee contract burden in the process. Practice has put some exploitation men out of work already and could cause more unemployment should the results please. Although the union sets scales and such for pubs and otherwise has power in this area, it doesn't see right now how it can beat this maneuver. So far Columbia has been the principal innovator but others are figured sure to follow if the distrib is successful. All majors presently have field staffs, numbering around eight men.

Union legal staffers have been combining the books for a precedent from which to work in an attempt to break the trend but so far have come up with nothing to halt it. There is a genuine fear at 872 that their authority will be completely undermined in the process, not to mention the very life of the local. Meanwhile, however, the local is continuing to organize, it recently having been established as the bargaining agent for United Artists fieldmen.

New Acts

JIM KWESKIN & THE JUG BAND

35 Mins.
Songs, Instrumentals
Bitter End, N. Y.

In efforts to promote a jug band fad, Jim Kweskin and his group formed in Boston have been reputed in the forefront. Initial New York engagement at Fred Weintraub's Greenwich Village Bitter End coffeehouse substantiates the reputation.

Like the jug bands that have been in these parts before, Kweskin's features such legit instruments as the guitar, banjo and mandolin along with a hodgepodge of harmonica, kazoo, washboard, hubcap, washtub bass and of course jug. Difference is in the organized presentation which has an overcast of sharp humor along with some genuinely professional vocal and instrumental skills.

Like the other jug bands, the boys appear dressed for field work—or maybe a cold-water flat jam and hoot—but the catalog of Chicago '20s blues, ragtime and jazz-folk tunes is deftly projected. Featured are Kweskin on guitar and vocals; Mel Lyman on banjo and harmonica; Fritz Richmond on washboard; Geoff Muldaur on washbass and jug; and Dave Simon on vocals, pocket crammer and kazoo. All are gifted, and particularly standout are Kweskin's vocals, Simon's jazz kazoo and Geoff Muldaur's washtub bass. Latter has a particularly solid beat force for the band—amazingly tempoed and keyed.

Book is a marvel of archives jazz, with such numbers as "Papa's on the Roof Top," "Shootin' Blues," "Morning Blues," "Wild About My Loving," "Mobile Line," "Boodle and Shake," "Borneo" and other delights from the smokey jazz past. The sight of these clean-cut, college-type boys—youths all—blowing and belting hardtime blues is a joy.

Bill.

JOY MARSHALL
Songs
30 Mins.
The Establishment, London

Deputising for the throat-infected Stevie Listowel, this colored thrush from New York, resident in London since last year, clicked with a jazz-tinged songalot that suited this offbeat locale. Backed by Tony Crombie's agile trio, she went through all the moods from gospel to ballad, showing a fine range of expression within the idiom.

The voice, occasionally reminiscent of Ella Fitzgerald and Billie Holiday, who must have been influences, was supple, hit the notes exactly, and bent them subtly, and was only inclined to harshness in some of the uptempo. Most decisive impact was achieved in the Billie Holidayesque "God Bless the Child," given with poignant disenchantment, and in Oscar Brown's "Forbidden Fruit." She got the customers on her side from the start, and had a rousing exit-number in "Bill Bailey."

Although the gal has appeared at another niter, and is contracted for band appearances with Johnny Dankworth, she's new to the more important boites on the London circuit. He presentation, charming but assured, should keep her there.

Otta.

BARRY DALE
Songs
29 Mins.
Gatineau, Ottawa

Barry Dale collected nice attention when he sang with the line in the pre-holocaust Gatineau Club. Since then he has acquired plenty savvy, polish and ability and his stint gets solid mitting throughout. He's a Dixieland buff and it shows in the routine, particularly when he works on clarinet. Dale has a chant style reminiscent of Goulet but pipes that are softer, deeper and nearer to the sound suited to pop items. The stanza is enhanced by the clarinet, Dale exhibiting nice ability on the stick and has the customers yelping for more.

He's young and has a good appearance on the stage. This session, he was also emcee for the show and handled it smoothly. His act would be helped by the addition of strong gab lines. There are none at all now and if he stays with chant and music, he can get by. But effective lines would add continuity and sparkle. Dale is strong for all media.

Gorm.

NEW-IMAGE SHUBERT EMPIRE

3 of Alex Cohen's 9 O'Clock Shows Net 200% Thus Far on 210G Ante

Three of the four productions in the Alexander H. Cohen series of Nine O'Clock Theatre presentations at the Golden Theatre, N.Y., have earned an aggregate profit to date of over 200% on a combined \$210,000 investment. Involved in the tabulation are "At the Drop of a Hat," which initiated the series of 1959, its successor, "An Evening With Mike Nichols and Elaine May," and the current Golden tenant, "Beyond the Fringe."

Omitted from the tabulation is "An Evening With Yves Montand," which played the Golden as a Nine O'Clock Theatre entry for eight weeks in 1961. The one-man show, which also toured, was presented by Norman Granz with Cohen as associate producer. Unlike the other three productions, all presented by Cohen and financed under limited partnership setups, the Montand venture was not open to public backing.

As detailed elsewhere in this issue, the Broadway production of "Fringe," now in its 49th week at the Golden, and its touring facsimile, currently in Minneapolis, had earned a two-company profit of \$270,152 as of last Sept. 7. The profit to date on "Hat" and the Nichols and May offering comes to \$65,395 for the former and \$84,072 for the latter.

Those figures add up to a three-show profit of \$419,619. Estimated income earned by the two "Fringe" companies since Sept. 7 is figured to have pushed the profit total on the three entries above the \$420,000 mark. The \$210,000 investment breaks down to \$100,000 for "Fringe," \$50,000 for "Hat" and \$60,000 for the Nichols and May entry.

Of the profit earned by "Hat," which had a 216-performance run at the Golden and then toured, \$65,195 has been distributed equally between the backers and the management. That represents a return to the former of approximately who succeeded the late John Shubert in that post, is reticent to quote finances as regards the renovation program which, however, has already been manifest in a 15% profit on their investment. "Hat," a two-man British import, written and performed by Donald

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Washington 'Star' Raps Rep. Kelly on Proposed Censorship of Culture

Washington, Sept. 24.

The Washington Star, normally restrained in its editorial policy, delivered a stinging attack last week on Rep. Edna Kelly (D-N.Y.) for her criticism of Martha Graham and her suggestion that cultural exchanges should be censored. Saying Mrs. Kelly's performance "exemplifies the continuing problem of relating the arts to the American Government," the paper assailed her censorship proposal, noting, "it is enough to recall that part of the point of our cultural exchange program is to show American artistic freedom as against the artistic restraint of Communism."

Observing that Congressmen are given gymnasia and swimming pools for a "sound legislative body," and the Library of Congress for an "informed legislative mind," the Star suggested: "Perhaps it is time to start a cultural exchange program for Congressmen, so that they, like foreigners, can understand and value American achievement in the arts."

The Star said no Congressman would "dream of sounding off without instruction in any of the areas of Congressional responsibility—finance, agriculture, arms, transport, labor, whatever. Only in the arts does every member of Congress consider, apparently, that his election has endowed him with expertise," the editorial added.

Miss Graham needs no defense, the paper concluded. "Her contribution to our time is secure."

'Lost Colony' Had Best Attendance Since 1953

Manteo, N.C., Sept. 24.

Two attendance marks were set at "The Lost Colony" here this summer. John W. Fox, the drama's general manager, said the paid boxoffice count of 60,000 persons was the highest since 1953, and the nightly average of 872 was the highest since 1951. Attendance was up 14% over last year.

The drama, which depicts the first attempts by the English to colonize the New World, closed its 1963 season Sept. 1.

'Anthology' Will Come In for 18G, Plus \$9,500 Bond

The production cost of "Spoon River Anthology," opening next Sunday night (29) at the Booth Theatre, N.Y., is expected to run around \$18,000, exclusive of a \$4,500 theatre guarantee and a \$5,000 bond with Actors Equity. Joseph Cates is producing the Charles Aidman adaptation of the Edgar Lee Masters book which was given an initial outing on the Coast a few months ago by the Theatre Group at the Univ. of California in Los Angeles.

The capitalization on the Broadway venture is \$25,000, with 20% overall, bringing the investment to \$30,000. Music Publishers Holding Corp. is the sole backer of the presentation in which there are four actors, Betty Garrett, Robert Elston, Joyce Van Patten and Aidman, who's also directing. Onstage singing-instrumentalizing will be provided by Naomi Caryl Hirshhorn and Hal Lynch.

The weekly operating nut on the production is figured at around \$13,500.

St. L. Muny Drew 720,484 Attendance in 12 Weeks

St. Louis, Sept. 24.

The Municipal Opera, which closed its 45th season recently, drew a total season attendance of 720,484 for 10 shows in 12 weeks, a gain of 63,989 over the 1962 semester and the best season's tally in 12 years. The all-time total for the series is now 29,206,975.

"South Pacific" lured the top week's business with 77,173, and "The King and I" ran second with 74,762. "Carnival," in for two weeks, drew 99,842, and "West Side Story," also a two-weeker, drew 120,727.

Attendance tallies at other shows, each running one week, were "I Dream of Jeanie," 59,248; "Li'l Abner," 50,988; "Brigadoon," 60,467; "Unsinkable Molly Brown," 60,222; "Babes in Toyland," 61,638, and "Gypsy," 55,477.

The weather man cooperated throughout, with only one rain-out—the June 15 performance of "Carnival."

Malcolm Black to Stage 'Hostage' at Vancouver

Malcolm Black, a member of the faculty of the American Academy of Dramatic Arts, now in Vancouver, B.C., to direct the first of six plays to be presented there by the new Playhouse Theatre Co. at the Queen Elizabeth Playhouse. He's staging "The Hostage" for an Oct. 3 opening.

The other entries to be presented at the theatre during a scheduled six-month season are "Private Lives," "The Boy Friend," "The Caretaker," "Julius Caesar" and "Charley's Aunt." Black is slated to return to the Academy Oct. 14 for the start of the fall semester.

ALL THE UNITS AND ALLEY, TOO

By ABEL GREEN

The Booth Theatre will cancel its regular matinee of "Spoon River Anthology" next Wednesday (2) to make possible the on-stage buffet-cocktailery which Lawrence Shubert Lawrence Jr. and his aides are hosting on the occasion of the 50th anniversary of Shubert Alley. The event will be commemorated with an invitation block party, a Local 802-donated band concert (first freebie in the producers' relations with the AFM), dignitaries, an NBC-"Today" videotaping, sundry radio shows, etc. A bronze plaque by Hungarian artist Mihaly de Katay will also be unveiled.

Sam S. Shubert Theatre actually opened exactly 50 years ago, on Oct. 2, 1913, with Sir Johnston Forbes-Robertson in "Hamlet," preceding the Booth by several days. Opening the next night of "Here's Love," the Meredith Willson musical, shifted the festivities to the Booth stage. "Spoon River" will give its matinee the following day, Thursday.

General Facelift

This is the first time in Shubert history that the legit outfit had gone in for institutional advertising and ballyhoo of this sort. Shubert Alley bash is merely a concomitant event to an extensive organizational facelift that has been going on and will continue for another year. Executive head of the operating company, Lawrence Shubert Lawrence Jr., number of theatres. Almost all

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ATPAM Extending Off-B'way Drive

Another off-Broadway production is slated to be picketed this week by the Assn. of Theatrical Pressagents & Managers in its campaign for the employment of Broadway of union members as company managers. ATPAM is hitting the shows of managements that resist its demand for the hiring of company managers in addition to union pressagents who've been working that area for some time.

The union has had pickets at the Gate Theatre N.Y., since the opening there last week of the double-bill, "The Bald Soprano" and "The Lesson." That action is to be extended tomorrow night (Thurs.) to the 41st Street Theatre, N.Y., with the opening at the house of "A Political Party." The 75-seat Washington Square Theatre, N.Y., at which "Spots of the Leopard" premed last night (Tues.) is not being hit by the union because it's regarded as too small to foot the expense of a p.a. and company manager.

The association is concerned principally with off-Broadway houses with a capacity of at least 100 seats. Pressagent members of the union are not being allowed to work on new off-Broadway productions unless a union company manager is also hired. However, union publicists on last season holdover off-Broadway entries are permitted to continue.

ATPAM, which has been unsuccessful thus far in reaching an agreement with the League of off-Broadway Theatres & Producers on the matter of company manager employment, intends to continue picketing all new off-Broadway productions which do not meet its demands.

The payment plan for company managers ranges from \$100 to \$160. The minimum weekly wage off-Broadway for a union p.a. is \$144.40, but the pay is normally \$150. At the opening of the Gate double-bill last week, Maxine Keith, drama critic for radio station WNYC, refused to cross the picket line. She's a member of ATPAM and has worked both as a company manager and pressagent.

See No Musicians-Legit Strike But Mediation Still Is Going On

Name Paul B. Berkowsky To New ATPAM Position

Paul B. Berkowsky has been appointed to the newly-created post of assistant secretary-treasurer of the Assn. of Theatrical Pressagents and Managers. He'll work under Milton Weintraub, the union's secretary-treasurer for the last 21 years. The appointment of an assistant to Weintraub was made by the ATPAM board of governors after the membership recommended the move.

Berkowsky, who joined ATPAM last week, withdrew as general manager for the Phoenix Theatre, N.Y., to take the assignment. He's been succeeded at the Phoenix by Norman Kean.

TIP to Dissolve; Has 308G Deficit On \$372,873 Ante

Theatrical Interests Plan, primarily active as a legit investment-production corporation, has posted a closing notice after running up a six-season deficit of \$308,027 to date on a capitalization of \$372,873. Stockholders have been informed that the TIP board of directors has recommended dissolution of the firm and that the matter is to be voted upon at a special meeting to be held Oct. 9 at the Barbizon Plaza Hotel, N.Y.

The board action, it's explained to the shareholders in a letter from TIP president Theodore J. Ritter, "results from the fact that the corporation, despite great effort, has been unable to finance and present the properties which it holds and that its cash position is such that it can no longer continue operations despite the many economies instituted." Ritter adds, "Should the stockholders vote against dissolution, it would be necessary to invoke other legal process to accomplish liquidation."

As of a last June 30 audit, assets totaled \$67,041, liabilities \$2,195 and net capital \$64,846. Included in the assets is \$46,375 in advances and options in plays and films. That sum, however, only has dollar value if the properties are exploited and the advance and option coin repaid TIP. As pointed out by Ritter to the firm's investors, the item is written off as a loss when a project is abandoned. "It is ob-

(Continued on page 74)

Opening Revival of 'Abie' At Masquers Club, H'wood

Hollywood, Sept. 24.

Allan Herscholt, whose father, Jean Herscholt, appeared in the 1928 film version of "Abie's Irish Rose," is coproducing a local revival of the Anne Nichols play. It's scheduled to open here tomorrow night (Wed.) at the Masquers Club as the first presentation of the spot's 39th season.

Richard Harbinger is directing the show which Herscholt is presenting with Harold Levenson. The cast is headed by Quinn O'Hara, Andy Albin, Richard McGrath, Sid Marion and Pearl Shear.

Cancel Opera Contest; No Entries Good Enough

A contest for original American operas, first announced in 1953, has been called off and the \$3,000 prize for composer and librettist has been withdrawn. None of the submitted scores met the minimal standards, according to Julius Rudel, of the N.Y. City Opera. The deadline had been extended once in the hope of finding a winner.

Of 150 sketches submitted, 36 were encouraged to complete and 25 were completed. But all flunked out.

New York state and city mediators were still in session as of VARIETY's deadline yesterday (Tues.) with representatives of Local 802 of the American Federation of Musicians and the League of N.Y. Theatres in an attempt to settle the contract dispute between the labor and management groups.

The league has agreed to a stipulation by the union that any settlement reached as result of the mediation would be retroactive to Labor Day when a pact of three years' duration expired. With that out of the way, Alfred J. Manuti, the local's president, asserted the mediation could proceed in good faith, thus removing the immediate threat of a strike. The bargaining is to continue as long as required.

Mediation of the dispute between the local and the league was agreed upon yesterday (Tues.) after out-of-town balloting of 28 members of the local failed to reverse last week's rejection of a league contract offer at a membership meeting in Manhattan. The turn-down carried with it the recommendation that the union strike Broadway productions and tryouts in which its members are employed.

The recommendation for a strike initially involved a 10-vote margin, 166-156. That represented a total vote of 322 out of some 400 or more eligible participants on the basis of the number employed under the expired contract. The union's 13-member executive board, which had recommended acceptance of the contract (a three-year package containing a \$10 wage increase, which the league stated was its final offer), postponed action on a strike pending a vote of members of the union working in three Broadway-bound musicals.

An original announcement by the union that the out-of-town poll involved 26 musicians was later changed to 28. However, only 26 voted on the issue (there were two abstentions), 18 supporting the strike recommendation. That raised the margin favoring the strike to 20, with the count at 184-164.

State and city mediators had

(Continued on page 74)

State Dept. Okays Own Cultural Exchange Way: 'Can't Please Everybody'

Washington, Sept. 24.

The new cultural exchange regime is off to a good start and administering the program efficiently, according to Lucius Battle, Assistant Secretary of State for Education Cultural Affairs.

Testifying before a Senate Appropriations subcommittee recently, the official said the new program under a re-activated Department Advisory Committee on the Arts is being administered more efficiently than it was under the American National Theatre & Academy.

Battle also asserted that the new arrangement is slightly less expensive than the program administered by ANTA with \$110,000 of Federal funds. When asked by the subcommittee chairman Sen John McClellan (D-Ark.) why ANTA was dropped, the official replied, "There was a lack of clarity in handling the program and I felt the need for a change."

Battle declared that the previous arrangement involved a complex, three-way division of administration between the State Dept., ANTA and U.S. officials abroad. In asking for a \$2,750,000 cultural exchange appropriation, he said the State Dept. always follows the recommendations of the advisory panels in choosing overseas performers.

"It is impossible to do anything else," he explained. "The program has gotten under way quite well," he added, "although we will never satisfy everybody."

Shows on Broadway

The Irregular Verb to Love

Alfred de Liagre Jr. presentation of comedy in two acts (four scenes), by Hugh and Margaret Williams. Staged by Cyril Ritchard; setting and lighting, Donald Oenslager; costumes, Frank Thompson; associate producer, Orrin E. Christy Jr. Stars Claudette Colbert, Cyril Ritchard; features Robert Drivas, Kathryn Hays, William Kinsolving, Roger C. Carmel, Hilda Haynes, Margot Bennett. Opened Sept. 18, '63, at the Ethel Barrymore Theatre, N.Y.; \$6.90 top weeknights, \$7.50 Friday and Saturday nights.

Broadway producers who contemplate importing London hits might do well to consider VARIETY's "Shows Abroad" reviews more carefully. In the case of "The Irregular Verb to Love," which opened at the Ethel Barrymore Theatre last Wednesday night (18), attention to the VARIETY notice on the original London production of the Hugh and Margaret Williams play could have avoided an obvious flop.

The review by Rich. (Dick Richards) in the issue of May 10, 1961, called the play an "inconsequential piece obviously designed purely for pre-supper diversion," indicated that it would probably have a healthy West End run on the strength of the authors' following and Joan Greenwood's performance as femme lead, and added significantly, "It is dubious, however, whether it would suffice on Broadway." That last is a bullseye.

"Irregular Verb" is a synthetic opus about the silly antics of shallow, unbelievable people, and it hasn't even the merit of being well produced. A sort of idiot's combination of "You Can't Take It with You" and "Father Knows Best," it chiefly involves an impulsive, egocentric, meddling mother and how, with her sensible, patient husband's unobtrusive assistance, the tangled affairs of two uninhibited, rebellious children are clarified.

Neither in the staging nor performance is the authors' apparent comedy intention carried out. Although the play is pure fluff, it's presumably supposed to involve genuine problems of lifelike people, principally a middle-aged mother's need to stoke the marital fires and stop clinging to and trying to manage her son and daughter.

The show is staged as merely vivacious patter, however, with little to establish character dimension or situation credibility. The mother, who has just been released from jail after serving a term for blowing up a pet shop as a protest against cruelty to animals, doesn't give the impression of a woman who has endured imprisonment or, indeed, much of anything else. The two children tend to be caricatures and the other characters merely puppets.

As the vacuum-headed mother, Claudette Colbert looks refreshingly trim and attractive, but suggests an actress all too nervously aware that she's in a sappy part in an empty play. Cyril Ritchard, doubling as the director, has the best role in the show and gives himself the edge in the staging. He offers one of his more restrained—and better—performances as the husband and parent who sees all, understands everything and quietly ties up the loose ends.

Kathryn Hays, looking pretty enough to pass as Miss Colbert's daughter, and Robert Drivas as the nature boy son, etc. in the sketchy outlines of the imperfectly conceived characters of the daughter and son, and there are adequate performances by William Kinsolving as the daughter's sweetheart, Margot Bennett as the son's nature girl companion, Hilda Haynes as an arbitrarily sensible servant from the West Indies, and Roger C. Carmel as a consciously hearty Greek waiter. One presumably minor femme role has been eliminated in the London-to-Broadway transit.

Donald Oenslager's single English living room setting is attractively designed and lighted, and Frank Thompson's costumes are decorative. "The Irregular Verb to Love" is the first new play of the season—now when does the season really start?

Mei Kopp has withdrawn as pressagent for producer Martin Tahse.

The Rehearsal

David Merrick, by arrangement with Tennent Productions, Ltd., presentation of comedy-drama in three acts (five scenes), by Jean Anouilh, adapted by Pamela Hansford Johnson and Kitty Black. Staged by Peter Coe; scenery, Jane Graham; lighting and supervision, Will Steven Armstrong; costumes, Tony Walton. Stars Keith Michel, Coral Browne, Alan Badel, Adrienne Corri, Jennifer Hilary; features Earl Montgomery, Edward Bishop. Opened Sept. 23, '63, at the Royale Theatre, N.Y.; \$6.90 top weeknights, \$7.50 Friday and Saturday nights.

There's more than the usual Chekhovian flavor, if not depth, in the Jean Anouilh tragicomedy, "The Rehearsal," which David Merrick presented Monday night (23) at the Royale Theatre, in partnership with Tennent Productions, Ltd., of London. It is a play of contrasts, an interesting, poignant, moody, elusive and curiously unsatisfying work, cynical on the surface and sadly sentimental underneath. It is likely to be too special for American audiences, and is a doubtful boxoffice prospect.

From the first rise of the curtain, it's evident that this Pamela Hansford Johnson and Kitty Black adaptation is a typical Anouilh piece. There is the wistful, faded, old-world atmosphere, the familiar theme of despair disguised by wit, the slightness of story, the subtlety of meaning, the feeling of emotional overtones, and of eloquence and wisdom just beyond reach.

The locale is the author's customary fashionable French countryside, and the characters are mostly world-weary pleasure-seekers hiding their unhappiness behind epigrammatic banter. There is also the usual figure representing innocent idealism doomed for destruction. This time, the occasion is a rehearsal of a play to be performed as a charity benefit, by the guests of an amorous count. The purity is personified by a young nursemaid with whom the count is infatuated, and who gives herself to him but is subsequently seduced by the count's friend, at the instigation of the countess.

The atmosphere is heightened by the 18th century costumes worn by the characters for the rehearsal-within-a-play, and there is the familiar Anouilh situation of almost everyone being unrequitedly in love with the wrong person. The ending is somewhat inconclusive in a minor tragic key. Peter Coe's staging has the appropriate tone of muted emotional intensity, and Jane Graham's scenery has an expressive fairytale quality.

Perhaps all British productions should have tryout tours prior to Broadway, not necessarily to test the play, but rather to allow the actors to adjust their speech tempo and accents to American audiences. At any rate, while "The Rehearsal" is in most cases well acted, several of the players tend to be inaudible at times, or at least not understandable.

That applies especially to the otherwise superb performance of Coral Browne as the scheming countess whom heartbreak has enured to cruelty, and Alan Badel in a brilliantly shaded portrayal of a disillusioned aristocrat who has managed to numb but not quite drown his generosity and sensitivity in alcohol.

Keith Michel, on the other hand, is clear enough, though not well dimensioned, as the impetuously romantic count, Adrienne Corri is decorative as a lady of fashion and little virtue, and Jennifer Hilary seems unnecessarily inarticulate as the sacrificial victim of high-born depravity, besides having what occasionally sounds like a trace of Cockney accent.

In general, "The Rehearsal" is a tasteful production of an intriguing play, but it never quite comes to the point and it fails to ignite emotional response. It's a questionable bet for general appeal.

Hurd Hatfield will have the lead role Oct. 30-Nov. 24 at the Arena Stage, Washington, in the American preem of John Whiting's "The Devils," based on Aldous Huxley's "The Devil of Loudun." The presentation will mark the opening of the Arena Stage's 14th season.

Australian Shows (Week Ending Sept. 21) (Figures denote opening dates)

MELBOURNE
Devil's Disciple, Union.
How to Succeed, Her Majesty's.
Irregular Verb, St. Martin's.
Joyce Grenfell, Comedy.
Marry, Mary, Comedy.
Merry Widow, Tivoli.
Wildcat, Princes.
Opera Season, Princess.
SYDNEY
Do You Mind, Phillip.
Goodnight, Beating Royal.
King and I, Tivoli.
Oh Dad, Poor Dad, Independent.
Sail Away, Majesty's.
Tyrant & Tiger, Ensemble.

Shows Out of Town

The Private Ear and The Public Eye

Boston, Sept. 24.
Roger L. Stevens, by arrangement with H. M. Tennent, Ltd., presentation of two one-act comedies by Peter Shaffer. Staged by Peter Wood; decor, Richard Negri; supervision, Klaus Holm; associate producers, Lyn Austin, Victor Samrock. Stars Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson. Opened Sept. 23, '63, at the Wilbur Theatre, Boston; \$5.50 top.

THE PRIVATE EAR
Ted Barry Foster
Bob Brian Bedford
Doreen Geraldine McEwan
THE PUBLIC EYE
Julian Barry Foster
Charles Moray Watson
Belinda Geraldine McEwan

This pair of witty English comedies, impeccably acted, shows how British actors can add class to the American stage. Both Peter Shaffer's one-acters are beautifully constructed, blending comedy and tragedy with sock curtains, and should be a smash on Broadway.

An able cast of four, polished staging, and superior set designs combine for a bright, amusing parlay, complete with laugh lines. The first play is built around introverted and extroverted lads and a shallow femme who's invited to sup with the shy one. Communication between the femme and the shy boy dies and the brassy lad takes over.

The second piece finds a composite detective, loudly dressed and glib of tongue, playing cupid to a husband who's retained him and the wife whom he shadows. This has neat tricks, twists and surprises.

Barry Foster has a field day in playing the cocky hip character in the first, and a whacky dick in the second. Geraldine McEwan is great as the callow lass in the first, and the chic wife in the second. Brian Bedford plays the dreamy boy in fine style. Moray Watson is perfect as a slightly stuffy accountant-husband. Slow spots in the middle of each play could be tuned up. Peter Wood's direction is right and Richard Negri's two sets are fine. It's a good show. Guy.

Four Faces

Toronto, Sept. 17.
William Freedman presentation (in association with Mark Furness) of two-act comedy-drama by Albert Meglin. Staged by Rocco Bufano; settings and lighting, J. Hutchinson Scott. Opened Sept. 16, '63, at the Crest Theatre, Toronto; \$3.90 top.

Ginger Toby Robins
Edward Barrow Tom Harvey
Buck Marranon Bruno Gerussi
Ara Toby Robins

"Four Faces" uses two people in the first act and two in the second, with Toby Robins playing the femme throughout. Tom Harvey plays the lead in the first half; Bruno Gerussi in the second.

Written by a New York agency man, the play at the Crest Theatre through Oct. 12 is aimed for Broadway, but requires considerable rewrite in the first act and a less complex style, particularly in first half. "Four Faces" has an off-Broadway chance, but now needs clarity of exposition. Rarely has the arm of coincidence been so extended.

The first portion of the show is located in a hotel room where a successful author of pornographic paperback novels tells a femme visitor of his earlier attempts to write serious fiction. The second segment deals with a dimwit taxi-cab owner who, taunted by the girl because of his lack of virility, is dismissed by his mistress.

Miss Robins gives a skilled performance of the contrasting femme roles, but Tom Harvey as the novelist and Bruno Gerussi as the loutish taxi driver-turned-mogul are unable to clarify the confused writing, particularly as evidenced in the first act and the finish of the second. The sets, representing a shoddy hotel room and the interior of the call girl's cottage are also difficult to figure out.

McStay.

Shows Abroad

Exit the King

London, Sept. 13.
English Stage Co. presentation of a drama in one act by Eugene Ionesco, translated by Donald Watson. Staged by George Devine, assisted by Joan Bethencourt; decor, Jacelyn Herbert; music and sounds, Michael Dress. Stars Alec Guinness, Google Withers; features Peter Bayliss, Eileen Atkins, Natasha Parry, Graham Crowden. Opened Sept. 12, '63, at the Royal Court Theatre, London; \$2.50 top.

Peter Bayliss King Berenger Alec Guinness
Queen Marguerite Google Withers
Juliette Eileen Atkins
Queen Marie Natasha Parry
Doctor Graham Crowden

Eugene Ionesco's "Exit the King," first presented a couple of weeks earlier at the Edinburgh festival and now in for a limited engagement at the Royal Court Theatre, is a cinch for transfer for a regular West End engagement, largely because of the ticket selling appeal of the stars. However, that is not a reflection on the power of the drama itself.

Widely regarded as the master of the theatre of the absurd, Ionesco, is less oblique in this case than usual. Through his portrait of a dying king, he describes with dramatic skill and ingenuity the end of mankind. It is not a wholly satisfying work, but its failings are offset by the high quality performances, notably the contribution by Alec Guinness as the dying monarch.

The King's predicament is graphically detailed to embrace the history of modern civilization. The empire over which he has ruled has dwindled to a few square yards. Wars that were won have since been lost. His subjects are reduced to a handful of old people and malformed youngsters. The king himself has lost his power and his authority. Even the Milky Way, says Ionesco, has curdled.

The play runs for 95 minutes without intermission—just the time the king has left on earth. His first wife is determined to prepare him for death, but his second wife is anxious that he should be spared until the end. Guinness, who appears in pajamas, cardigan, red velvet and ermine robes, wearing a crown and carrying a sceptre, gives a virtuoso display of control as a man crumbling before the eyes of the onlookers. It is intensely moving, though never piteous.

There are fine contrasting performances of the two queens. Google Withers, as the first wife, is hard, determined and unyielding, while Natasha Parry is warm, soft and tender. There is also an excellent study by Graham Crowden as the king's doctor, who also serves the state as surgeon, executioner, bacteriologist and astrologist, and the impeccable cast is completed by Peter Bayliss as the guard and Eileen Atkins as the domestic who also acts as the king's nurse.

Much of the credit for the production must go to George Devine's disciplined, but imaginative direction. Full marks, also, to Jacelyn Herbert for the throne-room set, which superbly conveys the impression of a crumbling institution.

Myro.

Man and Boy

London, Sept. 5.
H. M. Tennent & Alexander H. Cohen presentation of a two-act drama by Terence Rattigan. Staged by Michael Benthall; decor, Ralph Alswang; lighting, Joe Davis. Stars Charles Boyer; features Austin Willis, Geoffrey Keen, Jane Downs, Barry Justice, William Smithers, Alice Kennedy. Opened Sept. 4, '63, at the Queen's Theatre, London; \$3.50 top.

Carol Penn Alice Kennedy
Basil Anthony Barry Justice
Gregory Antonescu Charles Boyer
Sven Ericson Geoffrey Keen
Mark Harrison Austin Willis
David Beeson William Smithers
Countess Antonescu Jane Downs

Though Terence Rattigan did not write the central role of "Man and Boy" specially for Charles Boyer, he might well have. What Rattigan has described privately as "a black comedy" offers a rewarding role with which the French actor makes a welcome London debut. It is running in London on a limited engagement until it moves to Broadway in November, and the combo of Rattigan and Boyer should prove a healthy draw.

Despite Rattigan's deftness, the play is not entirely satisfactory, particularly in the second act as it drags towards its inevitable target instead of mounting to a sufficiently dramatic climax. But Michael Benthall has eased the production over a number of possible pitfalls and Boyer and the cast mainly give expert aid.

The happenings have been inspired but considerably reshaped from events leading up to the downfall and death of Kreuger, the international financier manipulator and match tycoon. Boyer plays the money baron in his last hours, swindling and juggling on a fantastic scale. The locale is the Greenwich Village apartment of his illegitimate son, who adores but cannot respect him.

The love-hate relationship between the two is adroitly handled by the author and, throughout, Rattigan, with his usual skill has created a relationship that might jump either way. The boy is shattered when he is introduced by his father to a powerful business associate "as a young friend." The man has a clear homosexual streak, and the boy is shattered when he realizes that, to get his own way, the father is prepared to hand over his own son.

Boyer plays the evil genius with suave aplomb, and deft blend of wit, humor and hardness. It is a carefully conceived and well mannered performance, though the audience might have preferred to know more of the man behind the mask and his past.

Geoffrey Keen is a gifted actor who would not at first occur as the ideal choice for the financier's wily, cynical, opportunistic and toadying aide. But he grapples excellently with the role and has one excellent brief scene when he walks out on his boss.

Austin Willis as another tycoon and William Smithers as a flustered, rigorously honest and obstinate accountant out of his depth, have good opportunities in their main scene. Jane Downs makes a brief impact as Boyer's flashy wife and Barry Justice is adequate as his son, without seeming to get the feel of the part. Alice Kennedy Turner in a small, not urgent, role as the son's actress friend is apparently too inexperienced to bring depth to an admittedly shallow role.

Benthall's staging is somewhat static and there are some rather obvious bits of document reading, telephoning and awkward getting on and off as padding. Ralph Alswang relies a good deal on Joe Davis's lighting to enable characters in one room not to interfere with the action in the other, but it doesn't always work. The play's success in Manhattan, as here, will depend almost entirely on the pull of the star and dramatist. It stands an even chance. Rich.

So Much to Remember

London, Sept. 18.
William Donaldson & Nicholas Luard presentation of a musical comedy in two parts, with book and lyrics by Johnny Whyte and Fenella Fielding; music, Stanley Myers. Staged and designed by William Chappell. Stars Miss Fielding; features John Standing, Tristram Jellinek, Jeffrey Gardner. Opened Sept. 17, '63, at the Vaudeville Theatre, London; \$3 top.

Maudie Marlowe Fenella Fielding
Her Friends John Standing
Tristram Jellinek, Jeffrey Gardner, Michael Latimer

It is not unusual for musicals to be staged in capsule form as a cabaret entertainment, but the unusual reverse procedure is what has happened with "So Much to Remember." It started as an hour-long show at the Establishment Club, and has now been elaborated into a full length musical. The expansion, however, has not affected its original format and it remains strictly a one-woman show, with Fenella Fielding, a delectable dish, admirably sustaining the evening. Its success (or failure) will depend on her ticket-selling appeal.

Miss Fielding's talents are not confined to her onstage appearances. With Johnny Whyte, she wrote the book and lyrics, and between them they have fashioned a sketchy but light-hearted romp of the memoirs of a slum girl who becomes a great international star. It retains its original amiable quality, despite obvious padding.

The book parodies conventional theatrical memoirs and indulges in outrageous name dropping, from political greats such as Gladstone, Asquith and Lloyd George, to such showbiz giants as George Edwardes, Ziegfeld and Noel Coward. The snubs are reserved for the Kaiser and Hitler. "I often wonder," the heroine begins to say with typical wide-eyed innocence, and then suggests that had she

(Continued on page 77)

'Love' \$70,019, 'Luther' \$46,637, Philly; 'Shade' 60½G, Hub; 'Ride' \$13,857, N.H.; 'World' 37G, Pitt.; 'Clowns' 32½G, D.C.

Big money musicals on the road last week, with grosses ranging from over \$60,000 to nearly \$85,000 were "How to Succeed in Business Without Really Trying" in Los Angeles. "Jennie" in Detroit, "Here's Love" in Philadelphia and "110 in the Shade" in Boston. Of the four, all but "Succeed" are Broadway-bound.

Among the straight plays, the top-grosser was the road company of "Who's Afraid of Virginia Woolf?" in Boston. "Luther" in the second week of its Philly tryout ran a close second.

New to the road lineup last week were two other tryouts, both registering meagre business. They were "Bicycle Ride to Nevada" in New Haven and the double-bill of "The Private Eye" and "The Public Eye" in Wilmington.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

110 in the Shade, Shubert (MC-T) (2d wk) (\$6.50-\$7; 1,717; \$59,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, \$55,781 with Theatre Guild-American Theatre Society subscription.

Last week, \$60,558 with TG-ATS subscription.

Who's Afraid of Virginia Woolf? Colonial (D-RS) (3d wk) (\$5.40-\$6; 1,685; \$52,500) (Nancy Kelly, Shepard Strudwick) (matinee company costars Michael Myers, Kendall Clark). Previous week, \$46,112 with TG-ATS subscription.

Last week, \$49,782.

CINCINNATI

No Strings, Taft (MC-RS) (\$6-\$6.50; 2,510; \$86,000) (Howard Keel, Barbara McNair). Previous week, \$30,678, Nixon, Pittsburgh.

Last week, \$55,655.

CLEVELAND

Sound of Music, Hanna (MD-RS) (2d wk) (\$4.50-\$6.95; 1,515; \$51,000) (Barbara Meister, John Myers). Previous week, \$36,388.

Last week, \$44,006.

DETROIT

Jennie, Fisher (MC-T) (2d wk) (\$6.50-\$7.50; 2,081; \$84,480) (Mary Martin). Previous week, \$90,878 for nine performances with Fisher Playgoer subscription.

Last week, \$82,715 with Fisher Playgoer subscription.

My Fair Lady, Shubert (MC-BT) (1st wk) (Leland Howard, Gayle Byrne). Previous week, \$38,678, Shubert, Philadelphia.

Last week, \$16,890.

KANSAS CITY

Camelot, Music Hall (MC-RS) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$68,759 with TG-ATS subscription for eight-performance split, including three performances here.

Last week, \$52,663. Engagement marks first time a touring legit entry has played here at a \$6.50 top.

LOS ANGELES

How to Succeed in Business Without Really Trying, Philharmonic (MC-RS) (8th wk) (\$6.25-\$7; 2,670; \$85,000). Previous week, \$84,349.

Mary, Mary, Hartford (C-BT) (2d wk) (\$4.95-\$6; 1,032; \$32,000) (Mindy Carson, Jeffrey Lynn, Pirie MacDonald). Previous week, \$15,662.

Last week, \$15,589.

NEW HAVEN

Bicycle Ride to Nevada, Shubert (D-T) (\$4.80; 1,650; \$50,200) (Franchot Tone).

Opened here Sept. 14 to two unfavorable notices (Johnson, Journal-Courier; Leeney, Register).

Last week, \$13,857 for nine performances.

PHILADELPHIA

Here's Love, Shubert (MC-T) (1st wk) (\$6.60-\$7.50; 1,878; \$70,000). Previous week, \$64,586, National, Washington.

Opened here Sept. 17 to two affirmative notices (Murdock, Inquirer; Schler, Bulletin) and one qualified approval (Gaghan, News). Last week, \$70,019.

Luther, Forrest (D-T) (2d wk) (\$5.40-\$6; 1,766; \$51,000) (Albert Finney, Kenneth J. Warren, John Moffatt, Peter Bull, Glyn Owen, Frank Shelley). Previous week, \$38,453 with TG-ATS subscription.

Last week, \$46,637 with TG-ATS subscription.

PITTSBURGH

Stop the World—I Want to Get Off, Nixon (MC-RS) (\$6-\$6.50; 1,760; \$63,800) (Joel Grey, Julie Newmar). Previous week, \$31,156 with twofers, Shubert, Chicago.

Opened here Sept. 16 to two endorsements (McInerney, Post-Gazette; Monahan, Press).

Last week, \$37,020 with TG-ATS subscription.

ST. PAUL

Man for All Seasons, Orpheum (D-RS) (\$4.95-\$5.50; 2,697; \$79,000) (William Roderick, George Rose, Bruce Gordon). Previous week, \$27,954 with TG-ATS subscription, Orpheum, Minneapolis.

Last week, \$24,880 with TG-ATS subscription.

SAN FRANCISCO

Beyond the Fringe, Geary (R-RS) (4th wk) \$5.50-\$6; 1,483; \$53,257). Previous week, \$31,732.

Last week, \$28,862.

Zenda, Curran (MC-T) (7th wk) (\$6.50-\$7.25; 1,758; \$65,600) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, \$65,010 with Civic Light Opera Assn. subscription.

Last week, about \$65,300 with CLO subscription.

TORONTO

Never Too Late, Royal Alexandra (C-RS) (2d wk) (\$6; 1,497; \$43,326) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$32,091.

Last week, \$30,515.

WASHINGTON

Thousand Clowns, National (C-RS) (1st wk) (\$4.50-\$5.95; 1,673; \$47,787) (Dane Clark, Margaret O'Brien). Previous week, \$19,235 with TG-ATS subscription for five performances, Playhouse, Wilmington.

Opened here Sept. 16 to three endorsements (Coe, Post; Donnelly, News; MacArthur, Star).

Last week, \$32,519 with TG-ATS subscription.

WILMINGTON

Private Ear and Public Eye, Playhouse (D) (Geraldine McEwan, Barry Foster, Brian Bedford, Monay Watson).

Last week, \$3,530 for four performances, having opened tryout tour here last Thursday night (19).

Male Dancers In Demand; Better Than Ever: Shawn

Lee, Mass., Sept. 24. The demand for male dancers is still greater than the supply, and the quality of the men is higher than ever. That is the belief of Ted Shawn, a pioneer in the serious American dance. He recently concluded a successful 30th anniversary season at the Jacob's Pillow Dance Festival here.

"Modern dance is loosening up," says Shawn, who crusaded "to make dancing an honorable profession for men." He also thinks that modern dance is becoming more confident and "happier," in contrast to the discouraging days of 1929-31. "The new generation seems to have regained the joy of dancing," he notes.

Donald May, an actor, has acquired the rights to Martin Rodine's play, "Sky High," for presentation on tour prior to Broadway. Stark Lawry will direct.

OFF-B'WAY 'SYRACUSE' HAS RECOUPED \$26,500

The off-Broadway revival of "The Boys From Syracuse," now in its 24th week at Theatre Four, has thus far recouped about \$26,500 of its \$35,000 investment. That's revealed by the management, which says the musical has been a steady sellout since its April 16 opening at the 275-seater.

The tuner, which cost \$32,000 to produce, should hit paydirt by mid-October, assuming sellout business continues. The mid-October move into the black is projected on the basis of a weekly operating profit lately of around \$1,500. The weekly potential capacity gross with tickets scaled to a top of \$5.40 weeknights and \$5.90 weekend evenings is about \$11,000.

The minimum salary off-Broadway for members of Actors Equity graduates in relation to the weekly gross up to the \$117.50 Broadway minimum when the take tops \$9,000, so members of the "Syracuse" cast have been earning at least the Main Stem minimum. The total weekly salary for the production's 21 performers runs around \$2,800. Other weekly costs include six musicians, \$852; two stagehands, \$490; two stage managers, \$275; company manager, \$165; pressagent, \$150, and wardrobe department, \$60.

The house is rented on a four-wall deal for around \$1,400 weekly. That means the production is also responsible for all theatre costs (staff and maintenance), which comes to about another \$204 weekly. Royalties run around \$1,000 weekly (authors, 6%; director, 2%; choreographer, 1%; designer, \$81; producer, \$200) and ad - publicity expenses average \$750 weekly.

"Syracuse," with music by Richard Rodgers and lyrics by the late Lorenz Hart, was adapted by George Abbott from Shakespeare's "The Comedy of Errors." It was originally presented in 1938-39 at the Alvin Theatre, N.Y., for a run of 235 performances. The current revival was produced by Richard York, staged by Christopher Hewett and choreographed by Bob Herget. Herbert Senn and Helen Pond designed the sets and Guy Kent designed the costumes.

Rodgers was actively involved in the venture in a supervisory capacity. Handling the business details for the presentation as general manager is Dick Horner, another Broadway pro. Capitol Records has an off-Broadway cast album of "Syracuse" and London is to get its first production of the show Nov. 7.

London Shows

(Figures denote opening dates)
Afternoon Men, New Arts (8-22-63).
Affie, Duchess (7-22-63).
Angels Fear Tread, St. Martins (6-6-63).
Bed Sitting Room, Comedy (3-20-63).
Behan, Ben's Behan, P. Charles (9-23-63).
Beyond the Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Brecht Season, Mermaid (7-18-63).
Cambridge Circus, Lyric (8-14-63).
Double Bill, New Arts (9-18-63).
Exit the King, Royal Court (9-12-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Ideas, Haymarket (8-8-63).
Lock, Laughters, Her Majesty's (5-17-62).
Man and Boy, Queen's (4-9-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63); transferred from Savoy after one day layoff to Piccadilly.
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Never Too Late, Prince Wales (9-24-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Oscar, Phoenix (9-16-63).
Pickwick, Revue (7-63).
Power of Persuasion, Garrick (9-19-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Sound of Music, Palace (9-17-63).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
What Goes Up, Royal E. (9-17-63).

CLOSED

Manuela Vargas, Piccadilly (9-17-63); closed last Saturday (21) after a limited engagement of 6 performances.
Martha Graham, Prince of Wales (9-3-63); closed Saturday Sept. 14 after a limited engagement of 15 performances.
Oscar Brown Jr., Prince Charles (6-26-63); closed last Saturday (21) after a limited engagement of 24 performances.

SCHEDULED OPENINGS

Six of One, Adelphi (9-26-63).
At Drop Hat, Haymarket (10-2-63).
Funny Thing Happened, Strand (10-3-63).
Repertory, Old Vic (10-22-63).
Possessed, Mermaid (10-23-63).
Boys Syracuse, Drury Lane (11-7-63).

"Wozyeck," a new adaptation by Richard Reich of the George Buechner classic, is being produced by Drum Major Productions, in association with George Edgar for a Nov. 25 opening at an undesignated off-Broadway theatre under the direction of Gene Frankel.

B'way Slides, But 'Verb' \$30,986 (7); 'Funny Thing' \$48,546, 'Fringe' 23G, 'Virginia' \$28,122, 'Oh Dad' \$15,301

Business dived last week from the previous session for all Broadway shows except "How to Succeed in Business Without Really Trying" and "Never Too Late." However, a modest decline for the latter pulled it below the capacity level, leaving "Succeed" as the stanza's sole sellout. "The Irregular Verb to Love," which premed last week as the first new entry of the season, got off to a good start.

Factors contributing to the overall sharp drop in business last week were figured to be the Jewish New Year holiday and the threat of a musicians' strike the early part of the frame.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (48th wk; 381 p) (\$7.50; 773; \$34,073). Previous week, \$29,091.

Last week, \$23,081.

Enter Laughing, Miller's (C) (28th wk; 221 p) (\$6.90-\$7.50; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$23,332.

Last week, \$18,820.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (72d wk; 575 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$57,851.

Last week, \$48,546.

How to Succeed in Business Without Really Trying, 46th St. (MC) (102d wk; 809 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,465.

Last week, \$67,480.

Irregular Verb to Love, Barrymore (C) (1st wk; 5 p) (\$6.90-\$7.50; 1,607; \$42,000) (Claudette Colbert, Cyril Ritchard).

Opened here last Wednesday night (18) to one favorable notice (McClain, Journal-American), four mild approvals (Chapman, News; Nadel, World-Telegram; Taubman, Times; Watts, Post) and two negative notices (Coleman, Mirror; Kerr, Herald Tribune).

Last week, \$30,986 for five performances and two previews.

Mary, Mary, Hayes (C) (133d wk; 1,060 p) (\$6.90-\$7.50; 1,339; \$43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, \$28,549.

Last week, \$24,130.

Never Too Late, Playhouse (C) (43d wk; 343 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,315. Lorraine MacMartin subbed for Miss O'Sullivan who pinched for Joan Bennett in the British production of the comedy.

Last week, \$36,596. Miss O'Sullivan resumed her costarring assignment last Friday night (20).

Oh Dad, Poor Dad, Morosco (C) (4th wk; 31 p) (\$6.90; 999; \$40,000) (Hermione Gingold). Previous week, \$21,526.

Last week, \$15,301. Closes Oct. 5.

Oliver, Imperial (MD) (37th wk; 297 p) (\$9.30; 1,428; \$69,000) (Clive Revill, Georgia Brown). Previous week, \$58,282.

Last week, \$53,172.

She Loves Me, O'Neill (MC) (22d wk; 175 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$41,518.

Last week, \$36,715.

Stop the World—I Want to Get Off, Ambassador (MC) (51st wk;

405 p) (\$8.60; 1,461; \$46,000) (Anthony Newley). Previous week, \$36,299.

Last week, \$31,336.

Tovarich, Majestic (MC) (27th wk; 216 p) (\$9.20; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$49,748.

Last week, \$43,947. Lays off next week and resumes Oct. 7 at the Winter Garden Theatre.

Who's Afraid of Virginia Woolf?, Rose (D) (50th wk; 394 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week, \$35,494.

Last week, \$28,122.

OPENING THIS WEEK

Rehearsal, Royale (D) (\$6.90-\$7.50; 999; \$42,000) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jennifer Hilary). David Merrick, in association with Tent Productions Ltd., presentation of play by Jean Anouilh, adapted by Pamela Hansford Johnson and Kitty Black; opened last Monday night (23).

Bicycle Ride to Nevada, Cort (D) (\$6.90-\$7.50; 1,155; \$43,323) (Franchot Tone). Roger L. Stevens and Herman Shumlin (in association with Nelson Morris and Randolph Hale) presentation of play by Robert Thom, based on Barnaby Conrad's novel, "Dangerfield"; opened last night (Tues.).

Luther, St. James (D) (\$6.90-\$7.50; 1,609; \$61,095) (Albert Finney, Kenneth J. Warren, John Moffatt, Peter Bull, Glyn Owen, Frank Shelley). David Merrick, in association with the English Stage Co. and Oscar Lewenstein, presentation of play by John Osborne; opens tonight (Wed.).

OTHER THEATRES

ANTA, Atkinson, Beck, Belasco, Biltmore, Booth, Broadhurst, Broadway, 54th St., Hellinger, Hudson, Little, Longacre, Lunt-Fontaine, Lyceum, Music Box, Plymouth, Shubert, Winter Garden, Ziegfeld.

Touring Shows

(Figures cover Sept. 23-Oct. 5)

Barefoot in the Park (tryout)—Shubert, New Haven (Sept. 26-28); National, Wash. (Sept. 30-Oct. 5).
Beyond the Fringe (2d Co.)—Orpheum, Mpls. (Sept. 23-28); Pabst, Milwaukee (Sept. 30-Oct. 5).
Black Nativity—Shubert, Cincy (Sept. 30-Oct. 5).
Camelot—Music Hall, K.C. (Sept. 23-26); KRNT, Des Moines (Sept. 28-Oct. 5).
Camelot (bus-truck)—Masonic Temple, Scranton, Pa. (Oct. 3-5).
Case of the Libel (tryout)—Walnut, Philly (Sept. 24-Oct. 5).
Here's Love (tryout)—Shubert, Philly (Sept. 23-28, moves to N.Y.).
How to Succeed in Business Without Really Trying (2d Co.)—Civic, Pasadena (Sept. 23-Oct. 1); State Fair Music Hall, Dallas (Oct. 4-5).
Jennie (tryout)—Fisher, Det. (Sept. 23-Oct. 5).
Man for All Seasons—Blackstone, Chi (Sept. 23-Oct. 5).
Man for All Seasons (bus-truck)—Masonic Temple, Rochester (Oct. 3-5).
Mary, Mary (bus-truck)—Hartford, L.A. (Sept. 23-Oct. 5).
My Fair Lady (bus-truck)—Shubert, Det. (Sept. 23-Oct. 5).
Never Too Late (2d Co.)—Royal Alexandra, Toronto (Sept. 23-Oct. 5).
No Strings—American, St. L. (Sept. 23-Oct. 5).
110 in the Shade (tryout)—Shubert, Boston (Sept. 23-28); Shubert, Philly (Oct. 1-5).
Private Ear and Public Eye (tryout)—Wilbur, Boston (Sept. 23-Oct. 5).
Rainy Day in Newark (tryout)—Ford's Balto (Sept. 24-28); Shubert, New Haven (Sept. 30-Oct. 5).
Sound of Music—Shubert, Cincy (Sept. 23-28); Nixon, Pitt. (Sept. 30-Oct. 5).
Stop the World—I Want to Get Off (2d Co.)—Bushnell, Hartford (Sept. 23-25); Auditorium, Rochester (Sept. 25-28); Playhouse, Wilmington (Sept. 30-Oct. 5).
Tender Heart (tryout)—Curran, S.F. (Sept. 30-Oct. 5).
Thousand Clowns—National, Wash. (Sept. 23-28); Ford's, Balto (Sept. 30-Oct. 5).
Thousand Clowns (bus-truck)—Spill-week stands (Sept. 30-Oct. 5).
Who's Afraid of Virginia Woolf? (2d Co.)—Forrest, Philly (Sept. 23-Oct. 5).
Zenda (tryout)—Philharmonic, L.A. (Sept. 24-Oct. 5).

Elliot Martin, who's coproducing Ronald Alexander's "Nobody Loves An Albatross" for a Broadway outing this season, is also planning a Main Stem presentation this semester of John Cecil Holm's "Charles Woodson and the Three Gumberts." Also on Martin's sked is a musical version of Ben Lucien Burman's novel, "The Street of the Laughing Camel," which he took over from the Theatre Guild. Robert Preston will star in "Albatross," which is to be directed by Gene Saks.

Midwest Theatre Reps Discussing Co-op Producing-Booking Setup

Louisville, Sept. 24. The Louisville Theatrical Assn., sponsors of the Theatre Guild-American Theatre Society subscription series and the recent series of summer presentations at the Brown Theatre, has initiated a project aimed to help bring legit to the midwest. Termed "Circuit Within a Circuit," the idea is to tour all cities on the circuit on a sharing of the cost basis.

Reps of several neighboring cities were present to discuss local situations regarding bookings, theatre availabilities, costs and the like. The theory is that shows (dramas, not musicals) could be mounted in Louisville or some other city in the area, and by an organized package plan, bring an established director, lighting expert, scenic artist, and all the technical and artistic talent necessary to produce a play comparable to those playing on Broadway.

One example cited was the Stratford (Ont.) Shakespearean Festival Co., which was offered to the central U.S. area, but with the proviso that the Canadians would want a month's guarantee. None of the towns individually could handle the deal, but with five or six communities entering into a booking arrangement, the Shakespearean group and perhaps others would be interested in playing the circuit.

Suggestions were offered, and the possibility mentioned that the circuit stock plan could offer 26 weeks playing time, by rotating between the various cities. Reps were present from Indianapolis, South Bend, Columbus, Chattanooga, and Bloomington, Ind.

While nothing was decided, the initial meeting being an exploratory confab, the management reps were enthusiastic about the exchange of ideas, and upon returning to their respective cities, will delve more deeply into the details, problems, and mechanics of starting the Louisville instigated dramatic stock circuit and group booking project. Other meetings will probably be held, to iron out many details, but all attending the meeting agreed that the basic idea has merit.

Philly Park Playhouse Set Season Records; 'Didn't Say Yes' Best

Philadelphia, Sept. 24. Attendance and boxoffice records were set during the recent season by the John B. Kelly Playhouse in the Park. Philly's municipally operated theatre. Average attendance per production was the highest, with overall for the 13-week season hitting a peak 117,769. Gross receipts, according to managing director Ethelyn R. Thrasher, averaged close to \$21,000 per production, with a record net of \$277,260.

The Playhouse single-week record was broken with the gross of "She Didn't Say Yes," the Joan Caulfield and Peggy Cass starrer, which drew \$27,400. Elimination of Saturday matinees in favor of an extra evening show at 6 p.m. accounted for a \$10,000 increase in weekend business. The Playhouse over its 12 years has maintained policy of a \$3 top, with \$3.50 asked only for late Saturday night show.

Also inaugurated this season was the mobile boxoffice, which visited key shopping centres about city. The Playhouse also installed air-conditioning for its theatre-in-the-round, but failure to get it operating during warm weeks of June resulted in dip in the earlier gate.

Mrs. Thrasher's private production setup was responsible for two major tourers, Walter Pidgeon in "Lord Pengo" and Walter Slezak in "Romanoff and Juliet." The Park Playhouse director linked forces with three other silos to put on John Payne's "Calculated Risk."

The only outright package shows to play here was Menasha Skulnik's "Come Blow Your Horn" and Harold Prince's "She Didn't Say Yes." Ruth Goetz's "Madly in Love" which tried out in Park, has been announced for Broadway production. Another proposed try-out was the Arthur and Violet Ketels adaptation of C. P. Snow's "Time of Hope."

New Vancouver Theatre Opening Season Oct. 2

Vancouver, Sept. 24. Vancouver's new Playhouse Theatre opens a 16-week repertory season Oct. 2 with "The Hostage." John Hirsch of the Manitoba Theatre Centre, will stage the Brecht-Behman play, Mavor Moore will direct "Julius Caesar," William Ball will direct "Charley's Aunt," Desmond Scott, who will stage "The Caretaker" and Neil Sutherland will do "The Boy Friend."

The Equity group will use the 647-seat Queen Elizabeth Playhouse. Season ticket prices will be \$3 and \$2 for evening performances Monday-Thursday and for 5 p.m. matinees on Fridays, Saturdays and Sundays. Friday and Saturday nights will be \$3.50 and \$2.50. Priority memberships are also being promoted, at \$10 each, which guarantee members one \$2 seat to each of the six plays to be presented in the debut season.

New appointments to the administrative and production staff include Peter Lawrence, party booking manager; Robert Dubberly, company stage manager; Al Wallis, assistant stage manager, and Hans Hartog, also an assistant stage manager. Michael Johnson is producer-manager of the outfit.

NPA Sending Out 7 Touring Shows

National Performing Arts, which routes touring productions mostly for split-week stands, is handling bookings for seven shows this season. Six are regular legit entries, while the other is a concert presentation, in which Jane Powell will star. She's to headline in "Just Twenty-Plus Me," which Etoile Enterprises is producing for a late January opening in Texas.

The legit offerings are bus-and-truck productions of "Mary, Mary," "Camelot," "A Funny Thing Happened on the Way to the Forum," "A Man for All Seasons," "A Thousand Clowns" and "Lady Audley's Secret (or Who Pushed George?)." NPA will be doubling in a managerial status on two of those presentations, "Seasons" and "Secret."

Of the shows being booked by NPA, the only one to have begun touring is "Mary, Mary," which opened in Los Angeles earlier this month. "Camelot," "Seasons" and "Clowns" are to begin their motorized treks next week, in Scranton, Pa., Rochester and Providence, R. I., respectively. "Forum" is to open New Year's Eve in Hartford and "Secret" is to be unveiled Jan. 13 in Toronto.

According to Julian Olney, NPA vice-president and manager, the "Camelot" tour will run 33 weeks this season and after a layoff will resume Aug. 17 in Dallas for 20 more weeks on the road. Headliners for this presentation, which Henry Guettel and Arthur Cantor are producing, are Jennie Carson, Melville Cooper and Biff McGuire.

Guettel and Cantor are also producing the bus-and-truck edition of "Forum," for which there's been no star announced as yet. Robert Harris, Jeff Morrow, Robert Donley and Dick O'Neill are topcast in "Seasons" and Anna Russell will be starred in "Secret." John Ireland has the lead in "Clowns," which is being given the motorized treatment by Lawrence Witchel and Kenneth J. Stein. The "Mary" company, which is still in L. A., is a Roger L. Stevens production with Mindy Carson, Jeffrey Lynn and Pirie MacDonald headlining.

Included in the NPA touring lineup are shows earmarked for Broadway Theatre League subscription stands throughout the country.

Jack Harold, a singer with a command of four languages—English, Italian, German and French—will supervise the mechanical subtitled in English of the dialog and lyrics for the Italian musical import, "Rugantino."

Bates Theatre Bequest

Lewiston, Me., Sept. 24. Bates College here has announced receipt of a \$2,500 bequest from the estate of the late Helene Pope Whitman of this city, who was interested in the Robinson Players at the college for many years and directed that her gift be used for dramatic work.

In years past, Mrs. Whitman had donated a picture and desk which once belonged to the 19th century American playwright, Clyde Fitch, and various furnishings for the Bates Little Theatre.

'MFL' Sees 6-Mo. Run in Vienna

By EMIL MAAS

Vienna, Sept. 24. It was rather long waiting for "My Fair Lady" in the Austrian capital. Two years had to elapse before the Berlin Theatre of the West—this has no political meaning—could move to Vienna and present the musical in exactly the same fashion that had attracted close to 600,000 visitors from all parts of Germany. Now the "Lady" is here and was welcomed by an audience, about 50% of which had already witnessed somewhere in the world this "Shaw-show."

Prognostics indicate that a run until the end of March 1964 is possible; this could mean approximately 160,000 admission, terrific for the small Republic of Austria.

No operetta or musical, including "Kiss Me Kate," was able to run more than two months, not because of quality, simply because there are no more theatre-interested people.

The main plus for the production is that it's all in the original Berlin manner. The actors will talk "Berlin German," this dialect corresponding to cockney in the English language. Only typical Berlin slang jokes were omitted.

Theater des Westens Berlin (Hans Wolfer, Lars Schmidt and Gustav Wally) has Paul Hubschmid in the Prof. Henry Higgins role; Karin Hueber as Eliza Doolittle; Bruno Fritz as Alfred Doolittle; and Friedrich Schoenfelder as Col. Pickering.

Robert Gilbert did the German translation of the Alan Jay Lerner libretto (out of George Bernard Shaw), and the Frederick Loewe melodies, despite their prolific performances on radio, tv and elsewhere, are still appealing. Sven Aage Larsen is credited for the staging and Erik Bidstedt for the choreography. Oliver Smith (settings) and Cecil Beaton (costumes), who did the Broadway original, continue to get local billing.

The Berlin brand of German humor was not wholly understood, many points being missed although the "Pygmalion" plot remains solid. Perhaps Karin Hueber's sometime lack of clarity was to blame; in fact the entire cast should talk slower for local consumption.

Vienna's contribution to the production is threefold: the local Academic Choral Society, under Xavier Meyer, provided the singers; Liselotte Mracek headed the ballet; and the Wiener Tonkuenstler Orchestra was locally recruited. Franz Allers, who batoned the original Broadway production, guested at the premiere and will do so for the first 10 performances. Preem night was \$14 top; regular top will be \$7.

Maas.

Off-B'way 'Coach' Troupe Playing Dublin Festival

Jean Erdman and the company which appeared with her off-Broadway last season in "The Coach With the Six Insides" have planned to Dublin, where they are performing her drama-dance-mime version of James Joyce's "Finnegans Wake." It's a feature this week at the Dublin Theatre Festival.

This is the group's third overseas festival appearance since the end of their off-Broadway engagement last March. The other two bookings were in Spoleto, Italy, last June, and in Paris the following month. An American tour and a four-week Tokyo engagement next spring are slated to follow the Dublin engagement.

Shubert Alley Shorts

Albert Meglin, author of "Four Faces," current at the Crest Theatre, Toronto, is a sales copywriter for the Katz Agency, a New York media representative outfit. . . . Mavor Moore, currently staging a Canadian Opera production of "Don Giovanni" to be presented at the O'Keefe Theatre, Toronto, has a busy schedule after that. He'll be artistic director of the 1964 centenary celebration of Prince Edward Island, will stage "Julius Caesar" for the Vancouver Playhouse and produce his annual "Spring Thaw" revue. He recently returned from staging and acting stints for the Neptune Theatre, Halifax.

Otis Guernsey Jr., former arts editor, film critic and film editor for the N.Y. Herald Tribune, has been appointed drama critic and senior editor in charge of special projects for Show magazine. . . . "The Death of Tragedy," by George Steiner, has just been published by Hill & Wang in paperback. It is already available in hard cover. The same firm, through its Dramabooks subsid., is also releasing today (Wed.) the fall issue of the quarterly Tulane Drama Review in paperback (\$1.25).

Over 800 items belonging to Helen Hayes and her late husband, Charles MacArthur, will be auctioned Oct. 11-12 in the Nyack (N.Y.) home which the actress is giving up after 31 years of occupancy. Proceeds from the auction will go to the American Academy of Dramatic Arts, to establish a fund in memory of Miss Hayes' daughter, Mary MacArthur, who was a graduate of the academy. The items to be auctioned will be exhibited Oct. 9-10. The take from an admission fee of \$1 will also go to the academy.

Mrs. Velma Andrews and Robert Garner, who operate a booking agency in Denver, are in New York this week to line up legit shows and other presentations for next season. . . . While in Melbourne recently, Sammy Davis Jr. told reporters that he'd been asked by Laurence Olivier to play Iago to the latter's Othello in the forthcoming British National Theatre production of the drama. However, the Negro star said he doesn't think he'd be capable of playing the role for about another 10 years. Davis will star in the scheduled musical version of "Golden Boy," which will be done in London prior to Broadway.

There could be the germ of a vital project in that American National Theatre & Academy plan for a national university theatre festival in Washington in the spring of 1965. Some way should be worked out for the college production entries also to be presented in New York for limited engagements, possibly at off-Broadway theatres. That and greater participation by professional legiters in campus dramatic activities might give valuable stimulus to both Broadway and university theatre groups. As a starter, the Dramatists Guild might delegate one of its members to serve as an agent, on a test basis, for college resident-guest-lecturer engagements for established playwrights, many of whom would probably welcome such bids, even at modest fees.

Paul Daneman, an Old Vic alumnus, and Jacquelyn McKeever, an American, will play the King Arthur and Guenevere roles in the Australian production of "Camelot," opening Nov. 30 at Her Majesty's Theatre, Adelaide. The show will be staged by Raymond Westwell, with original costumes by John Truscott. . . . The J. C. Williamson presentation of "Sail Away" has done disappointing business in Sydney, and will fold there Oct. 5. Its scheduled further dates will be filled by "Annie Get Your Gun," following its click tour of New Zealand.

R. Carter Tucker, a local attorney, has been re-elected president of the Starlight Theatre Assn., which sponsors the summer alfresco musicals in the Starlight Park, Kansas City. The recent 11-week, eight-show season drew 410,000 attendance and \$865,000 gross. . . . The Sept. 15 issue (No. 169) of The Fenelon Place Journal, the mimeo bulletin put out periodically by the offspring of novelist-librettist Richard Bissell to record the events in the busy household in Darien, Conn., has just reached readers. The temporary editor is Tom Bissell, but there's one apparently-unrevised paragraph, headed, "My Broken Arm," by Sam Bissell.

The Studio Theatre, a Buffalo community group, is having the following lecturers this season: Harold Clurman, the legit director, Sept. 29; Richard Barr, Broadway producer, Oct. 21; Alan Schneider, director, Nov. 1; Edward Albee, playwright, Nov. 15, and Peggy Clark, lighting designer, Dec. 1.

Douglas Campbell, Nancy Wickwire and two supporting players will do a platform reading of Shakespeare excerpts off-Broadway for six weeks, starting in October, according to Nathan Cohen, entertainment editor, Toronto Star. Incidentally, because of his newly added duties as feature editor, Cohen has had to cancel his scheduled show-catching visit to Dublin and London. . . . Hume Cronyn and Jessica Tandy, who closed last Sunday (22) at the Tyrone Guthrie Theatre, Minneapolis, are making several college lecture appearances before returning to their New York home for a rest. . . . Freelance pressagent Dick Miller leaves town next week to be assistant company manager of the touring "Camelot," as apprenticeship for admission to the Assn. of Theatrical Pressagents & Managers. During his absence, his office will be run by his assistant, Mary Winer.

No Signed Contract, Result a Mess

Fonteyn-Nureyev Out in Frisco, After Month of Denied Cancellation Rumors

San Francisco, Sept. 24. After weeks of rumors and counter-rumors, it was finally disclosed officially that Margot Fonteyn and Rudolf Nureyev will not dance here and in Berkeley Sept. 26-28 as scheduled.

Hints of the cancellation have been flying for nearly a month—mostly with the explanation that Dame Margot didn't like the stage being built for her at the Masonic Memorial Auditorium—but were consistently denied.

At that point there appeared to be a tug-of-war between San Francisco Ballet Co. officials and officers of the S.F. Ballet Guild (volunteers supporting the local ballet, who were sponsoring the star dancers' appearances as a benefit).

Mrs. John Upton, president of the Guild, let it be known she was mailing back deposit checks for the sold-out performances; but Leon Kalimos, manager of the ballet company, threatened to sue any

newspaper printing her statement—for what, he didn't quite make clear.

His threat was good enough to stop the items, and indeed, both morning papers carried optimistic stories even as cancellation was admitted. Rug was pulled out—by James J. Ludwig, president of the Ballet Guild.

The official reason for the cancellation turned out to be that the Royal Ballet of London—possibly dissatisfied with having its stars barnstorming the globe—called two supporting male dancers back home for rehearsals.

At any rate, Ludwig offered one "consolation": The pair may perform here in January with the local ballet company. And this time, the locals will have a signed contract. Kalimos said there was none for the present cancelled performances.

Stars of the Bolshoi will dance here this season, under S. Hurok, who believes in signed contracts.

Montreal's Elegant Grand Salle Opens: Sure to Hypo Fashionable Night Life

By CHARLES LAZARUS

Montreal, Sept. 24. Montreal's glittering new concert hall—La Grande Salle of the Place des Arts—kicked off its premiere season Saturday night (21) with an atmosphere and elegance not inappropriately comparable to a Metropolitan Opera opening—complete with white tie, long gowns, carriage trade and "Sherry's Bar."

It was quite some time after the crashing crescendo of a Mahler Symphony ended the first concert, that the crowd had left the new \$9,000,000 structure. Afterwards all the posheries around town, such as the Salle Bonaventure of the Queen Elizabeth Hotel and other haute cuisine and dancing spots, were jammed with the Place des Arts crowd who were clearly in a mood for a night on the town.

No question that this new concert hall—rated an immediate success from a decor, design and (unlike Lincoln Centre's Philharmonic Hall) acoustical viewpoint—will give this city's upper strata night life, a dramatic shot in the arm. Indeed, it's already done so. Atmosphere of La Grande Salle and its low-keyed but gracious operation recalls concert-going with midnight suppers following in the fashion of a European capital.

Success of the opening night was all the more remarkable and surprising, in view of the fact that there's still quite a bit of cleanup work to be done on the five-acre plaza and surrounding streets. Despite this, everything moved like a military operation with little if any traffic jamming and delay; and also because the jurisdictional dispute between Union des Artistes and Actors' Equity made it uncertain, even up to a week before the scheduled opening, whether it would be held at all.

The concert hall—the first and most important of the structures that will eventually be located on the Place des Arts cultural complex—was to have kicked off with a glittering 10-day festival of opera, musical comedy and symphony concerts featuring some of the brightest names in the business.

When Union des Artistes—made up largely of French-Canadian actors, singers and writers—demanded and insisted that it alone have the full and final jurisdiction on anyone playing the hall, Actors' Equity which operates in most Canadian provinces and usually represents the English-speaking performers, threatened to black-out all show biz in Montreal if the rival union had its way.

A formula to permit opening of the concert hall was finally reached after intervention by two provincial cabinet ministers, who proposed a six-month moratorium in the dispute to permit time to work out some settlement. It's a big question, however, whether the six-month moratorium wasn't anything else but a face-saving detour suggested to Union des Artistes; and it's a bigger question whether Equity will be more ready to accept the all-or-nothing stand of the Quebec union, any more than it is now.

Saturday's opening was so well organized and carried off with such clockwork, that there was little to suggest the unhappiness of the pre-opening weeks because of the union dispute; nor of the demonstration by Quebec "separatists"—nationalist extremists who demand the setting up of a separate Quebec state—on opening night.

True, the festival which would have brought world-wide attention to La Grande Salle, had to be cancelled; but in its place, there was a well-balanced symphony program which featured a hard-to-figure modern composition with its attendant discord and offbeat rhythms and tonality, by Jean Papineau-Couture, one of French-Canada's leading composers, and directed by Sir Wilfrid Pelletier; and a Ravel Waltz and Mahler Symphony conducted by Zubin Mehta, the artistic director of the Montreal Symphony.

There was no opening fanfare or razzmatazz ceremony outside the hall—obviously to prevent any rubbing of wounds of disgruntled union members or separatists; but in the hall, it was short and sweet, with Louis Lapointe, president of the Sir Georges Etienne Cartier Corp., a quasi-public company, operating Place des Arts, speaking

briefly in two languages, English and French; reading a "good luck" telegram from Lincoln Centre; and signalling the concert to begin.

Actually, \$20,000,000 has been spent thus far—the money coming from government sources and public subscription.—but this total amount was used to provide facilities and services for the entire complex which will include a smaller concert hall, a theatre, a conservatory, restaurants, parking and a commercial office building.

Preem attracted a number of out-of-town writers and critics, including Harold Schonberg, music critic of the New York Times, who came up a day earlier to poke his own way through the hall, evaluate the acoustics, and attend a rehearsal of the Montreal Symphony. Schonberg had much to do with the scandal of the Philharmonic Hall's acoustical problem. Man who guided him locally was none other than Silas Edman, presently the administrator of Place des Arts, and formerly associated with the New York Philharmonic. Edman was involved in working out details of the New York symphony's use of the Manhattan concert hall at Lincoln Centre.

Another visitor for the preem was Skitch Henderson who was lavish in his praise of the 3,000-seat hall, pointing out that "in more ways than one, including acoustics, it's way ahead of the Lincoln Centre hall."

Chances are that one of the most important results of the completion of La Grande Salle, is the planned establishment of a permanent opera company.

In this connection Colette Boky, one of Canada's leading singer who has walked away with recognition aplenty and various Grand Prix in her European appearances, pointed out last week that "Canadian singers, particularly, will now have an opportunity to work and gain experience at home, before going on tour. This is a milestone in Canadian cultural development."

It well might be!

Set Orpheum, L.A., For No Strings'

The Orpheum, Los Angeles, which rarely gets touring legit shows, will house "No Strings" for six weeks starting Oct. 21. The booking was set by National Attractions Inc., which also arranged for last week's engagement of "Strings" at the Taft Theatre, Cincinnati. "Camelot," now in Kansas City, has also been booked by National for the Taft for three weeks starting Oct. 21.

In addition, the agency is keeping busy lining up southern dates for the second touring company of "How to Succeed in Business Without Really Trying" and Midwest bookings for "My Fair Lady." National, based in Charlotte, W. Va., is operated by Harry Lashinsky, his brothers, Isadore and Frank, and his twin sons, Philip and Gary.

The Lashinskys also arrange stands for such acts as the Kingston Trio and through another corporation book the Ringling Bros., Barnum & Bailey Circus in about 15 cities.

SCHEDULED B'WAY PREEMS

Luther, St. James (9-25-63).
Spoon River, Booth (9-29-63).
Student Gypsy, 54th St. (9-30-63).
Chips With Plymouth (10-1-63).
Here's Love, Shubert (10-3-63).
Semi-Detached, Music Box (10-7-63).
Private Ear, Morosco (10-9-63).
Case of Libel, Longacre (10-10-63).
Advocate, ANTA (10-14-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-20-63).
Tender Heart, Lyceum (10-21-63).
Rainy Day, Belasco (10-22-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Ballad Sad Cafe, Beck (10-30-63).
Tambourines, Little Theatre (11-1-63).
Arturo Ui, Lunt-Fontanne (11-11-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Marathon '33, Actors Studio (11-21-63).
Zenda, Hellinger (11-26-63).
Time of Barracudas, ANTA (12-2-63).
Girl Came to Supper, B'way (12-5-63).
Love & Kisses, Music Box (12-18-63).
Dolly, St. James (1-16-64).
Dylan, Plymouth (1-21-64).
After Fall, ANTA-Wash. Sq. (1-23-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Funny Girl, Winter Garden (2-13-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
Girl to Remember, Hellinger (5-28-64).

Not So, Sez Varna

Paris Sept. 24.

There is a legend that American musicals are never successful in Paris. Not so, says Henri Varna, operator of the Mogador Theatre, which has had nothing but Yank-spawned hits for several decades.

And as proof he has just put into rehearsal his next show, "Rose-Marie."

Govt. Keeps Opera Open in Barcelona

Barcelona, Sept. 24.

An economic crisis that threatened shutdown of the Gran Liceo, Spain's only opera house, was solved late last week when the government rapidly intervened to underwrite a spiraling budget deficit largely caused by a government decree raising wages for musicians and choral members by 125 per cent.

Opera manager Juan Pamies was notified by the Governor of Catalonia that the Spanish government had instructed him to pass the word along that the opera season should be geared to open as previously planned. Also, the government stated its intention of absorbing opera losses on an annual basis. Conditions for voluminous official financial aid were not made known.

Pamies proceeded to re-validate commitments abroad and in Barcelona, and will leave for Italy next week to reach final decisions on Italian opera participation during the upcoming season.

Spanish Tourers Fold

Amid Squawks Over Biz Lack of Govt. Support

Barcelona, Sept. 24.

Two Spanish shows ran into financial difficulties recently. One left the cast stranded, the other left the producer stranded.

The marooned troupe was the Maria Fernanda Ladrón de Guevara resident company, performing Malaparte's "Women Also Lost the War" at the Teatro Barcelona in the Catalan capital city. The impresario failed to show up with salaries for the star and Anastasio Aleman, Angel Jordan, Angela Maria Torres, Gabi Alvarez and other actors of the troupe.

The theatre manager explained that poor reviews and an almost total blackout at the boxoffice prevented him from meeting contractual obligations. The actors called the cops and hauled the owner into night court. According to the leading lady, the show was doing fair business.

She denied that only five tickets had been sold for the night performance, claiming this was the advance sale during the day. The Entertainment Sindicato delegate in Barcelona came to the rescue of the stranded cast to settle hotel bills and underwrite travel expenses for the long voyage home.

The stranded producer is Mendoza Lasalle, whose light opera repertory in the open-air Greek Theatre was rained out two successive days. While the Maestro had enough in the till to pay off his performers, he summed up his own situation, "It looks like I'll have to walk back to Madrid."

Lasalle had been at odds with Information Ministry officials organizing and sponsoring the summer circuit of "Festivales de Espana." He complained that he was forced to organize his own tour of Spanish light opera classics without any government financial support.

St. Paul Aud for Remodel

St. Paul, Sept. 24.

Without disclosing details of the plans or how much its proposed modernization project might cost, the Metropolitan Improvement Committee, comprising local top business and labor leaders, has revealed that it will open talks next week with the city council on municipal Auditorium multimillion dollar improvements.

One Auditorium section houses touring legit shows, including the Theatre Guild-American Theatre Society's annual subscription entries. In another part of the house ice shows and other house productions, plus professional ice hockey hold forth.

New York State's Cash Aid to 57; Obscure Towns Present Arty Talent

Toledo Script Contest

Toledo, Sept. 24.

The Toledo Repertoire Little Theatre here is conducting a two-act playwriting contest (original straight plays running not more than 90 minutes) on which the deadline for submission of scripts is next Dec. 1.

The repertory operation assumes all production rights and the winning play, which will be awarded \$50, will be produced at the theatre in February as part of its post-season "Showcase of New Talent."

'Fringe' Has Paid \$110,000 to Date

A profit of over \$280,000 is figured to have been earned thus far by the Broadway production of "Beyond the Fringe" and its road facsimile. That amount, based on a Sept. 7 audit and estimated subsequent income, represents the take prior to the deduction of a share of the profits to the original British management.

The two-company venture, which Alexander H. Cohen is presenting by arrangement with London producers William Donaldson and Donald Albery, involved an initial capitalization of \$100,000 for the Main Stem production. The road company, financed from profits earned by the parent operation, cost \$40,580. That was recovered the first five weeks out-of-town.

As of Sept. 7, the profit on the overall operation was \$270,152. The British management's share of that amount was \$94,381 leaving net of \$175,771, of which \$110,000 has been distributed equally between Cohen and the backers. That represents a return to the latter of 55% on their repaid \$100,000 investment.

The Broadway production of "Fringe" is now in its 49th week at the Golden Theatre, N. Y., with the original British company, Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore. They're also the writers of the show. The touring troupe, currently at the Orpheum Theatre, Minneapolis, comprises Patrick Carter, William Christopher, Patrick Horgan and Paxton Whitehead.

Before starting its tour Aug. 5 at the Hartford Theatre, Los Angeles, the road company pinched July 22-Aug. 3 at the Golden while the original quartet vacationed. For the five weeks ending Sept. 7, the profit at the Golden was \$18,212. During that period grosses ranged from \$27,176 for a \$2,577 profit to \$32,007 for a \$5,478 profit.

The touring company's first five weeks on the road included three frames in Los Angeles and two in San Francisco for a total operating profit of \$40,553. During that period grosses ranged from \$29,244 for a \$4,651 profit, to \$35,246 for an \$11,248 profit.

Jose Limon Troupe Gets So-So Aussie Reception

Melbourne, Sept. 24.

Jose Limon and his company, presented here for four performances at the 3,500-seater St. Kilda Palais by the Australian Elizabethan Theatre Trust under sponsorship of the U. S. Department of State, drew cautious reviews from the local press, all on the praiseworthy side, but at the same time expressing a lack of knowledge of the type of dancing performed by this troupe.

The sort of dancing given by Limon and his company is unfamiliar to Aussies as a whole and requires more explanation and education. Most audiences were unprepared and thought they were in for the sort of dancing Carmen De Lavallade and Alvin Ailey brought Down Under successfully earlier last year.

Not enough information about the dancers was supplied on the publicity side and the programme provided no information about Jose Limon or his company. The huge St. Kilda Palais and was considerably less than half filled.

New York State Council on the Arts, of relatively recent origin, has expanded its support (of local auspices) to some 70 communities within the state. A total of 57 touring companies will this season give 178 performances. Omar K. Larman is administering the revised plan of largesse under Council chairman Seymour H. Knox.

Amount of subsidy made available by State is determined by a variety of factors, the touring attraction's terms, local auditorium size, scale of admissions, general prosperity of the community. Actually this season's bookings represent more for less money than in the first and second seasons of the Council's operation. Funds expended were respectively \$337,700 in 1961-62, \$264,500 in 1962-63 and, for the present season, \$152,000.

Concert, legitimate, ballet and opera offerings are going into communities in New York State which have seldom known them in recent generations, if ever at all. Among the larger cities there are towns included of modest size, to wit: Brockport, New Paltz, Rensselaerville, Canandaigua, Potsdam, Loudonville, Alfred, Canton, Woodstock, Olean, Geneseo, Glen Falls, Poughkeepsie, Amenia, New Hyde Park, Wantagh, Laurelton, Pawling, Bethpage, Floral Park, Baldwin.

Subsidy is extended, too, to such culturally-vague sectors of New York City itself as the Bronx and Staten Island. High school and college auditoria are utilized in many instances, also college gymnasiums. Sponsoring organizations tend to be "educational."

Talent is, however, professional and professionally booked. This season includes such standard names as Jose Greco, Josh White, Richard Dyer-Bennett, Hal Holbrook, Cornelia Otis Skinner, Andre Egley, Julius Rudel's New York City Opera and Boris Goldovsky's Grand Opera Co. stand out amidst numerous symphonic and chamber music ensembles and various ballet units.

"A Man For All Seasons" will play Delhi Academy in the village of that name on Oct. 7, same night Elmira College is presenting "Brecht on Brecht." Irish Players, Circle in the Square, are other legit items presented with some portion of the tab covered by Council funds.

SIGN 6 ACTOR LEADS FOR LINCOLN CENTER

The Lincoln Center Repertory Theatre, which will launch its first season next Jan. 23, at the ANTA-Washington Square Theatre, N. Y., has thus far signed six leading actors to two-year contracts. That includes Jason Robards Jr., previously announced for the starring assignment in Arthur Miller's "After the Fall, or the Survivor." The other five are Salome Jens, Zohre Lampert, Ralph Meeker, David J. Stewart and Michael Strong.

The Miller play will be the repertory company's initial offering at its temporary theatre in Greenwich Village. Two other plays will be offered in addition to "Fall." One is a revival of Eugene O'Neill's "Marco Millions," to preem Feb. 20, and the other is S. N. Behrman's "But for Whom Charlie," to debut March 12. Both the Miller and Behrman plays are new.

Besides the key performers, with six more to be added in that category, the company includes 15 actors selected from a training program. They are Stanley Beck, Marielore Costello, Scott Cunningham, Faye Dunaway, Crystal Field, Clinto Kimbrough, John Law, Barbara Loden, Austin Pendleton, Barry Primus, Patricia Roe, Lanna Saunders, Harold Scott, Diane Shalet and Jack Walizer.

A subscription campaign will be launched next week, with season tickets available for the first 24 weeks, the period in which each play will receive 49 performance. The Repertory Theatre's Theatre's permanent base in Lincoln Center will be the Vivian Beaumont Theatre, to be completed in 1965.

GENERAL ARTISTS CORPORATION

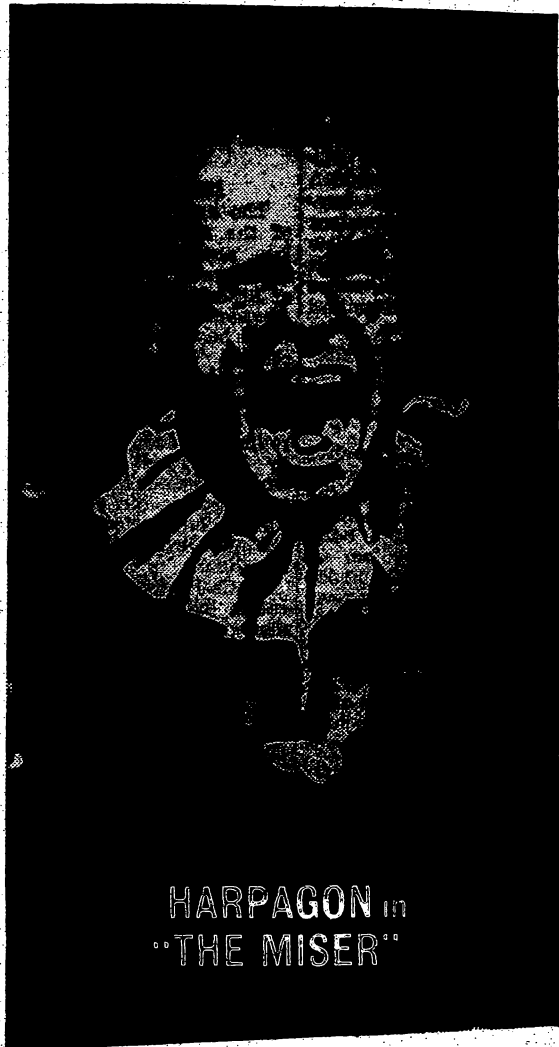
proudly represents

HUME

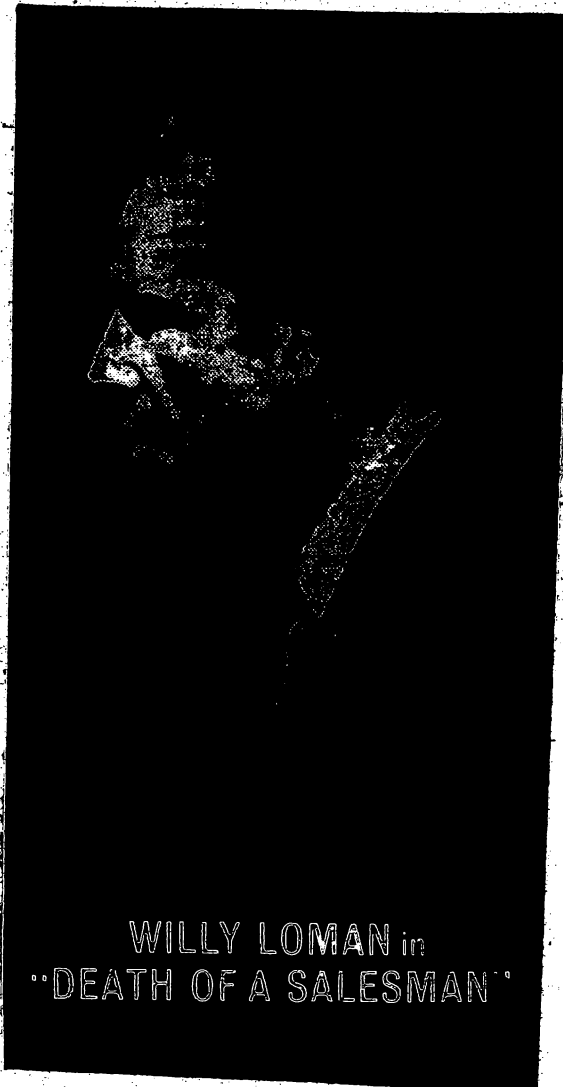
3 BRILLIANT PERFORMANCES

WITH THE MINNESOTA THEATRE COMPANY

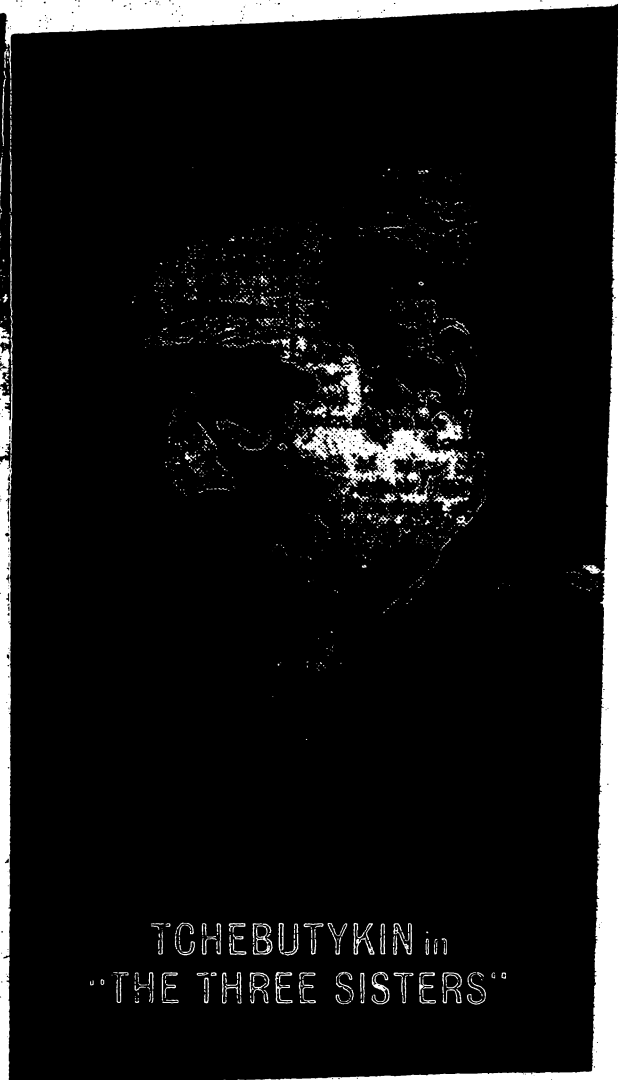
AT THE TYRONE GUTHRIE THEATRE, MINNEAPOLIS



HARPAGON in
"THE MISER"



WILLY LOMAN in
"DEATH OF A SALESMAN"



TCHIBUTYKIN in
"THE THREE SISTERS"

CRONYN

THE MISER

NEWSWEEK (Leslie Hanscom) "Hume Cronyn . . . with a set of muscles borrowed from Charlie Chaplin . . . superbly demonstrating that only this kind of theatre can furnish this good actor with roles big enough for a big talent."

LIFE (Tom Prideaux) "Hume Cronyn creates an uproarious but wistful portrait of avarice . . . easily the most entertaining U. S. production of Moliere ever given."

MINNEAPOLIS STAR (Don Morrison) ". . . subtle humour to please the mind as well as the funny bone. Hume Cronyn, an incredibly meticulous actor, wreaks comic miracles . . ."

NEW YORK HERALD TRIBUNE (Walter Kerr) "In the central role Hume Cronyn nails the evening to the floor with the hard brass tacks of preposterous plausibility . . . he has just the dimensions needed for this three-dimensional theatre."

BOSTON GLOBE (Kevin Kelly) "Mr. Cronyn is simply superb."

TORONTO DAILY STAR (Nathan Cohen) "Harpagon is a particular triumph . . . even as he exudes ridiculousness and grotesquerie Mr. Cronyn, without ever sentimentalizing him, also succeeds in making him pitiable."

CHICAGO NEWS (Max Freedman) "Hume Cronyn giving a performance in the title role that surely belongs to the enduring folklore of the American Theatre . . . supreme acting. London or New York would have been honored by such a presentation of classical comedy."

WASHINGTON POST (Richard Coe) "This is Cronyn's particular triumph."

NEW YORK TIMES (Howard Taubman) "Hume Cronyn plays Harpagon, the miser, with a marvelous blend of broad farce and cruel human weakness."

THE THREE SISTERS

MINNEAPOLIS TRIBUNE (Dan Sullivan) "Hume Cronyn is infinitely touching as the alcoholic Doctor."

ST. PAUL PIONEER PRESS (John Harvey) "Hume Cronyn ranges from humorous cynicism to shattering self-disillusion as the old doctor."

MINNEAPOLIS TRIBUNE (Ken Allen) "Hume Cronyn made his Doctor an almost savage commentary on futility."

TORONTO DAILY STAR (Nathan Cohen) ". . . expertly done, economical and accurate in gesture and movement, controlled and developed in vocal delivery, perfectly sunk into social and psychological background."

DEATH OF A SALESMAN

WASHINGTON POST (Richard Coe) "Cronyn's Willy Loman achieves its own uniqueness."

TORONTO DAILY STAR (Nathan Cohen) "In a way DEATH OF A SALESMAN is his greatest triumph . . . penetrates to the soul of his character . . . makes his eventful suicide inevitable and hopelessly right."

MINNEAPOLIS STAR (Don Morrison) "Cronyn superbly reveals Willy's bewilderment and panic. He wrings your guts."

MINNEAPOLIS STAR (John Sherman) "It's a role that again calls on Cronyn's virtuosity in its shifts from crippling self-doubt to leaping hope, anger to tenderness . . . the characterization has a myriad facets."

ST. PAUL PIONEER PRESS (John Harvey) ". . . another triumph . . . Cronyn is superb in his delineation of Willy Loman's lightning changes of mood, his hollow pretense, his defensive rages, his self-contradictions and his pathetic flights into fantasy and the shattering moment of his desertion by his sons in the restaurant leaves one completely shaken."

NEW YORK TIMES (Howard Taubman) "The human elements are glowingly provided for. Hume Cronyn is a notable 'Willy'. He shades from euphoria to despair, from belligerence to defeat with striking subtlety."

SOUTH ST. PAUL REPORTER (Dick Graber) "Anyone who can watch Hume Cronyn's portrayal of Willy Loman dispassionately could watch a hanging without flicking an eyelash . . . you suffer with him, laugh at him, pity him, loathe him. But you do not escape him."

Charlotte Season in the Black

Summer Musicals Drew 131,600 Attendance for 10 Shows, Earned Small Profit

Charlotte, N.C., Sept. 24. The Charlotte Summer Theatre closed its 10-week season with debts paid and money in the bank. "We came through completely clean," said Stanley Warren, who became producer early this year after a frantic campaign to keep this warm-weather entertainment going another season.

"As far as next year is concerned, there is no reason why there should not be summer theatre. The people who financed it in stopgap measure will receive their money and there will be some kind of a small profit."

Warren's backers are Dr. E. Reed Gaskin and Donald E. Graham, of Charlotte, and Bain Jones, of Albemarle. Their Owens Auditorium summertime contract has two more years to run.

Here are Warren's round-figures on 1963 attendance for nine plays: "South Pacific," 18,500; "Oklahoma," 16,000; "The Tender Trap," 16,000; "God Bless Our Bank," 15,000; "Irma La Douce," 15,000; "Wildcat," 13,000; "Guys and Dolls," 12,000; "The Wizard of Oz," 9,500; "High Button Shoes," 8,000, and "Carnival," 8,000.

Last season, Ben Kapen's Music Theatre reported gross earnings of \$248,491 after taxes. The similar figure for 1961 was \$206,449, and for 1960, the first year of summer theatre, \$118,844. Kapen left at the close of the 1962 season. At that time his corporation, Village Theatres, Inc. (in no way related to the present corporation), still had unpaid obligations in the neighborhood of \$50,000.

Ford Fund Bankrolls 15 Authors' Legit Training

The Ford Foundation has awarded fellowships to 15 novelists and poets to enable each to spend a year with a professional resident theatre company studying stage problems and the requirements of dramatic writing. Of the 15 recipients, five have been assigned to theatres this season. The remainder will begin their fellowships the following semester.

The fellowships are for \$7,500, plus \$1,000 for married individuals and \$500 for each dependent child. The purpose of the fellowships, according to W. McNeil Lowry, director of the foundation's program in Humanities and the Arts, is "to bring established writers in non-dramatic forms into formal association with a theatre and, by acquainting them with its special problems, ultimately to improve the quality of plays and scripts available to directors, actors and producers."

Under a similar program in 1960, 11 poets and fiction writers received awards to work with theatres and opera companies. The new fellowship recipients are Walter Clemons, William Eastlake, Shelby Foote, William Goyen, William S. Merwin, George P. Elliott, John Hawkes, Donald Justice, Paule Marshall, J. F. Powers, Philip Roth, Anne Sexton, William Jay Smith, May Swenson and David Wagoner.

Shubert Image

Continued from page 67

on Broadway and the six in Chicago (Shubert and Blackstone), Philly (Forrest and Walnut), and the Shuberts in Boston and Cincinnati, will get the same treatment. These include new marquees, carpeting, seats, painting, restrooms, shoring (walls) and underpinning (structure), dressing rooms and airconditioning that range from \$25,000 to \$150,000 per theatre, or more, according to estimate. The 17-1/2 Shubert holdings in New York are the Ambassador, Barrymore, Belasco, Booth, Broadhurst, Broadway, Cort, 54th St., Golden, Imperial, Longacre, Lyceum, Majestic, Plymouth, Royale, Shubert and Winter Garden. The Music Box is a 50-50 operation with Irving Berlin.

Horace MacMahon will m.c. the short ceremony at which Senators Javits and Keating, Mayor Wagner, Helen Hayes and Richard Rodgers will appear.

So will Mrs. Vincent Sheean, the

former Diana Forbes-Robertson, daughter of the inaugural star at the Sam S. Shubert Theatre, plus Lawrence Jr., along with his father. And also Mrs. J. J. Shubert, Mrs. Lee Shubert, Mrs. John Shubert. (The ailing Jacob J. Shubert, now about 87, is unable to attend).

Also present will be general manager Norman Light; attorneys Gerald Schoenfeld and Bernard Jacobs; exec Alvin Cooperman; playwright Howard M. Teichmann (whose play, "A Rain Day in Newark" premed this week in Baltimore), who is staging the event; Murray Helwitz, director of the central ticket office; accountants Howard Milley and Bernard Friedman. And also Loretta Gorman, who started 53 years ago as a water girl at the old Casino Theatre (now no more), who is receptionist in the Shubert executive offices on the 6th floor of the Sardi Bldg.

A Shubert first in the way of institutional advertising includes ads in the N. Y. Central, Pennsylvania and New Haven RR, cabs, subway cards, stickers, window-cards, and the like.

Shubert Alley, per se, is not an official street. The brownstones which were razed 50 years ago to make room for the Sam S. Shubert on the 44th St. corner and the Booth on 45th St. (back to back) created an alley separating it from the Hotel Astor.

Since then it's been an executive parking lot permitting up to eight cars for each of the Astor and Shubert brass, but never that much capacity.

The 18 Shubert theatres (taking in the Music Box) account for 12,570 seats. The total seats of the 13 other independent legit theatres in mid-Manhattan are 15,910, not counting the Hudson which is reverting to legit. The six out-of-town Shubert houses have a total capacity of 10,386.

In case of rain the ceremonies move inside the Booth Theatre, starting at 12:30 p.m. Admission by invitation only, via the Shubert or Booth lobbies into the Alley.

TIP to Dissolve

Continued from page 67

vicious," he concludes, "that the corporation cannot continue (no matter what further economies are put into effect) for a sufficient length of time to finance and exploit the properties listed in the statement."

The advances and options on plays total \$20,076 and apply to two works by English playwright John Mortimer, "Two Stars for Comfort" and "The Wrong Side of the Park." Tied up in the former property is \$19,177 and in the latter \$899. Advances for future film production totaling \$26,299 involve Frank Gilroy's screenplay, "The Shame of Our Wounds," and Robert Thom's "Angel, Angel, Down We Go." Tied up in "Shame" is \$12,400 and in "Angel" \$13,899.

For the year ended June 30, the corporation registered a net loss of \$124,356. More than half that off as a loss of \$67,520 on \$110,110 shelled out by the firm for a 20% share in the 1957-58 Broadway production of "Look Homeward Angel." Another \$38,804 was dropped on operational expenses covering \$13,173 in officer salaries, \$5,343 in office salaries and \$12,733 in general overhead expenses, \$3,122 rent, \$3,522 legal costs and \$911 depreciation.

Also figuring in the loss for the period was \$26,886 in options and advances on "abandoned productions," including \$12,154 on "Dance to the Piper," \$3,570 on "Time to Laugh," \$2,815 on "Fly By Night," \$2,826 on "Laughing Boy" and \$5,521 on "Pocahontas." Cutting into loss column was income of \$3,087 from play investments, as well as other revenue of \$5,767.

See No Strike

Continued from page 67

originally offered to meet with the local and the league last Monday (23), but then postponed action pending the count on the out-of-town ballots sent in by registered mail by musicians working in "Jennie," "Here's Love" and "110

Publishing Stocks

(As of Sept. 24, closing)

Allyn & Bacon (OC)	26 1/4 + 1/4
American Book (AS)	43 - 1 3/8
Amer. Book Strat. (As)	7 - 1/8
American Heritage (OC)	6 1/4 + 1/4
Book of Month (N.Y.)	20 3/4 + 1
Conde Nast (N.Y.)	12 1/2
Cowles (OC)	15 3/4 - 1/8
Crowell Collier (N.Y.)	22 1/2 + 1/2
Curtis Pub. (N.Y.)	5 1/2 - 1/4
Ginn & Co. (N.Y.)	28 3/4 - 1/2
Grosset (OC)	55 1/4 - 1
Grosset & Dunlap (OC)	10 - 3/8
Harcourt Brace (N.Y.)	34 1/4 - 1/2
Hayden Pub. (OC)	3
Hearst (OC)	25
Holt R & W (N.Y.)	30 3/4 - 1
LA Times-Mirror (OC)	38 + 1/2
Macfadden Bartell (AS)	4
McCall (N.Y.)	30 1/2 + 1
McGraw-Hill (N.Y.)	31 1/2 - 1/4
Meredith Pub. Co. (OC)	24 1/2 - 1/2
Nat'l Per. Pub. (OC)	8 1/2
New Yorker (OC)	99 - 1
Pocket Books (OC)	4 1/2 - 3/8
Popular Library (OC)	2 1/4
Prentice Hall (AS)	34 1/2 - 1/2
Rand'm House (N.Y.)	10 1/2 - 1/4
Scott Foresman (OC)	28 3/4 + 1/2
H. W. Sams (OC)	28 1/4
Time Inc. (OC)	90 1/4 - 3/4
Universal Pub. Co.	4 7/8 + 1/8
Western Pub. Co.	21 1/4 + 1/4
World Pub.	17 3/4 + 1/8

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

in the Shade." Following its tabulation of those ballots, the union's executive board at a meeting Monday afternoon agreed to accept mediation and the state and city bodies were so notified.

Subsequently, Morris Tarshis, chief mediator of the City Labor Dept., and Vincent D. McDonnell, executive secretary of the N.Y. State Board of Mediation, sent similar wires suggesting a mediation session to Manuti and Irving W. Cheskin, executive director of the league. At a meeting yesterday morning (Tues.), the negotiating committee of the league, which represents Broadway producers and theatre owners, agreed to meet with reps of the union and the mediation services.

Manuti, who reportedly believes the musicians do not want a strike, claims that the union has modified some of its original requests. He says a \$10 weekly wage hike for a two-year contract and four days of sick leave instead of eight would now be acceptable. The union's original salary demand related to a three-year contract and called for a \$10 increase the first year, \$6 the second and \$5 the third.

'The Deputy'

Continued from page 1

the Jews and the Nazis," has been written by Sir Alec Randall, one-time Secretary at the British Legation to the Holy See. It states that it is not intended as an attack on the play, though latter contains "a vicious attack on the character of the late Pope Pius XII and attributes to him the basest motives."

Aim of the Society is to defend the Pope's character and motives and to present the facts, soberly, of the relationship between the Vatican and the Mussolini and Hitler governments. The author has done a conscientious job with authoritative quotes from a dozen books and newspapers. The Society is also publishing a leaflet called "Why Did the Pope Not Protest?"

A local report that the Royal Shakespeare Co. is publishing a reply to the Catholic Truth Society's pamphlet was denied by a theatre spokesman, but says, "We are presenting background facts in a booklet which will be on sale at the theatre when the production opens tomorrow."

Bits of London

London, Sept. 24. "The Affair" adapted by Ronald Millar from a Charles Snow novel, is to be staged shortly in Germany and in Moscow.

Michael Flanders and Donald Swann are now appearing, pre-West End, in "Another Drop of the Hat."

Ian Carmichael and Tony Wright costar in "Sunday in New York," opening Sept. 30 at the Ashcroft Theatre, Croydon, prior to West End production.

Literati

29th 'Harvest Moon' Ball

The (N.Y. Daily) News Welfare Assn. to date has disbursed \$1,118,248.41 to charities, and the 29th annual "Harvest Moon" ball—key-note of the tabloid's benevolent fund—was the same SRO at New York's Madison Square Garden. It has become a highlight showcase as well as newspaper promotion stunt, not only do the celebs, whom emcee John Tillman introduced, key some upcoming film or tv venture, but the participating talent on the show finds this exposure very worthwhile.

It's a cinch that Sergio Franchi's RCA Victor recordings will mean much more henceforth; he was the only showstopper. And Alan King was a prime exponent of a boffo standup comic whamming 'em all the way in this mammoth 16,059 Madison Square Garden turnaway turnout last Tuesday (17). He was the comedy wow of the evening. Joe Williams, another RCA diskster, opened; George Jessel was sure-fire, and Tillman, of the News-owned WPIX-TV, did an effective low-key conferencing. Rise Stevens and the Hawaiian Dancers (Leo Momi Valderama, Keola Beomer and Iona Cabanas) were also billed. Everett Morrison sang the national anthem; Tony Cabot and Mitchell Ayres played for most of the show, spelled by Ted Maksymowicz for the polka competition.

Winnahs collect \$6,950 gross in prizes, including a \$2,000 group fee for appearing on the Ed Sullivan CBS-TV show, and there are consolation prizes for runnersup. William R. Fritzing has been the annual sparkplug of these HMB shindigs; he's prez of the News Welfare Assn. Pat Curran is the announcer. Withal, one of the best mass entertainments comes autumn in New York. Abel.

Prentice-Hall's Royalties

Per Prentice-Hall treasurer Frank J. Dunnigan, a new automated system of royalty payments to authors will be in round figures henceforth—no cents. It will be the nearest even dollar above or below 50c, viz., earnings of \$199.50 will have royalty check issued as \$200; or \$501.87 becomes \$502 even.

P-H has also accepted a constant crosscheck system of accurate authors' addresses, plus name of heir or assignee.

'Times' New Masthead

For first time, the N.Y. Times lists the names of the three principal editors on its editorial masthead: Turner Catledge, managing editor; Lester Markel, Sunday editor; John B. Oakes, editorial page editor.

The Times also lists three new vice-presidents: Andrew Fischer, in charge of production and general services; Monroe Green, ad manager; Ivan Veit, circulation, promotion and personnel. Harding F. Bancroft, former v.p. and sec. has the new title of executive v.p. and Francis A. Cox, treasurer, also assumes the post of secretary of the corporation. The title of business manager has been dropped in favor of the three new veeps. Arthur Hays Sulzberger, chairman, made these announcements; Arthur Ochs Sulzberger is publisher.

The N.Y. Times was founded 112 years ago.

'Horizon' Reshuffle

Horizon, the hardcover, bi-monthly sans advertising, has named a new editor and announced quarterly publication with the annual subscription rate dropping from \$21 to \$16.70.

Marshall B. Davidson, who for the last two years has been managing editor of Horizon's book department (publishing annuals), becomes editor, replacing William Harlan Hale. Hale has been Horizon editor two years, and will now write one of the annual Horizon books.

Also understood that Eric Larabee, Horizon managing editor, is resigning. Oliver Jensen, who has worked on sister hardcover periodical American Heritage, has been handling a good part of the Horizon m.c. chores the last couple of months.

Moves are being made reportedly to boost circulation, which has stayed around 150,000 for the five years since Horizon was launched. Report is the quarterly, due in January, will put emphasis on historical articles (international), in line with the success of American Heritage, which has

found a solid readership among U. S. history buffs.

Dionnes and Fischers

The new McCall's story, by four of the surviving Dionne quintuplets, now 29, titled "The Five Of Us," broke a day after the news of America's own Fischer quint of Aberdeen, N.D. Latter meantime was besieged by Life, Curtis and others; Satevepost snagged the rights, with some of the pictures also going into Ladies' Home Journal. Curtis' package deal includes radio, tv and publications, made by Satevepost managing editor Don A. Schanche on a flying trip to Aberdeen. Mr. and Mrs. Andrew Fischer have attorneys Stanley Siegel and Joseph Barnett representing them.

McCall's two-parter, in collaboration with James Brough (who also collaborated with Hedda Hopper on her current "tell-all" best-seller), will become a book via Simon & Schuster next spring. Meantime the initial installment of the Dionnes' saga frankly discloses much unhappiness of life with papa and mama Dionne.

N.M.'s Byliners

Mostly because of its climate, New Mexico presently numbers more than 500 writers, it is reported in the current September issue of the state-owned New Mexico Magazine.

Total is believed to be the largest-per-capita representation of any state in the union. New Mexico's population at present is slightly more than 1,000,000.

Top names on the contemporary scene are probably Pulitzer Prize-winner Paul Horgan, western author S. Omar Barker and the late Oliver LaFarge, who also won a Pulitzer, and died just a few weeks ago.

Other names out of the past include Gov. Lew Wallace, D. H. Lawrence and Eugene Manlove Rhodes.

Another contemporary is Conrad Richter of Pennsylvania, who still comes west at least once a year to do research.

Syndicating Dora Albert

B. P. Singer Features, managed by Kurt Singer, has entered into a contract with Dora Albert for the foreign rights to her columns, "My Favorite Movie Scene," and "The Role I Liked Best," which appeared in the Saturday Evening Post for 12 years. The contract also covers foreign rights to other articles by her.

Terrys T. Olender, attorney-author of "For the Prosecution: Miss Deputy D.A.," negotiated the deal.

CHATTER

Scribner's Ed White circulated a very graphic photostat of an early letter written by F. Scott Fitzgerald to "Dear Max," the late Maxwell Perkins, Scribner's editor. It was a thank-you for accepting his novel, "This Side of Paradise." Andrew Turnbull has edited "The Letters of F. Scott Fitzgerald" which is being published next month by the same firm.

Oxford Univ. Press senior v.p. Walter Thurston Oakley's daughter, Valerie, engaged to Charles Russell Atherton Jr. A June wedding is planned. Mother of the bride-to-be is Helen Oakley who authors children's books.

Pacific Stars and Stripes, Tokyo-published military newspaper, is now airlifting 2,000 copies to Honolulu daily. The run will be upped as distribution to additional armed forces based on Oahu island.

Fred Kerner, chief editor for Crest and Premier Books (Fawcett World Library), off to visit authors, agents and publishers in London, Paris, Frankfurt, as well as taking in the Book Fair. He leaves Sept. 21 returning Oct. 21.

Irving Wallace sold his new novel, "The Man," about a Negro Congressman becoming President, to Simon & Schuster for 1964 publication.

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Dallas Times Herald

"Joel Thomas was a master comedian."

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"Joel Thomas gave a brilliant portrayal."

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parentetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s; attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; femme, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Dolly" (M). Producer, David Merrick (246 W. 44th St., N.Y.). Auditions for tomorrow (Thurs.). Open call dancers, men at 10 a.m. and femmes at 2 p.m. Open call singers this Friday (27): men at 10 a.m. and femmes at 2 p.m. All singers auditions will be held at the Imperial Theatre (249 W. 45th St., N.Y.). All dancers auditions will be held at the YWCA (51st St. & 8th Ave., N.Y.). Femme dancers must bring toe shoes.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent, innuovous; femme, Hollywood columnist, worldly, tough; male, zany, a Mischa Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"High Spirits" (MC). Producers, Lester Osterman, Robert Fletcher & Richard Horner (1650 Broadway, N.Y.). Audition for Equity singers next Mon. (30): men at 10 a.m. and femmes at 2 p.m. Open call singers Tues. (Oct. 1); men at 10 a.m. and femmes at 2 p.m.—all at the Alvin Theatre (250 W. 52d St., N.Y.).

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: girl, ten years old, personable, bright; femme, 40s, maid; male, 35-40, sarcastic; femme, 30-35, glamorous, kooky; male, late 50s, Fred Clark type; femme, 50s, dowager type; femme 60s, Josephine Hull type; femme, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"What Makes Sammy Run" (MC). Producer, Joseph Cates (1,000 Park Ave., N.Y.). Audition for Equity male dancers next Tues. (Oct. 1) at 12 noon. Equity femme dancers Oct. 3 at 12 noon. Open call dancers Oct. 4: men at 10 a.m. and femmes at 2 p.m.—all at the Belasco Theatre (111 W. 44th St., N.Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

OFF-BROADWAY

"Burn Me to Ashes" (D). Producer, Bari & Bennett Productions (17 W. 67th St., N.Y.). Available parts: male, old, experienced, pow-

erful actor; male, barbaric, wide acting range; male, White or Negro, 20-25, barbaric, huge, strong. Mail photos and resumes, and through agents c/o above address. Do not phone or visit.

"But For the Grace" (M). Producer, Radmos Productions (161 Lexington Ave., N.Y.). Available parts: male, mature, good pop voice; femme, attractive, redhead; male, juvenile, adept at comedy; femme, petite ingenue, coleen type; male, west-Indian, calypso type singer; femme, attractive, good "blues" voice; male, shabby, lovable. Accepting photos and resumes c/o above address. Do not phone or visit.

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.). Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (1545 B'way; LT 1-1533). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, leading woman must sing; femme, 20's, British accent, sing and dance; femme dancer-singer; chorus girls, 20's. Mail resume and photos to Jack Levin, 161 W. 54th St., N.Y. Mark envelope "Lady." Do not phone or visit.

"Once In a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y. RI 9-4056). Available parts: leading man, 30s, fast-talking con man; femme, late 30s, sweet, phony; femme, 45-50, Billie Burke type; male, middle-aged, German film director; femme, 20s, dark beauty; young men and femmes, 18-26, good-looking. Auditions being held; appointments through agents only.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Vegetable" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). Available parts: male, 28-37, charming, hen-pecked; femme, 30-40, nags; male, young, too play 88 year old; femme, 18-25, pretty; male, good-looking; male, Jovial, eager; male, General; male, judge of Supreme Court; male, Bizarre character; male, young, cheeky, ambitious. All actors should sign up for readings at the Equity Library Theatre on the ninth floor c/o above address.

"You the People" (MC). Producers, S.S.A. Productions (c/o Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male, early 30s, Buddy Hackett type; male, early 30s, second Banana type; femme, early 20s, soprano; male, middle 50s, successful business man; femme, about 45, contralto or Mezzo; male, early 20s; male, late 20s, comic lead; male and femme oriental types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or visit.

TOURING

"Camelot" (MC). Audition this Fri. (27) at 2 p.m. for Equity-non Equity male singer to understudy Lancelot, at the Lunt-Fontanne Theatre (205 W. 46th St., N.Y.).

"The Establishment" (R). Pro-

Inside Stuff—Legit

Israel's Drama and Music Festival was attended by 60,000 people this year. The budget was 450,000 Israeli Pounds of which 120,000 went to the Israel Philharmonic Orchestra for its 10 performances and 50,000 to other Israeli performers. The rest was paid to foreign artists plus their travelling expenses. (\$1 equals 2.80 Israeli pounds.)

Ballet Folklorico de Mexico, making a second U.S. tour for Sol Hurok, is the subject of a piece in Reader's Digest written by Allen Rankin and first planted in Theatre Arts. More exactly it's about the woman who founded and operates the company, Amalia Hernandez. Her father was a Mexican senator, rancher and manufacturer and the story goes that he and the mother threw the usual Mexican anti-feminism obstacles in the girl's path. Marriage, too, was an obstacle, her first husband was "exactly like my father" in his attitudes. Quoting: "There was a daughter, and quickly, a divorce. In the next 2 years there would be three more husbands, two more children—three more divorces. Amalia explains, simple, "My husband is the ballet."

Historic was the appearance at the Athens Festival of King Paul of Greece with his large family and with all gentlemen of the Royal Court ordered to appear in a new kind of dress: short sleeves, open collar, no tie. Possibly never before has a reigning monarch and his entourage appeared so informally. Call it compassion, since the temperature stood at 101 degrees. Presented was the Frankfurt Opera production of Richard Strauss' "Elektra" with Inge Borkh.

ducers, Peter Cook & John Krimsky (154 E. 54th St., N.Y.). Available parts: three actors, 23-30, British accents; two actresses; one actress-singer, 23-26, British accents. Accepting photos and resumes c/o above address. Do not phone or visit.

Cabaret

"Kiss Me Kate." Available parts for AGVA members only: Kate soprano; male, 20s-early 30s, sings, dances. Call Jean Leslie at LO 4-3250 for audition appointment. This package will tour.

Films

"Love Is the Greatest Success." Producer, Itmar Borges (c/o Brazilian Center, 10 Rockefeller Plaza, N.Y.). Audition next Mon. (30) from 5:30-7:30 p.m. for femme singers, 18-26, who also act and dance. Bring photos and resumes to room 605 c/o above

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and femme character actors, for their files. Also seeking male & femme AFTRA members for extra work on the "Dupont Show of the Week." Mail to Diane Schatten at Casting Consultants (444 Madison Ave., N.Y.).

"Peyton Place" (D). Producer, 20th Century-Fox (444 W. 56th St., N.Y.; CO 5-3320). Available parts: femme, 17, vibrant, vital; male, middle-age, doctor; male, 39, virile, sensitive; femme, 17, a girl of great substance. Harvey Mann is accepting photos and resumes c/o above address from male and femme actors, all ages. Do not phone or visit.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

"An Evening With Jake La Motta." Producer, Philip Nolan (1697 Broadway, N.Y.). Available parts for Equity members only: femme lead, attractive; male lead, handsome; femme, sexy, voluptuous; femme, young, plain looking; femme, fiery Latin type; femme, late 30s, slovenly. Call Philip Nolan at JU 2-5497 for audition appointment.

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and femme actors for magazine illustration work. Do not phone or visit.

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Legit Followup Comment

A Thousand Clowns
(National Theatre, Washington)
Washington, Sept. 24.

The new touring company of "A Thousand Clowns" has an excellent cast, headed by Dane Clark and Margaret O'Brien, both known nationally because of their extensive motion picture and television exposure. That leaves only the question of whether the Herb Gardner comedy is strong enough to make a go of it considering the high costs on the road?

With Theatre Guild-American Theatre Society support in key cities, the show is booked to cross to the Coast, returning to Chicago next April on an open-end arrangement. In Washington for a fortnight, it received unanimous endorsements from the three local dailies.

Young Barry Gordon is back in the role of the lovable kid he created on Broadway, adding his share of comic muscle to the production. The juve is featured (with "also starring" billing) under the title.

Clark fills the juicy male lead role (played originally on Broadway by Jason Robards Jr.) with a fine flair, although he was strangely slow on some of his first act cues opening night. But he was soon warmed up, and the pace quickened.

Miss O'Brien is dandy as a comedienne (in the part originated by Sandy Dennis), generating plenty of personality across the footlights. In his one short and zany scene as a tv comic on a children's show, Paul E. Richards is a masterful buffoon. Conrad Fowkes and Marc London round out the competent cast.

Fred Coe has staged the touring production well, and it is played for all its laughs. There is only one scene change, involving only half the stage, and only six in the cast.

Carp.

How to Succeed in Business Without Really Trying
(46th Street Theatre, N.Y.)

There's little reason for substantial change in the original evaluation of "How to Succeed in Business Without Really Trying" as it nears the two-year sellout mark on Broadway. The show remains a smash musical comedy, probably good for months' more sellout business.

A second visit reinforces the initial impression of a generally knockout book (despite a marked sag in the second half) and brilliantly savvy staging and production. The songs tend to be stand-out in terms of plot situation and theatre presentation, although deficient in pop standard and quality. Also, the show lacks the sort of warmth and sentiment that critics deplore and the public patronizes and laps up.

With certain reservations, the performance is still powerhouse. Robert Morse, as the lethally go-getter young hero, remains the driving force of the show, with a dynamic and extraordinarily relaxed portrayal that has become somewhat more exaggerated but still retains the ingratiating quality essential to the show. However, Morse has failed to grow perceptibly as a personality of star stature in the 23 months since "Succeed" arrived on Broadway. He will withdraw from the show Oct. 5, and Darryl Hickman will succeed.

Rudy Vallee, as the pompous company president, is still amusing and authoritative, but seems more subdued than in retrospect, as though he were perhaps tired from the months of performance. Charles Nelson Reilly now hokes up his portrayal of the toadying nephew, thereby convulsing the more tolerant audiences of a long run.

Charlotte Frazier, a chorus singer substituting for the absent Michele Lee at the performance caught last week, was acceptable in the thankless role of the hero's adhesive sweetheart, Claudette Sutherland is okay as featured singer, and Sammy Smith is a bullseye in the character bit parts of the malling room boss and the board chairman.

Hobe.

Cohen's 9 O'Clock

Continued from page 67

Swann and Michael Flanders, was revived for a one-week run in Toronto last December and has also been presented on television's "Festival of the Performing Arts."

Included in the "Hat" distribution is a divvy being made this week of \$2,500, representing previously undistributed funds and recent record royalties. The profit distribution thus far on the Nichols and May offering totals \$83,872, split evenly between the backers and management, representing a profit to the former of around 70% on their investment. Included in the Nichols and May distribution is a divvy being made this week of \$3,000, representing previously undistributed funds and recent record royalties. The presentation, incidentally, had a 315-performance run at the Golden. The record royalties on "Hat" and the Nichols and May show cover the original cast albums made, respectively, by Angel Records and Mercury Records.

Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Ionesco Plays, Gate (9-17-63).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique G-8-63).

CLOSED
Time of Key, Sheridan (9-11-63); closed Sept. 15 after seven performances.

SCHEDULED OPENINGS
Spots of Leopard, Wash. Sq. (9-24-63).
Political Party, 41st St. (9-26-63).
Color of Darkness, Writers Bldg. (9-30-63).
Cromwell Plays, East End (10-2-63).
Chase Manhattan, Theatre East (10-4-63).
Morning Sun, Phoenix (10-6-63).
Corruption, Cherry Lane (10-8-63).
Ballad Birmingham, Mayfair (10-15-63).
Penny Change, Players (10-16-63).
Mr. Simian, Astor Pl. (10-21-63).
Walk in Darkness, Mews (10-28-63).
Theatre of Perez, Gate (11-4-63).
Burn Me to Ashes, Jan Hus (11-5-63).
Shakespeare, Carnegie Hall (12-4-63).
Mother Courage, de Lys (1-15-64).

Shows Abroad

Continued from page 65

So Much to Remember
noted otherwise, the history textbooks may have made different reading.

Although there are four men in the cast playing a variety of male and female roles, the show is a flagrant star vehicle which keeps Miss Fielding onstage throughout as she recalls her days as a Gaiety star, her Broadway successes, the way she outwitted Ziegfeld who wanted her in a nude scene, her first film, etc., up to the end when, as an unknown to the new generation, she makes her first stab on tv. The songs, an integral part of the yarn, are entertaining but with little musical distinction.

Miss Fielding sustains the slim entertainment with great expertise and an outside dose of charm, and is ably supported by her four talented aides. William Chappell has staged the show briskly, and designed what must be the most economical set ever for a musical.

Myro.

What Goes Up . . .

London, Sept. 18.

Theatre Workshop presentation of a two-act musical comedy, with book by Brian O'Connor, music and orchestration by Murray Graham, lyrics by Frank Benoit. Staged by Peter Cotes; musical items staged by Bob Stevenson; musical director, Thomas Erskine; decor, John Bury; costumes, Una Collins. Opened Sept. 17, 63, at the Theatre Royal, East London; \$2.10 top.

Seamus Gladys . . . Ivor Danvers
Sean . . . Bernice Adams
Foxy . . . Don Peters
Yapp . . . Brian Hewlett
Tom . . . Ken Tylle
Shadrack . . . David Watson
Patsy . . . Martin Sterndale
Winnie . . . Anita Lockwood
Harry . . . Gabrielle Brown
Bert . . . Peter Reeves
Jigger . . . Ron Welling
Sally . . . Gordon Gardner
Telegraph Boy . . . Geoffrey Wright
Seamus' Wife . . . Anna Sharkey
Musical numbers: "It's Got to Come Down," "Everything Is on the House," "Last Night Was the Last Night," "Being Took Out," "Spring the Big Hammer," "London Is the Place for Me," "Lovely Is the Word for Sally," "Thursday Evening," "The Way to a Woman's Heart," "I'll Never Understand Men," "I'll Stay on My Own," "That's Why You Come Back Home," "Kiss Duet," "It's Throwing a Party," "I Want to Dance," "Once I Loved You," "A Woman Is Like the Dole," "Springtime in Erin," "Comes a Time," "What Goes Up . . ."

Apart from an exuberant and talented young cast, there is not a great deal to commend about "What Goes Up . . .", latest Theatre Workshop offering. Good intentions have gone awry and, though Peter Cotes' staging is brisk and lively, there is always the feeling that Joan Littlewood is standing in the wings yearning to get to grips with the production.

The basic idea, though wispy, is interesting. It visualizes the area in which the theatre stands as being demolished and re-planned in 1965, an event which seems likely to happen if the local council gets its way. Brian O'Connor's book is weak. Amusing lines are rare and the author has no noticeably social or satirical comment to make on the contemporary situation that he has devised.

The lyrics by Frank Benoit are neat, though obvious, and Murray Graham's music is pleasant but unmemorable, without the sort of standout numbers a show needs. There are pleasant songs, notably a chorus blues, "Thursday Night," a rousing "London Is the Place for Me," and a splendid cod Irish ballad, "Springtime in Erin" boozily and excellently put over by Don Peters.

Martin Sterndale plays the saloonkeeper with a nice peppery attack, and though few of the zestful young people seem ideally Cockney, especially when singing, there are engaging performances by Peter Reeves, Gabrielle Brown, David Watson, Anna Sharkey, Anita Lockwood and Don Peters. For the rest, it is largely a question of well disciplined teamwork.

John Bury has provided two good sets, one a recognizable and first-rate interior of a typical London saloon bar, the other a gloomy, partially demolished building site. It does not seem, however, that the musical is likely to follow previous Theatre Workshop presentations to the West End, without a great deal of reshaping and hard work.

Rich.

Leonard Rossiter, repeating the key role he originated in the initial production of "Semi-Detached" in Coventry, Eng., will make his American legit debut in the play which opens Oct. 7 on Broadway.

Perfectionists Vs. the Shruggers

CAMI Okayed Hall Sans Shell, Bernstein Raps It, Moseley—Promoter Says 'Think Positive'

Pittsburgh, Sept. 24.

Leonard Bernstein's appearance at the Civic Arena on Sunday (15) with the N. Y. Philharmonic provoked criticism from pro and non-pro sources of the hall. Pittsburgh Press editorial asked, "What's Wrong With the Civic Arena?"

Bernstein told Carl Apone, the Press music critic: "It is impossible to play here without a shell on stage. The music is wasted. There is no projection."

Apone then reported that William Gillespie, an electronics engineer-retained by the Arena to deal with sound problems said it was impossible to put up a shell "because of the lack of the time." Apone said that Gillespie told him that a shell could not be put up because "The Fight of the Week" was held on premises Saturday night and there wasn't time to put up the shell.

What Gillespie didn't say was that the only shell in the city is at the Syria Mosque and would never fit in at the Arena and when the date was booked in June, the Arena considered putting in a \$7,500 fiberglass shell but Columbia Artists, Bernstein's agent, didn't feel it that important and okayed the building sans shell.

Fay S. Olmsted, secretary of the International Assn. of Concert Managers and who presented the Philharmonic at the Arena, said that every detail was checked out to the satisfaction of CAMI and while the shell would have made a better concert, the idea of a shell was abandoned when the attraction was booked.

"We must stop looking at the negative side of the building and look at it positively," said Olmsted. "Without the building, we could have never had the Philharmonic here. The most people to ever see a serious music concert here attended and while I admit that as much as 10% of the crowd of 7,500 objected to the sound quality, these people would object

to anything that was not absolutely perfect."

The concert drew \$32,112 with only 200 empty seats.

Richard Karp, general director of Pittsburgh Opera, added his comment, "The Opera is looking for a new place to play, but it isn't thinking of the Arena. It's a white elephant from every aspect of the arts."

Karp's opera group have no intention of going into the Arena but he was talking about the new Symphony building which will be ready in about three of four years where the Opera will be done if and when Syria Mosque is sold to the University of Pittsburgh.

Many Pittsburghers resent the \$22,000,000 that was spent on the now-criticized Arena and bombard the newspapers and tv stations with complaints. Typical of the raps at the building were lack of water fountains, the failure or running water in the stars' dressing rooms while it flows in abundance in the chorus girls' rooms, and the constant mixed comment on the roof and the sound.

Carlos Moseley, managing director of the New York Philharmonic, spoke to Olmsted after the concert and said, "The Civic Arena is a very interesting hall and, assuming they get a shell, we'd like to come back."

Berkshire Festival Had \$568,453 Season Gross

Lenox, Mass., Sept. 24.

The Berkshire Music Festival and Music Center, in its first season under Erich Leinsdorf's direction, registered a total of 233,845 attendance and \$568,453 gross (increases of 16,203 and \$21,599, respectively, over 1962). The initial appearance of Van Cliburn with the Boston Symphony Orchestra drew 12,300 the closing weekend.

Tanglewood will open for the festival next July 3, in its 29th season.



Just Closed in the
GUBER-FORD-
GROSS TOUR OF
"TOP BANANA"
WITH
MILTON BERLE

HARRY THEYARD

"Berle predicts a bright future for juvenile Theyard, who is personable and has an excellent voice."

ROBERT COLEMAN,
New York Mirror

"But you don't need a sound system to hear young Theyard. The voices just don't come much better. There will come a time when his name will draw people as if by magic into a theatre. If you want to see a star in the making, don't miss him."

The Palm Beach Post

"Harry Theyard is the best tenor Masicarnival has imported in many moons. The New Orleans singer is a Cajun Curuso in his spectacular sonics."

PAUL MOONEY,
Cleveland Press

"I thought Harry Theyard sings very well with a strong voice, and also acts the part well-convincingly." (SOUTH PACIFIC WITH HOWARD KEEL).

Providence Journal

"Harry Theyard as the young Chinese (FLOWER DRUM SONG) left little to be desired. He has a fine baritone voice, can dance and is a convincing actor."

JOHN M. GORDON,
Storrtown, Pa.

RUTH WEBB AGENCY

1650 Broadway, New York 19

"We were especially pleased by young Harry Theyard . . . in addition to a difficult acting assignment, Theyard has a terrific way with a song."

LOUISE BAYKA,
Schenectady Gazette

"The singing and acting of Harry Theyard is big league merchandise." DOC GOLDSTEIN,
Paterson Evening News

"Theyard's voice is one you don't easily forget. It sings in your heart long after the show is over." (SONG OF NORWAY).

RITA ZEISS,
Irvington Herald

"Young Theyard, who thrilled music lovers in last week's production (CALIPH in KISMET) again showed a tenor voice that is destined to become great. Already it ranks among the best in musical comedy." Palm Beach Post

" . . . a delightfully adoring, singing, dancing pair in Harry Theyard and Mickey Gunnerson." (BRIGADOON).

Evening Star, Washington

"Harry Theyard scores with Highland Songs . . . notable performance."

Kansas City Star

"Harry Theyard has the best voice of anyone so far doing LT. CABLE."

Palm Beach Post

Suite 704 Tel.: CO 5-4311

WELLS RICHARDSON

RICHARDSON has played CHEKHOV on only two occasions. His "Sorin" in an ELT production of "The Sea Gull" brought Geraldine Page to the verge of appreciative tears and prompted a former leading woman of the Moscow Art Theatre to select him as the most Chekhovian member of the cast.

A recent off-Broadway production of "The Cherry Orchard" gave RICHARDSON a contrasting opportunity as "FIRS," the aged servant. Result: 8 warmly enthusiastic notices from major and minor-league critics, climaxing in the controversial observation by SHOW magazine: "WELLS RICHARDSON's Firs is quite perfect, however . . ."

HOW TO PRODUCE OFF-B'WAY

Four detailed lecture-discussions covering all problems of off-Broadway production. Stresses shortcuts to easy, low-cost solutions. Conducted by Gerald Krone and Dorothy Olim, active producers. Sessions with an Attorney, Press Agent and Accountant, specialists in off-B'way. Call SU 7-0193 or write Miss Olim, 588 West End Avenue, N.Y. 24, N.Y. ***** Begins Oct. 7th *****

Broadway

Henny Youngman in Milwaukee shooting commercials for Wilding Studio's Old Milwaukee Beer account.

Publisher Ivan Obolensky "pouring" for his aunt, Mrs. Luciana De Reutenn, who designed the "Cleopatra" jewelry.

Elegant is a new slick bi-monthly, published in Los Angeles, keyed 100% to the chic Negro readership appeal.

A 50th anni in show biz party to be given Jimmy Durante next Monday (30) at the Gaslight Club by Warner Bros. Records.

William Zeckendorf Jr., of Webb & Knapp and prez of the Zeckendorf Hotels Corp., engaged to Nancy King, Met Opera solo dancer.

Arturo Pini di San Miniato, who is doing the "Top of the Fair" class restaurant at the N. Y. World's Fair 1964, is also designer of the Hotel Delmonico's new discoteque, Il Mio.

Phyllis Bellows, ex-Dell Pub Co. p.r. (succeeded by Jeanne Alexander), starts this week with the new Artists Agency on selling literary rights.

Songsmith Harry Ruby, who does his own two-finger typewriting, insures himself against criticism by rubberstamping all his personal correspondence, "Pardon my typing."

Denise Darcel, French actress-singer, and her husband, Robert Atkinson of Palm Springs, taking the bankruptcy petition route in San Bernardino, Calif. Their debts include \$46,000 in Federal taxes.

Following JFK's address before the UN last Friday, calling for joint Russo-American space projects, the Tin Pan Alleyites have been feverishly working on "Let's Fly to the Moon Together" pop themes.

InterContinental Hotels (Pan-Am) p.r. exec Max Hampton collaborating with vet Russian premier ballerina Alexandra Danilova on her memoirs, for Macmillan publication. She rivaled Pavlova in her heyday and is now retired, residing in New York.

Show biz insiders reacted to the Gilbert ad agency's ad for After Six formal and its catchphrase, "Fred Astaire, I'm Not," because the likeness looked considerably like Arthur Murray. Whether by design or accident, the parallelism got intratrade attention.

Earl Wilson makes a third columnist who's prepping a guidebook for the N.Y. World's Fair 1964 influx. His will be via Simon & Schuster. Previously announced are the tomes by Hy Gardner (Herald Tribune) and Frank Farrell (World-Telegram & Sun).

Invitations are out from Lawrence Shubert Lawrence Jr. (on behalf of Shubert Enterprises) for the 1 p.m. ceremonies Wednesday, Oct. 2, celebrating the 50th anniversary of Shubert Alley, that private thoroughfare between the Shubert Theatre and the Hotel Astor, 44th to 45th St.

Public auction of the Helen Hayes collection of contemporary paintings, Victorian memorabilia, furnishings and contemporary library will be held Oct. 11-12 at her Nyack, N.Y., estate, "Pretty Penny." Preceding two days' exhibit at \$1-a-head for benefit of ANTA. O. Rundle Gilbert of N.Y. Garrison-on-Hudson handling the action.

Keys were mailed to the press for the three-day "hospitality suite" bash at Loew's new City Squire, heralded by prexy Bob Tisch and g.m. Frank W. Berkman as "the world's largest motor inn." It's situated in the 51-52d St., Broadway-7th Ave. square block, diagonally opposite the Loew's Americana Hotel, on the north side, and Loew's Cinerama (nee Capitol Theatre) on the south side.

"Max Gordon Presents" autobiography of the producer (in collaboration with Lewis Funke), due via Geis (Random House) next week, is having its book jacket printed in red, green, yellow and blue, probably a publishers' first. This is Columbia Pictures' merchandising idea. Gordon is consultant to the film company and Col is getting behind it with beaucoup ballyhoo.

Jean Kerr, playwright-wife of Walter Kerr, drama critic of the N.Y. Herald Tribune, has returned to her Larchmont (N.Y.) home after hospital treatment, but is under orders to remain flat in bed until the birth of their sixth child in mid-October. The

Kerrs' last child was by Caesarian section, and the doctors are being cautious about Mrs. Kerr's recent complications.

Chicago

(DElaware 7-4984)

Jean O'Brien, formerly with Associated Booking Corp., opened her own Chi artists' management office.

John Thompson, Columbia Pictures midwest publicity chief, off to Europe for an eight-month hiatus.

"Irma La Duce" goes into the neighborhoods Sept. 27 after a bangup 15-week first run at the United Artists.

Small World folk cafe taken over by owners of the Le Garage art gallery on Michigan Ave.; re-titled Le Show.

John West, former continuity writer for radio station KFOR, Lincoln, Neb., joined the press staff of Balaban & Katz theatre chain.

William L. Picha upped to purchasing director for the Balaban & Katz and Great States Theatres, succeeding the late Arch Trebow. Picha formerly was director of poster art department.

Still another addition to the mushrooming Old Town cabaret congerie—the Crazy Horse Saloon. Owned by Martha Henner and Lenney Breen, it features Wild West decor and Eddie Fritz at honky tonk piano.

The 1,500-volume library of the late Frank Dare, longtime Chi radio-tv actor, auctioned off last week at Barbara's Bookstore. Proceeds of sale go to his widow, Dorothy, and their three sons. Dare died June 29 at the age of 60 after a long career in Chi network soap operas.

Berlin

By Hans Hoehn
(76 02 64)

The 75th birthday of Maurice Chevalier was honored here via substantial articles in all papers.

Rolf Hochhuth, author of the controversial play, "The Deputy," working on a new play, "The Employer."

Greta Keller guested here with a program of international chansons and registered top press and public acclaim.

"Holiday in Japan" is the title of a Japanese revue currently on German tour. Played here last week at Deutschlandhalle.

Tennessee Williams' "Night of the Iguana" passed its 100th performance at Renaissance Theatre. This one stars Grethe Mosheim.

Karl Wittlinger, whose play "Do You Know the Milky Way?" emerged as one of the most successful stage works in postwar Germany, has a new success to his credit, "Zum Fruehstueck zwei Maenner" ("Two Men for Breakfast"). The Mannheim National Theatre premed it.

Portland, Ore.

By Ray Feves

Jack Card's "Showgirls of 1963" in at the Ho Ti Supper Club.

"Holiday On Ice of 1964" set for the Memorial Coliseum Sept. 25-Oct. 1.

J. J. Parker's Broadway Theatre lowered the evening admish tab from \$1.50 to \$1 during the week trying to hypo biz.

Bob Hope, James Garner, and Phil Harris in town to play a round of golf for charity. Garner and Harris continue on to Seattle for same deal.

Promoters Zolly Volchock and Jack Engerman of Northwest Releasing Corp. have had a successful stage season here in association with the Portland Paramount Theatre. The Johnny Mathis Show comes in next month.

Columbus

By Fred Oestreicher
(CA 8-2669)

Phil Ford and Mimi Hines due at Maramor week of Oct. 7-12.

Ed Montgomery staging repeat of "Sounds of Ed Montgomery" Oct. 5 at Merston auditorium.

Jim McCafferty joined staff of Dispatch theatre department as assistant to theatre ed Samuel T. Wilson.

Nat King Cole booked for one-nighter on Oct. 22 at Veterans Memorial. With Cole will be Pete Barbutti, Merry Young Souls and Joe Zito orch.

Bernard Ginley given certificate of appreciation by Ohio Federation of Women's Clubs for his summer-time program of reduced admissions for kids at the Southern.

Hollywood

Merl Welles to Cork Film Fest. Lewis J. Rachmil returned from England.

Art Linkletter to Australia for three weeks.

Victor Buono hospitalized with bronchial pneumonia.

Allen Elrod named head booker for Manhattan Films International.

Ed Luckey, sound editor, in India on global tour for his travelog series.

Herbert Luft set as production manager for Leon Fromkess' F&F Productions.

Mark Robson moved from Metro to Columbia Pictures to prep "The Centurions."

Frank Beetsen Jr. to Madrid to do costumes for Samuel Bronston's "Circus World."

John B. Mansbridge elected prexy of IATSE Motion Picture Art Directors, Local 876.

Marty Weiser joined Allied Artists as exec assistant to ad-pub director Sanford Abrahams.

Samuel A. Boyes, Negro playwright, joined Long Beach (Cal.) Press-Telegram as drama critic.

Irving Asher in from Gotham for confabs on his "Forbidden Area" production for Ely Landau. Pat Hawley tossed his hat in ring for Screen Actors Guild prexyship, to run against Dana Andrews.

Ken Englund spent summer writing film comedy-drama, "The Girlie Market," and submitted it to 20th-Fox.

LuLu Porter back from European tour after winning best performer award at recent Polish Song Festival in Sopot, Poland.

Ronald Leaf inked Herb Brenner's International Management Associates to form his own Contemporary Artists Representatives Ltd.

Sam Denoff and Bill Persky of "Dick Van Dyke Show" to head writing staff for Thallians' "Golden Ga's," skedded for Beverly Hilton Oct. 18.

Sherrill Corwin, prexy of Metropolitan Theatres Corp., will chairmen the Theatres and Exchanges Division of the United Way (Community Chest) for third successive year.

Rome

By Robert F. Hawkins
(Via Sardegna 43; Tel. 479 316)

Eva Six in from Venice festival. Luciana Paluzzi taped a play for RAI-TV in Naples studio.

Fred Hitt on Paris-to-Rome cycle, keeping an eye on "The Visit" local operation.

Florence's annual film fest, dedicated to Sociological and Ethnographic items, slated for Jan. 20-26, 1964.

Monica Vitti here to start work on Luciano Salce's "High Infidelity" for Documenta Films, opposite Jean-Pierre Cassel.

Imbriani Longo named new prexy of Italy's Banca Nazionale del Lavoro, which also administers the special film finance fund here.

Andreina Pagnani may be replaced in "Who's Afraid of Virginia Woolf" by Sarah Ferrati for play's Italo bow Oct. 5 at Venice Legit Fest.

Series of tele prizes, both for performances and for criticism, being handed out this month at Grosseto's "Guglielmo Marconi" video festival.

Philadelphia

By Jerry Gaghan
(319 North 18th St., LOcust 4-4848)

Skeets Marsh, former Count Basie drummer, will be featured bandsman at the RDA Club this season.

Bob Anderson, formerly at the Bala and Erlen Theatres, manager of the new King Theatre, King of Prussia, Pa.

Philip Trachtman, local summer tent program man, joined teaching staff at Ringling School of Art, Sarasota, Fla.

Ken Packer, manager of the midtown World Theatre, named a director of the Drama Guild, semi-pro theatre group.

AGVA friends are planning a benefit for singer Jeanne Richarde, injured early in July in an Expressway crash and still hospitalized here.

Mitch Miller's local fans will meet him at airport with display banners and a cavalcade of cars for his Arena performance this week (24).

Bandsmen Jules Helzner and Don Young have merged their offices with maestros Artie Singer and

Jerry Fine to form Delaware Valley Orchestras.

Tony de Santis, the former all-scholastic football back who quit Temple University to serve as Frankie Avalon's road manager for two years, returning to college.

Madrid

By Hank Werba

Trinidad balladeer Billie Laine and the Grassi Trio are summer-long features at the Lali-Lali.

Herald Trib's John Crosby back to chronicle the Malaga coast tourist boom and outline threads of his first play.

Tele writer Lee Pogastin sold a script series based on Torremolinos to Four Star Productions for lensing in the U.S.

Ernesto Duarte's Cuban Combo holds down the bandstand in the tropical El Remo Room at the new Hotel George V.

Cinematographer Robert Krasker is taking a long summer vacation in his Marbella flat after his six-month assignment on "Fall of Roman Empire."

Jean Negulesco, houseguesting with Samuel Bronston's veepee Jaime Prades at Cortijo Blanco, hopes to base his next project in Spain, instead of Italy.

The Duchess of Alba sponsored a charity ball at the Hotel Los Monteros. Long list of Spanish showfolks included Lola Flores, Conchita Montes, Marisol and writer-director Edgar Neville.

Bertram Block, former 20th-Fox Eastern story editor, is at the Mare Nostrum in nearby Fuengirola with his wife, Edith Latham, who is writing a new novel while Doubleday prepares to bring out her "The Seasons of God" this fall.

Las Vegas

By Forrest Duke
(Dudley 4-4141)

Photog Phil Stern saying goodbye to pals here before taking off on pic assignment in Europe.

Donna Levin, widow of J. J. "Bookie" Levin, in for the Newton Bros. closing at the Fremont, which coincided with her birthday.

Rip Taylor, comedy star of current Dunes bill, has been asked by hotel prexy Major Riddle to stay over four extra weeks, an unprecedented request.

Joe Glaser in town conferring with Flamingo star Pearl Bailey about future engagements. Associated Booking boss would like to package Joe Louis with Miss Bailey.

Hank Henry concerned about Eddie Fisher being embarrassed when he saw Henry's hilarious takeoff on "Cleopatra," but Fisher was the loudest laughter in Silver Slipper audience.

Rockland County, N.Y.

By Hobe Morrison

Zita Johann, who appeared last week in a limited-run off-Broadway show, is giving private dramatic lessons.

Gene and Ray Beneduce have moved permanent residence from Manhattan to Sneden's Landing. She's fashion editor of Poise mag; he's a lawyer.

J. Sherwood Smith, board chairman of the Fletcher, Richards, Calkins & Holden ad agency, has returned to his home in West Nyack after summering in Orleans, on Cape Cod.

With the end of the strawhat season, Bruce and Honey Becker have moved from the apartment over their Tappan Zee Playhouse, Nyack, N.Y., to their Manhattan apartment for the winter.

Ownership of the Clarksville Inn, at Four Corners, West Nyack, has been acquired by a syndicate headed by Louis Dessanti. Guitarist-singer Bill Elliott performs during dinner on nights he's not doing television stints.

Athens

By Rena Velissariou

(67 St. Mvletiou St.; Tel. 844131) "Can-Can Revue" and singer Herbert Sylvester at the Green Park.

Pianist Julius Katchen was soloist at Athens State Orch concert conducted by Andreas Parides.

Gina Bahauer was a soloist in first concert of Berlin Radio Orch conducted by Wolfgang Savallis.

Greek film star Rica Dialyna back home for a short visit after completing her roles in three Italian films at the Cinecitta.

The Royal Family of Greece attended the preem of the Royal British Ballet headed by Margot Fonteyn and Rudolph Nureyeff at Oden of Herodus of Attica.

Paris

By Gene Moskowitz

(80 Ave. Neuilly-SAB 07-12)

Monte Carlo Orch will make its first U.S. tour in 1964.

Golf Drouot, the cafe that is headquarters for band fans, now being forbidden to those under 16.

Yank actress Barbara Somers goes into a local musical "Un Metier En Or" (A Golden Profession), due at Alhambra next month.

French legit version of Graham Greene's "The Potting Shed" to be called "La Paris." It will bow next week at Theatre Sainte George.

Moscow Philharmonic gives two concerts at the big Palais De Chaillot Oct. 1-2. Conductor is Kyril Kondrachine. This is its first appearance in Paris.

The Disneyland-type show place set up by actor Jean Richard in nearby Ermononville drew over 300,000 visitors during its first three months. It will only be open Sundays from now on.

Ballerina Colette Marchand will dance and act in the operetta based on Eugene Sue's "The Mysteries of Paris," called "Eugene ou Le Justicier." It's due at the Chatelet later this year.

Charles Aznavour did the music, with book by Frederic Dard, for a local stage tuner to play the Gaité Lyrique next December. It's called "Mon Poulet" (My Cop). Felix Marten, Henri Genes and Claudine Coster star.

First Paris nabe legiter now open and backed by government funds. Run by Guy Refore, it will cost 75c for the plays plus having talk sessions and pix. It will be run as a rep theatre, called the Theatre of the East Paris Section.

Pierre Fresnay and Francois Perier rehearsing three plays in their jointly-run legit house, the Michodiere. Perier refurbishes "Gog and Magog" for the road, plus a new Felicien Marceau play, "La Preuve a Quatre" (Four Way Proof) which he does there next year. Fresnay adds a new curtain raiser to his hit, "Rameau's Nephew," which will run till Perier brings in the new Marceau opus.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015)

William Preston elected president of 1964 Minneapolis Aquatennial.

Nat King Cole inked for one-nighter at Minneapolis Auditorium Oct. 30.

Edyth Bush theatre, St. Paul, has "The Mousetrap" for next four weekends.

"Ice Capades" booked to play annual engagement at St. Paul Auditorium Feb. 3-9.

Wayne King band playing one-nighter in St. Paul's Prom Center tomorrow night, Sept. 25.

Minneapolis Symphony opened mail order sale for its Nov. 7 concert in which Jack Benny will make his first appearance with the local group.

Minneapolis Theatre-in-Round preems 1963-64 season in its new playhouse Thursday (26) with "Say, Darling," drama group's first musical offering in its 12-year history. Show remains through Oct. 6.

University of Minnesota Showboat drew 20,191 patrons, including many standees, during its sixth summer season which ended last month. Figure was 102% of capacity for the 94 performances in the 210-seat showboat.

Memphis

By Matty Brescia

(61 So. Second St., MU 55107)

Hedda Hopper inked by Press-Scimitar editor for a nightly spurge of her column.

Shelby Foote, Memphis scribe and playwright, awarded a Ford Foundation fellowship.

Jerry Lee Lewis has severed recording relations with Sun Records here after five years.

Hugh Frizzel, Lance Russell and James Earl Wright doing the Memphis State Grid sked over WHBQ.

Guy Lombardo orch inked for several one nighters in this area included a stopover here at Chisca Hotel, Oct. 23.

Kemmons Wilson, the big man for Holiday Inns, hosted some 2,300 inn keepers at a plush party in the Auditorium.

George Mooney launches his 13th year in spieeling the University of Tennessee sked over the 200-station Vol network and through WMPs locally.

OBITUARIES

REG CONNELLY

Reg Connelly, 68, died Sept. 23 of cancer at his home in Bournemouth, England. Widow and son survive the music publisher-songwriter.

Details in Music.

DAVE STAMPER

Dave Stamper, 79, composer, died Sept. 18 in Poughkeepsie, N.Y. He wrote the music for 21 editions of the "Ziegfeld Follies" between 1905 and 1932.

Besides writing for the "Follies," Stamper composed the scores for such productions as "Take The Air," "LeMaire's Affairs" and "Lovely Lady." He also was credited with the first operetta produced in sound film, "Married In Hollywood."

Among his songs are "Some Boy," "Daddy Has A Sweetheart," "Sally Won't You Come Back," "Tulip Time," "Hello, My Dearie," "Garden of Dreams," "Neath The South Sea Moon," "It's Getting Darker On Broadway," "Lonely Little Melody," "Sweet Sixteen," "Rambler Rose," "Nobody But You," "Lovely Lady," "Starlight," "Dance Away The Night," "Swanee River Blues," and "Shake Your Feet."

Stamper began his music biz career as a songplugger promoting sheet music by playing the new tunes in various stores. When he was 20, he became a vaudeville accompanist. He accompanied the late Nora Bayes and Jack Norworth for four years during the early part of the century when they toured the country's leading variety theatres as a song-and-dance team. During World War I he went to London, where he wrote the music for two shows, "Zig Zag" and "A Box Of Tricks," produced at the Hippodrome Theatre.

ALBERT L. CAPSTAFF

Albert L. Capstaff, 52, former radio producer for NBC in Hollywood and producer of Bob Hope's first tv shows, died Sept. 20 at St. Thomas in the Virgin Islands.

Capstaff ("Cappy") first came to radio as an engineer for WNEW, N.Y., and later moved to the Coast in the same capacity for NBC. He headed up the radio department at then Lord & Thomas and also staffed up at BBDO and Young & Rubicam.

Moving to New York, he was placed in charge of NBC's "Monitor" and subsequently named v.p. in charge of radio programs. Year ago he moved to St. Thomas where

he was prexy of a community antenna system. His wife and son survive.

ALLAN JEAYES

Allan Jeayes, 78, British film and stage actor, died of a heart attack Sept. 20 in London. He was appearing in a lead role in "The Masters" at the time of his death. Jeayes made his first appearance on the London stage in 1906 in "The School for Scandal," and later was seen in many productions in that city. He also was cast with Katharine Cornell in 1927 in "The Letter."

Jeayes, who appeared in British films as early as 1932, had roles in "Elephant Boys," "Forever Yours," "The Stars Look Down" and "Blanche Fury," among others. He also authored "Letters to an Actor" and several plays.

RAYMOND V. HAIG

Raymond V. Haig, 46, a vaude and motion picture performer since the age of nine, died Sept. 17 in an auto accident in Chicago. As a juvenile, he was a member of the vaude team of Haig, Haig & Haig, along with a brother and sister. The act was used in several Paramount shorts.

Haig lived and worked in Chicago for years, performing in both vaudeville and night clubs. From 1949 to 1952, he owned his own club at Orlando, Fla.

Surviving are his wife, two daughters, three brothers and four sisters.

WALLACE R. BOREN

Wallace R. Boren, 63, an executive (J. Walter Thompson) and syndicated columnist ("Wally's Wagon") for This Week magazine, died Sept. 18 in Menlo Park, Cal. Besides writing "Wally's Wagon," he was an ad and promo consultant for This Week.

Surviving are his mother, wife and two daughters.

DAVID H. BENJAMIN

David H. Benjamin, 52, stills photographer with the London News Agency, died Sept. 9 in London. A familiar figure in the film industry, he had covered trade receptions and conferences for years.

Survived by wife and three children.

ALICE M. B. PETRIE

Alice M. Bartlett Petrie, 83, one of the original Floradora Sextet, died Sept. 14 in Branford, Conn. She also was a survivor of Chil-

cago's Iroquois Theatre fire in 1902.

Her son survives.

ROSE DAVIES

Mrs. Louis Adlon (Rose Davies), 69, composer-sister of the late film actress, Marion Davies, died Sept. 20 in Bel Air, Cal.

Surviving is her daughter, Patricia, wife of actor Arthur Lake.

Mrs. Fannie Lober, 97, mother of Louis Lober, United Artists exec, and grandmother of Lionel Lober, assistant to Maurice (Red) Silverstein, president of MGM International, died at her home in Long Beach, L.I., N.Y., Sept. 21.

Mrs. Alice Berliner (Carl) Greenbaum, professionally Alice Gibson, theatrical costume designer, died at her home in New York, Sept. 17, at 63. Husband and two daughters survive.

Mother, 63, of Don Herbert, associate producer for the Theatre Guild, died Sept. 13 in Philadelphia.

Mother of Hilda Simms, a Broadway legit and television actress, died Sept. 19 in Minneapolis.

Mother, 76, of actress Ellen Corby, died Sept. 6 in Hollywood.

Vatican Re Venice

Continued from page 1

a heavy responsibility; that, in other words, the cinema is to be judged not according to artistic values but according to the weight of certain groups, as well as to direct world attention—with all its negative consequences—towards films which do not further stylistic tendencies or esthetic concepts but bow the medium of expression to purely one-way propaganda expedients.

The American shutout at Venice is emphasized and deplored the Vatican paper in these terms: "As at Venice it seems that one reason only in political terms (starting from very clear, unmistakable political directions), one has once again preferred to damage the United States and favor the U.S.S.R."

As previously noted, one of only kudos garnered by U.S. films at Venice this year was the Catholic Film Office (O.C.I.C.) prize for "Hud" (It also copped the sideline "Eric Johnston" trophy.)

This brings up an interesting sideline note: "Hud" at first reportedly ran into Catholic Church hostility in the U.S., ostensibly because the principal character never deviates from his selfish, negative view of life and his fellow man. O.C.I.C. on the other hand, in motivating its Venice kudo, took a broader view in giving pic a positive rating: it praised the manner in which pic points up the positive decision (at film's end) by Hud's younger brother to abandon farm and brother to start a new life of his own away from Hud's bad influence.

'Morbid' Themes

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were doing at New York's Radio City Music Hall last week for "V.I.P.s," is to "leave them in that state of frustration."

In other words, per de Grunwald, "life is worth living and let's not say otherwise on our screens." London-based producer, visited at the Hotel Plaza, got across some other thoughts. "One of my hatreds," he offered, "is the promoter who takes on the role of producer. I can't understand how they feel they can become producers overnight. I had to call upon every ounce of my 23 years of experience as a producer to make 'V.I.P.s.' Actors of any quality are tense and temperamental. The better the actor the more problems he has. It is the producer's job to understand them and make them happy."

His picture, he said, was brought in on budget (\$3,250,000) and on schedule and there were no surprise problems involving Elizabeth Taylor and Richard Burton. Miss Taylor was out a week with an injured knee "but we never stopped shooting because this would have been demoralizing."

Was this gimmick casting? "No," replied de Grunwald, "it was exciting casting of the kind the public wants." He said the two principals were right for the parts and "the public instinctively knows

it was no stunt, the public knows we are not cheating."

De Grunwald stated he's plenty high on his association with MGM and will have "an important program" to disclose shortly in association with this company. "And we won't leave the people miserable at the end of any of our pictures," he concluded.

Sammy Davis Jr.

Continued from page 2

around for as long as reporters wanted him. "Stick around if you want to," he told newsmen, "stay an hour, stay four hours—I'm doing nothing this evening."

A reporter from a radio station cornered Davis with a tape recorder and started pressing him about Sinatra and racial questions. Davis obviously became ruffled—justifiably so perhaps—and unwillingly answered all queries. As soon as this interview was over Davis immediately retired from the room and the press was asked to leave "as Mr. Davis is feeling tired."

Next day Davis refused press interviews lined up for him and apparently didn't recover until after his performance at which he got a big hand.

Only a few weeks before, when Eartha Kitt was in Melbourne, she also cancelled scheduled press interviews, giving as the reason the leakage of news about her impending divorce.

MARRIAGES

Nicki Lee Barbour to Richard Allen Foster, Beverly Hills, Cal., Sept. 14. Bride is the daughter of singer Peggy Lee and arranger-composer Dave Barbour.

Elaine Garner to Gig Young, Juarez, Mexico, Sept. 18. Bride's a Beverly Hills real estate dealer; he's the actor.

Patricia Arciere to Arthur Shapiro, New York, Sept. 14. He's the son of Sammy Spear, musical conductor on the Jackie Gleason Show.

Caroline Thomas to Bryan Coppock, Preston, Eng., recently. He's manager of Odeon Theatre, Preston.

Elsie Iddon to Cyril Whitaker, Oswaldtwistle, Eng., recently. He's an exhibitor.

Alice Middleton to Arthur Anderson, New York, Sept. 21. Bride is casting director of the Norman Craig & Kummel ad agency; he's an actor.

Mary Alice Rice to William Evers, Aug. 28, New York. Bride is the former "Ziegfeld Follies" showgirl, more recently handling fashion shows at the Hotel Plaza and other Gotham hostilities; he is with Celanese Corp. of America.

BIRTHS

Mr. and Mrs. Art Katzen, daughter, Houston, recently. Father is publicity director there for the Interstate Theatre Circuit.

Mr. and Mrs. Edward Asner, boy and girl twins, Sept. 9, Studio City, Calif. Father is an actor.

Mr. and Mrs. Douglas Cornelissen, daughter, London, Sept. 7. He is stage manager for "The Masters" at the Piccadilly.

Mr. and Mrs. John Foreman, daughter, Hollywood, Sept. 14. Mother is actress Linda Lawson; Father's v.p. of Creative Management Associates.

Mr. and Mrs. Colin Blakely, son, London, Sept. 17. Mother is actress Margaret Whiting. Father is an actor.

Mr. and Mrs. Richard Beale, daughter, London, Sept. 17. Mother is actress Annette Gibson.

Mr. and Mrs. James Eskilson, son, Canoga Park, Cal., Sept. 12. Father is associate producer on "Queen for a Day."

Mr. and Mrs. Harold Hecht, son, Hollywood, Sept. 14. Mother is former actress Martine Milner; father's the film producer.

Mr. and Mrs. Ken Greengrass, son, New York, Sept. 14. Father is a personal manager.

Mr. and Mrs. Francis Coppola, son, Hollywood, Sept. 17. Mother is artist Eleanor Neil; father's a writer with Seven Arts.

Mr. and Mrs. John Daly, son, New York, Sept. 23. Father is moderator on "What's My Line."

Anna Rosenberg

Continued from page 1

a lobbying campaign on Capitol Hill designed to safeguard against adverse legislation and such down-to-earth measures as a national press junket to Hollywood wherein the fourth estaters would become more immediately acquainted with the importance of the film industry.

Mrs. Rosenberg further recommends institutional campaigning via various media. For that aforementioned quarter-of-a-million expenditure she figures to woo press, public and the lawmakers.

A meeting of the ad-pub officers of the various MPAA member companies had been set for today (Wed.) but this doubtless will not take place, because of lack of a quorum. United Artists' Fred Goldberg, Columbia's Robert S. Ferguson and 20-Fox's Jonas Rosenfield will be out of town on their respective companies' business.

Whether the program ever gets off the ground is in a state of doubt. The ad-pub meeting, when it does take place, will hear at least some objections to the idea on the grounds that MPAA on its own should have been pursuing such a promotional course right along. So stated a couple of film company v.p.s.

Mrs. Rosenberg stated that she had been hired by Johnston to expand upon the MPAA's information program about the industry, "focusing on areas where needed." She added: "It is not a public relations program in the usual sense, although it has been misinterpreted as such." The stress, she said, should be on this as an "information" project.

Mrs. Rosenberg related that the MPAA directors looked favorably upon her ideas and now have passed them on to the ad-pub directors.

Pete Seeger

Continued from page 1

and putting them into his repertoire. At the Melbourne Town Hall concert, completely unrehearsed, he called up Aussie recording folksinger 19-year-old David Lumsden to join him in the Queensland drovers' song, "We'll Rant and We'll Roar," to help him out with the Aussie accent.

While in Melbourne Seeger is taping his whole two and a half hour concert show for a local commercial channel at a reputed \$1,800. It will be split into segments and screened here and in other Aussie cities at a later date. Top price at the Town Hall for his appearances there was \$2.70, but it's believed Seeger might not have been paid a great deal for these concerts.

In Australia Seeger's appearances are being sponsored by Discuro, which holds Aussie distribution rights for all his recordings. Since Seeger's tour started, all his recordings—which are imported from the U. S. and not re-pressed Down Under as is the case with some other artists—have sold out. Seeger, who left the U. S. some three weeks ago, told VARIETY that he would visit 22 countries before his return home next August.

Montreal Press

Continued from page 2

ladies. We don't think we have to stand for that kind of talk. We are very happy together."

The couple tried to travel incognito, using the name of Mr. and Mrs. Hagman, Burton's agent, "but it didn't work. I hope that by the time we return to Toronto, we'll have things straightened out."

Contradictions

Elizabeth Taylor's statement that she will marry Richard Burton shortly seemed to be contradicted by two highly important sources, either one which could upset her matrimonial blueprint.

One is attributed to Sybil Burton, from whom the actor is separated. She declared, through her attorney Aaron R. Frosch in New York, that no divorce is contemplated "now or in the near future or in the distant future." Also the Associated Press quoted Burton as denying that he made a statement similar to the one Miss Taylor made in Montreal.

CARL BRISSON

September 26, 1958

IN MEMORIAM

Mose Gumble

September 27, 1947

We'll always miss you.
THE STAFF OF WARNER'S MUSIC COS.

Nat Karson

IN LOVING MEMORY

WILLIAM W. STOCKING

September 27, 1921 — June 2, 1963

Thank you Billy, for the days of wine and roses—6:45 mo.

Nat Karson

September 27, 1954

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